BDS Broadening Radio Tracking Service In U.S.

NEW YORK—Broadcast Data Systems, a New York-based company that tracks radio airplay electronically, plans to boost the number of stations it can track by 80% next month, when it loads newly developed software into its computerized monitors. By the end of October, it intends to be monitoring between 75 and 78 major markets, covering 80% of the U.S. population. Currently, BDS has the capability of tracking airplay on 425 stations in 70 markets. The new software will lift that capability to approximately 780 radio outlets in those areas.

BDS, a subsidiary of BPI Communications (which also owns Billboard), has been selling its infor-

Fall Touring Forecast Is Cloudy
Promoters Worried About Recession

NEW YORK—After a summer of mixed returns, concert promoters are bracing for a slow fall season, with many major tours being held back until later in the year or early in 1991. Further, some say the soft economy threatens to taint its toll on artist guarantees and ticket sales.

With tours moving from the summer sheds to arenas, metal acts (which traditionally do better in indoor venues) will again dominate the fall and winter months. Among those expected on the road are AC/DC, Dio with Love/Hate, Judas Priest with Megadeth and Testament, the Scorpions, and Ratt with Stryper and Van Halen.

Other tours already under way and due to run into the fall include outings by Billy Idol with Faith No More, Robert Plant with the Black Crowes, Kiss with Slaughter and Winger, Poison with WARRANT, Eric Clapton with Robert Cray, Linda Ronstadt with the Neville Brothers, and Bad Company with DANNY YANCEY.

Other headliners expected in the months ahead include ZZ Top, REO Speedwagon with Johnny Van Zant, the Replacements, rappers Boogie Down Productions and Lake featuring the 2 Live Crew, Bob Dylan, Los Lobos, the Smithereens, Jonathan Butler, Johnny Clegg & Savuka, Suzanne Vega, Cheap Trick, and Paul Simon. (Simon’s tour reportedly will be promoted nationally by the Toronto-based BCL Entertainment Group, which promoted last year’s Rolling Stones outting. BCL executives could not be reached for comment.)

INXS, Huey Lewis & the News, the reunited Asia, Deep Purple, and Iron Maiden with Anthrax each will launch their fall tours in early 1991. Reviewing their summer business,

VSDA Board To Have More Big Shots

NEW YORK—In an effort to increase the representation of large chains and wholesalers on its board of directors, the Video Software Dealers Association has decided to increase the number of appointed seats on the board from three to five.

In another significant change, the VSDA has lifted the restriction that prohibited appointed board members from becoming president of the board, potentially opening the way for a representative from a major chain to become president.

Currently, the board consists of 15 members, 12 of whom are elected by the membership at large and three of whom are appointed by the board itself to terms varying from one to three years. Under the new system, the board will expand to 17 seats.

Traditionally, the board has used its power of appointment to seat representatives from large retail chains as well as distributors and rackjobbers, who have had difficulty getting elected by the general membership, which is dominated by small chains and single-store owners.

The most recent effort to elect a large chain executive failed when Carl Bellini—who was selected as a board candidate by VSDA’s nominating committee—had to withdraw.

2 Vid Distributors Are Branching Out Into The Audio Biz

NEW YORK—Two video distributors are making major thrusts into prerecorded music.

Best Video, a Super Club affiliate based in Oklahoma City, Okla., has announced a music sales program that contains elements of a rack operation and gives video retailers generous repayment terms. Already, Best customers are testing the program in 30 locations, according to a Super Club official.

In Shelburne, Vt., Aztec Distributing Inc., one of the largest prere-

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In Shelburne, Vt., Aztec Distributing Inc., one of the largest prere-
Our current record setting success could not have been accomplished without our talented artists, Ensign Records, and the incredible support of MTV, Radio, CEMA, Retail, and the Press community.

Thank you.
THE GOOD.  

THE BAD.  

THE EXTREME.

LOVE/HATE

Why do you think we're telling you?

They've already devastated the U.K. on their maniacal SRO tour. Now Love/Hate, the West Coast's most radical hard-rock band is knocking America on its ass as their shows with Dio hit home hard.

Anarchy has started at radio with their newest track, Why Do You Think They Call It Dope?, and the groundbreaking video--an out-of-the-box add in Active Rotation at MTV™!

On the air, in your face, over the top. Miss 'em now, and you're really missing out.

Columbia Is Committed. That's Why. Love/Hate... "Blowout In The Red Room." There's no two ways about it. On tour: On Columbia
‘Rocky Horror’ Making Long-Sought Vid Bow

BY PAUL SWEETING

NEW YORK—Confirming weeks of speculation and rumor, CBS/Fox Video announced that “The Rocky Horror Picture Show,” one of the most eagerly awaited titles in industry history, will make its belated debut on video Nov. 3 at $89.98.

The release of the title—a perennial on lists of most-requested unreleased movies—will coincide with the 15th anniversary of its theatrical debut. A 15th anniversary promotion is being planned for late October by 20th Century-Fox and the film’s producer, Lou Adler.

The preorder date will be Oct. 25, at which time the title will be placed on order at least 300,000 units.

It will also not appear on pay-per-view, pay TV, or network TV for at least two years.

“This is an event film and it will be an event video release,” says Bob DeLellis, president of CBS/Fox South America. In addition to limiting availability, “we also wanted to make it a dealer-exclusive,” says DeLellis, “which is why there will be no pay-per-view or cable.”

Billboard has also learned that the title will not be available on laserdisc or through mail-order clubs. The studio has made no announcement on an international release.

Industry sources estimate the title will show up at least 300,000 units, despite the short notice and despite the already crowded slate of releases for fourth quarter (Billboard, Sept. 15).

“Rocky Horror” has grossed an estimated $150 million at the domestic box office over the 15 years it has been in theatrical release. It still plays midnight shows in at least 200 theaters, making it the longest continuously running film in history.

The title will continue its midnight screenings even after the video release.

“This is the only audience-participation movie in history,” DeLellis says.

CBS/Fox has set a marketing budget of $1.5 million for “Rocky Horror,” including TV and print advertising, which will be spent in the six weeks prior to street date. The ad campaign will begin Oct. 25.

Adler and 20th Century-Fox will throw a 15th anniversary party Oct. 20 on the Fox lot in Hollywood to generate publicity for the film.

Earlier cause for celebration by “Rocky Horror” cultists comes via Rhino Records’ release this month of a four-CD/one-VHS-set box set of the “Rocky Horror Picture Show—15th Anniversary Collection” will include the original Broadway cast recording and the soundtrack album (both released individually by Rhino in 1989), rare tracks by such cast members as Tim Curry and Little Neil, undated versions of the show’s songs, numbers previously unavailable on any album, a rare song recorded for the film but ultimately deleted, and high-quality versions of various international cast albums.

Video dealers, meanwhile, will be offered various “Rocky Horror” paraphernalia through a mail-order (Continued on page 87)

 Paramount: Acquittal Fever Despite Home Video Chill

BY DON JEFFREY

NEW YORK—Paramount Home Video’s revenues and profits declined in the third quarter, partly because of the company’s commitment to earnings that it claims it is the main driver of earnings for its motion picture division, which also includes features film, 4% for the three-month period that ended Sept. 30.

In the quarter, Paramount’s top-selling video cassette was “Indiana Jones And The Last Crusade,” which failed to meet expectations of many industry analysts. Some say the company has had, or will be forced to take, more risks on the title to cover larger-than-expected returns. Executives of the home video subsidiary were unavailable at press time.

In tape rentals, the biggest hit of the quarter was “Black Rain.”

Overall, New York-based Paramount Communications, which has a joint venture with Viacom that owns the three largest cable TV systems, is working to build its home video business. In an interview with Billboard, Paramount President Martin Davis said, “We are now really working to develop a long-term strategy. We don’t have the same financial needs as the record business and we have a lot more flexibility to move things around.”

For the quarter, Paramount’s revenues were up 11% to $408 million, but the company also incurred a $32.9 million loss, for a net loss of $40.5 million. The figures are up from the $56.7 million loss for the quarter a year ago.


But analysts say the company needs to focus more on increasing its production of domestic films, rather than relying on foreign films, which have accounted for 75% of its home video sales in recent years.

Paramount has also been working to develop new lines of home video products, including the release of “Indiana Jones And The Last Crusade” in a limited edition of 5,000 copies, which sold out in less than a week.

Meanwhile, speculation continues that Paramount will buy a record company or invest in one. Chairman Martin Davis has said he is looking for an acquisition in theme parks or recorded music. A possible target, according to some analysts, is Bertelsmann A.G.’s BMG, which includes RCA Records and Arista Records.

Some industry sources say Paramount has sought a 50% joint venture with the West Germany-based record company.

But analyst Alan Gould of Kidder, Peabody says, “I don’t see an acquisition (Continued on page 87)

O’Connor Tops MTV Video Awards Hit Parade

BY DAVE DIMARTINO

LOS ANGELES—Sinead O’Connor’s “Nothing Compares 2 U” took top honors as best video of the year at the 1990 MTV Video Music Awards show here Sept. 6. It also won in the best-female and best-postmodern categories.

The three-hour program, hosted for the third year by Arsenio Hall, was shown in more than 100 countries.

For the first time, it was also carried by the Armed Forces Network.

Statewide, the awards garnered the best ratings in the network’s 19-year history. The show received an 8.5 rating and a 15 share. For the first time, it was simulcast on sister station VH-1; combined, the ratings were 9.1 for a 16 share.

In accepting the award for best video, O’Connor, apparently still smirking from the controversy over her refusal to perform at a New Jersey venue if “The Star-Spangled Banner” was not sung, said she was “afraid to let it on the market” because it was “stiff” and “it didn’t sell well.”

O’Connor’s win in the year’s best-video category beats out stiff competition by Aerosmith, Don Henley, and Madonna—whose performance of “Vogue,” featuring a male dancer who squeezed her breasts, caused a minor controversy of its own.

Though squeezed out of any artist awards, “Vogue” won three technical (Continued on page 55)

Armed Forces Network Says Hold The Middle East Tapes

BY PHILLIS STARK

NEW YORK—The Armed Forces Radio Network has been receiving tapes of music and listener interaction from domestic U.S. radio stations since the current Mideast crisis began. But the AFRN does not want the tapes.

Currently, the network does not have the capability to broadcast the tapes to the troops in Saudi Arabia, and even when that situation is resolved, there will be a limit on the number of tapes, some concerned, censorship in any form is bad—but when it’s racism disguised as censorship, that’s even worse, and that was the point I was trying to make.”

O’Connor’s win in the year’s best-video category beats out stiff competition by Aerosmith, Don Henley, and Madonna—whose performance of “Vogue,” featuring a male dancer who squeezed her breasts, caused a minor controversy of its own.

Though squeezed out of any artist awards, “Vogue” won three technical (Continued on page 55)

Buena Vista Vid Selects Accounts For Direct Sales

LOS ANGELES—Buena Vista Home Video says it is establishing direct selling relationships with a “select group of accounts.”

According to one retailing source, as many as 10 accounts could be involved by January—including Wal-Mart, Phar-Mor, Wherehouse Entertainment, Camelot, Target, Musicland, Tower, and Waldenbooks.

A spokesperson for Buena Vista Home Video, however, while declining to discuss specifics, characterized that number of direct accounts as too high.

Some of the direct accounts are already in place, according to the spokesperson, while a few others may be added shortly. The direct relationships, both current and future, will cover all Buena Vista Home Video home video fourth-quarter product, including “Pretty Woman” and “Peter Pan.”

A company statement says the motivation for making go direct is “to better manage sales, merchandising, and returns of its video product.”

It also noted that “fragmented retail distribution is a serious concern,” including volume commitment and dedicated in-store product display and servicing, must be met by each account in order to qualify for a direct relationship. The Buena Vista spokesperson indicates that includes a dedicated section with signage and a full range of titles.

The move, added the statement, should not be interpreted to represent a change in the studio’s support for traditional distribution (Continued on page 79)
Both Sides Bending On CD Longbox
But Panel Is Divided Over Jewel Case

■ BY SUSAN NUNZIATA

NEW YORK—Preparations and opponents of the CD longbox are showing increased flexibility on the packaging issue, possibly setting the stage for compromise.

A panel on CD packaging at a Sept. 10 meeting of the music and performing arts unit of BNA’s B’rith here, for example, was notable for the fact that some of the panelists who had previously been pro-longbox acknowledged that an alternative was needed.

Rob Simonds, CFO of Rykodisc and founder of the Ban The Box Coalition, who was not on the panel, told Billboard that he still wants to have the longbox eliminated. But he indicated for the first time that he might support a package other than the standard plastic jewel box. A packaging standard that specifies the dimensions of the existing jewel box, he said, would enable manufacturers to individually determine what type of material to use in that package, including recycled cardboard.

“If everyone else in the world can handle merchandising a jewel-box sized package, whether it’s a plastic jewel box or a cardboard jewel box, then that’s the way it should be,” he said. Additionally, a jewel-box size standard would not make existing consumer storage items obsolete.

The six-man B’nai B’rith panel, moderated by Joe Cohen, director of the Leslie Group, did not include any Ban The Box members, although the coalition was asked to participate.

Featuring were Floyd Golden, executive VP of Shure-Way Packaging Corp.; Roy Immer, president of the St. unit; North Carolina-based Record World chain; Pete Jones, president of the BMG Distribution; Alan Meltzer, president of CD One Stop; Ira Moss, president of the Moss Music Group; and Victor Lake of Westvaco, a manufacturer of paperboard products.

At issue was the need for an alternative to existing CD packaging that would have less negative impact on the environment than the present cardbox longbox. Panelists agreed that a concerted industrywide effort is needed and seemed willing to work toward a solution.

“I think we should continue to look for alternatives, but we should tread softly,” said Meltzer. “We don’t want to make any mistakes and we want to involve everyone who’s going to be affected by this.”

Several factors complicate the issue, notably a tremendous expense for retailers needing to reconfigure.

(Continued on page 86)

Enigma Mysteries Clear Up; Kaiser Exits
Krum Is Named Promotion VP, Other Posts Filled

■ BY CHRIS MORRIS

LOS ANGELES—Executive changes continued this week at Enigma Entertainment with the resignation of promotion VP Joe Kaiser, the resignation of Enigma VP of top 40 promotion Mike Krum to promotion VP, and the hiring of Capitol national director of publicity Cary Bailer as VP of publicity.

Sources say that Enigma sales VP Jayne Simon also will depart the company soon.

Joe Regis, the recently appointed chief operating officer of the Culver City, Calif.-based label, says that company management is “almost through putting [its] team in place.”

Regis adds, “We had a record company that was out of balance, and we’re putting it back in balance.”

Kaiser, who joined Enigma in 1989 after stints at MTV and Atlantic Records, officially resigned as of Sept. 14. He will be replaced by Krum, who joined Enigma last year after 14 years as VP of promotion at Scotti Brothers Records.

Baker will hop directly from Capitol to Enigma. He had already announced his resignation from the Hollywood-based label, effective Sept. 30.

No replacement has yet been named for Simon, but Enigma has already hired Suki Sir, former sales coordinator for Elektra, as director of national sales.

The latest round of moves comes after recent significant executive exits at Enigma: GM Ralph King left the company in May (Billboard, May 12), while president Jim Martone, succeeded by Wesley Hein last December after Hein moved to Hollywood Records, resigned in July (Billboard, July 23).

Chairman William Hein assumed the role of president, while Regis, formerly a partner in Side One Management, was brought in as GM. On Sept. 4, Enigma announced the appointment of Rich Schmidt, senior director of promotion at Rhino Records, as VP of marketing.

Regis attributes many of the changes at Enigma to “growing pains.” Capitol EMI Music acquired 50% of the company in May of last year (Billboard, June 3, 1989). “It’s been downsized; it’s more reasonable,” Regis says. “It just grew like a weed.”

In terms of the company’s current objectives, Regis says, “We’re not going to go head-to-head with CBS. We want to be a great midsize record company. . . . We’re not going to be the kind of record company that practices throwing records against the wall and seeing what sticks.”

(Continued on page 89)

WaxWorks Mall Lease Spells Out Concerns Over Lyrics

■ BY ED CHRISTMAN

NEW YORK—In what appears to be an isolated incident, the 110-unit WaxWorks reports that it received its first-ever lease from a mall developer that warns against carrying music or music video titles that do not satisfy local community standards governing obscenity or pornographic material.

Real estate representatives for most other major mall-based chains, as well as high-level shopping center industry executives, say they have never seen or heard of a lease specifically targeting music, although X-rated video clauses are commonplace. Moreover, they say that they hope the WaxWorks lease remains unique.

The latest twist in the stickering controversy began last week when the WaxWorks, Ky-based chain released the N.W.A’s EP “100 Miles And Runnin’” from its stores. Terry Woodward, president of WaxWorks, which also operates a one-stop and 25 Music Express leased departments in Montgomery Ward stores, cites the album’s content as (Continued on page 88)

BMI Celebrates Half Century With Its First Top 50 List

■ BY IRV LICHTMAN

NEW YORK—BMI, as part of its 50th anniversary celebration this year, has compiled a list for the first time in its history, determined its most popular performances.

Based on on-air performances through 1988, the list is topped by John Lennon & Paul McCartney’s “Yesterday.” The No. 2 finisher is “Never My Love,” by Richard and Donald Ashdell. They are the only two songs in the history of BMI that have had 5 million or more performances.

All songs on the list have at least 3 million performances and are part of a total listing of more than 1,000 titles cleared by BMI that have had 1 million or more plays. BMI has the most connections with the top 50 list, with four songs: “Bridge Over Troubled Water,” “Mrs. Robinson,” “Scarborough Fair” (co-authored by Art Garfunkel), and “Sounds Of Silence.”

Lyrical Norman Gimbel is second to Simon among writers, with three entries: “Canadian Sunset,” (Continued on page 78)

They’re In Bad Company. ATCO and Warner Bros., executives throw a party for Bad Company and Damn Yankees at New York’s Club after their show at the Reebok Rivierastage. Bad Company’s current ATCO album, “Holy Water,” features the title hit and the follow-up single, “Boys Cry Tough.” Shown, from left, are Brian Howe, Bad Company; Craig Lambert, VP of promotion, ATCO; Derek Shulman, president, ATCO; Terry Thomas, producer of “Holy Water”; and Simon Kirke, Bad Company.

Ed Strickland is named senior VP of Atlantic Records in New York. He was VP of sales for the company.

David Evans is named VP of marketing for WEA Europe in London.

Ron Geslin is named VP of promotion for EMI in New York. He was national promotion director for the company.

John Hayes is named VP, MIS, for CBS Records in New York. He was an independent consultant.

Michael Krupmer is named national director/East Coast of publicity for A&M Records in New York. He was East Coast director of publicity for the company.

Rick Rogers is named VP of field marketing for PolyGram Distribution in L.A. He was sales manager for TVSM Inc.

Scott Holtzman is named senior VP of business affairs and administration for Columbia Pictures Entertainment Music Group in Los Angeles. He was senior VP of business affairs for the company.

Kristen P. Ralph is named president/chief operating officer of the Post Group in Los Angeles. She was VP of human resources at Kidder Peabody.

Retail People On The Move. See Page 51.

EXECUTIVE TURNTABLE

BILLBOARD. Larry Flick is named dance music editor and singles reviews editor in New York. He was an editorial assistant for the publication.

RECORD COMPANIES. Enigma Entertainment in Los Angeles names Joseph C. Regis chief operating officer and Rich Schmidt VP of marketing. They were, respectively, VP of Los Pictures and senior director of promotion at Rhino Records. (See story, this page.)

Norma Maris is named senior VP of Atlantic Records in New York. He was VP of sales for the company.

Ed Strickland is named senior VP of marketing for WEA Europe in London. He

FUCK

REGIS

CAROL

PLUVEL

SALIPR

STRIKLAND

GESLIN

ROGERS

was marketing director for the company.

Kenny Puvogel is named VP of promotion for Warner Bros. Records in Los Angeles. He was national album promotion director for the company.

Ronald M. Salprio is named VP of operations for WEA Corp. in Los Angeles. He was senior national director of operations for the company.

Ed Strickland is named senior VP, black music division, for Chrysalis/Cooltempo Records in New York. He was national director of R&B for Tommy Boy Records.

Ron Geslin is named VP of promotion for EMI in New York. He was national promotion director, Midwest, for the company.

Michael Krupmer is named national director/East Coast of publicity for A&M Records in New York. He was East Coast director of publicity for the company.

Distribution. Rick Rogers is named VP of field marketing for PolyGram Distribution in L.A. He was sales manager for TVSM Inc.

RELATED FIELDS. The LIVE Specialty Retail Group in Milford, Mass., a subsidiary of LIVE Entertainment, names William A. Laupus executive VP/chief operating officer and Ivan Lipton executive VP/chief merchandising officer. They were, respectively, corporate VP of stores and operations for Zale Corp., and executive VP of Strawberries.

Scott Holtzman is named senior VP of business affairs and administration for Columbia Pictures Entertainment Music Group in Los Angeles. He was senior VP of business affairs for the company.

Kristen P. Ralph is named president/chief operating officer of the Post Group in Los Angeles. She was VP of human resources at Kidder Peabody.
Originally speedsters
Kevin Cronin, Neal Doughty
and Bruce Hall have sold over
20 million albums. And now
along with new lead guitarist
Dave Amato (former Ted
Nugent axman), killer
songwriter/keyboardist
Jesse Harms and powerhouse
drummer Brian Hitt (formerly
with Wang Chung), the Wagon
has a whole new thrust.

ON RADIO
"Live It Up" - a head-on hit at
AOR. "Love Is A Rock" -
the first single ready to
smash wide open.

ON MTV
"Live It Up" - revving
up both
new and old fans.

ON TOUR
Early dates - a runaway success.
Major tour this Fall.
And expect REO's catalog to
ram into overdrive.

The new album.
"THE EARTH, A SMALL
MAN, HIS DOG
AND A CHICKEN."
41246
On Epic.
Interactive Market Poised To Grow
Software Makers Prep Product For Rollout

BY SUSAN NUNZIATA

NEW YORK—A number of electronic manufacturers plan to pro-
duce compact disk product (CD-I) players within the next year or two, and software producers are busy preparing programs for the system on three continents. But, although Philips and Sony have introduced worldwide standards for CD-I, as

N.Y., L.A. Raids Uncover
Preerlease Vids, Duper Gear

LOS ANGELES—Two recent raids on Los Angeles and New York video stores have uncovered an unprec-
dented amount of preerlease video ti-
tles.

Among titles seized by investiga-

The Los Angeles seizures were made Sept. 5 at two Video Scene outlets and one Video Street outlet. A total of 2,386 cassettes were taken.

The New York raids were made Sept. 12 on two Bronx video stores: Camacho's Video and Pick A Milk. Duplicating equipment and a total of 350 tapes were seized from the two locations.

The Los Angeles seizure is signifi-
cant, according to Harrad. (Continued on page 84)

Hammer Leads Black Parade On Pop Chart; Metal Shines; Michael Hits Top 10 Again

M.C. HAMMER'S "Please Hammer Don't Hurt 'Em" logs its 15th week at No. 1 on the Top Pop Albums chart, a tally equaled only by three other black music albums in the rock era: Michael Jackson's "Thriller" (37 weeks), Harry Belafonte's "Calypso" (31 weeks), and Prince & The Revolution's "Purple Rain" (24 weeks).

The Hammer album, which has sold more than 5 million copies in the U.S., is the most striking example of black music's current sales potential. But it is by no means the only one. Five of the top 10 pop albums this week are by black art-
ists—and two others are by white artists (Mariah Carey and Michael Bol-
ti) whose ideas are rooted in black music.

In addition to Hammer, the black artists in the top 10 are Bell Biv DeVoe, whose "Poison" rebounds to No. 5, Prince, whose "Graffiti Bridge" peaks to No. 6, Anita Baker, whose "Compositions" dips to No. 8, and Keith Sweat, whose "I'll Give All My Love To You" slips to No. 9.

In addition, the hottest album on the chart is by a black group—Living Colour, whose "Time's Up" vaults from No. 8 to No. 18 in its second week. At this rate, the album is likely to top the No. 6 peak of the group's 1988 debut, "Vivid.

"Black music is genuine," we were told a few years ago. You don't hear the word any much anymore, but it seems to be eternally true.

IT'S ALSO a big week for metal. Twelve metal albums are listed in the top 50, including Queensrÿche's "Empire," which debuts at No. 35, and Don Dokken's solo debut, "Up From The Ashes," which leaps from No. 190 to No. 50 in its second week. Metal is already Queensrÿche's highest-charting album to date.

Other metal acts listed in the top 50 are Poison at No. 7, Faith No More at No. 13, Slaughter at No. 19, Jane's Addiction at No. 33, Winger at No. 22, Ratt at No. 21, Anthrax at No. 24, aerosmith at No. 28, Motley Crue at No. 33, and Stryper at No. 39.

You could say that metal is also green—but not if you polish it regularly. (We've been reading too much Ken Barnes.)

FAST FACTS: George Michael lands his tenth top 10 hit since leaving Wham!, as "Praying For Time" leaps from No. 10 to No. 8 in its fourth week on the Hot 100.

SBK Records appears to have another Technotonized oversized rap hit as Vanilla Ice's "Ice Ice Baby" vaults from No. 57 to No. 23 in its third week on the Hot 100.

Ent. Marketing Confab Set
40 Speakers Inked For Nov. Event

NEW YORK—Key marketing execu-
tives from Coca-Cola, L.A. Gear, and Miller Brewing will be among the more than 40 speakers participating in the Second Annual Entertainment Marketing Conference, Nov. 4-6 at the Sheraton Grande Hotel in Los Angeles.

Hosted by EPM Communications, the event is subtitled "Blending Market Marketing: Reaching the Fragment-
ed Audience," will be presented as an open forum, according to Ira Mayer, president of EPM, described as an exchange of the "nitty gritty" details of entertainment marketing programs. He says emphasis will be placed on brainstorming, networking, strategizing, and deal-making.

Topics will include sales promotion
in marketing, entertainment licens-
ing, audience motivation, and spon-
sorship placement and tie-ins.

Two preconference workshops will be held Nov. 4: "Direct Repose En-
tertainment Marketing," and "500/900 Numbers In Entertainment Promotion and Marketing."

"There's an explosion in both type and number of companies aligning their promotions with entertainment properties," says Mayer. "These orga-
nizations are at the cutting edge of the new marketing revolution. They're utilizing sophisticated data-
base marketing techniques and alter-
native media to reach their targeted consumers.

For further information, call 718-
469-9030 LARRY FLICK

Hammer Leads Black Parade On Pop Chart; Metal Shines; Michael Hits Top 10 Again

David Cassidy cracks the Hot 100 for the first time since 1973 with "Lynn To Myself," which opens at No. 90. On his own and with the Partridge Family, Cassidy amassed 11 top 40 hits in the early '70s. His latest revival is a '70s teen heartthrob, Donny Osmond, resurfaced last year with back-to-back-top 15 hits.

Michael Bolton's "Soul Provider" rebounds to No. 10 in its 62nd week on the pop albums chart. It's not only the oldest album in the top 10, it's the oldest album in the top 40.

Garth Brooks' "No Fences" enters the pop albums chart at No. 62. The country star's eponymous debut album has been a fixture on the country chart for 71 weeks.

Roger Waters' "The Wall—Live In Berlin" debuts at No. 59, leaving in the dust Pink Floyd's 1990 blackbird "The Wall," which dips to No.

We Get Letters: Chris Granowitz of WSYR (Y94) Syracuse, N.Y., notes that James Ingram's current hit, "I Don't Have The Heart," is his seventh top 40 single—but his first as a solo performer. On Ingram's previous top 40 hits, he shared billing with Quincy Jones (twice), Patti Austin, Michael McDonald, Linda Ronstadt, and the team of Kenny Rogers & Kim Carnes.

Glen Miki of Monterey Park, Calif., notes that three acts in the top 10 on last week's Hot 100 included brothers or sisters, Wilson Phillips features Wendy and Car-
nie Wilson; Nelson consists of Matthew and Gunnar Nelson; and New Kids On The Block include Jordan and Jonathan Knight.

William Simpson of Los Angeles notes that unrelated artists with the same surname appear in the top 10 si-
multaneously for the second time this year. It happened last spring when Wilson Phillips hit at the same time as Heart (featuring Ann and Nancy Wilson). And it hap-
pens again as Nelson scores at the same time as Prince Rogers Nelson.

Rob Durkee of "American Top 40" notes that Tony! Tom! Tom! is the third act with exclamation points in its name to land a top 40 hit. The trio follows Wham! and Al B. Sure!
NOW THE DIVINE ONE SINGS SOME OF THE WORLD'S MOST DIVINE SONGS.

SOME PEOPLE'S LIVES

By BETTE MIDLER

She's had a string of box-office hits, Oscar nominations, Grammy awards, a double-platinum album and a #1 gold single.

So what's Bette done lately?

She's turned her extraordinary talent to some of the most timeless of tunes—creating sensational new treatments of songs from the likes of Cole Porter, Janis Ian, and Rogers and Hart, to name a few. It's a divine new album.

It's also Bette at her best.

Look for the first single "From A Distance"

PRODUCED BY ARIF MARDIN
"Love baby, that's where it's at"
— the B-52's
Sensationalism Overshadows The Music Itself

THE ‘HYE’ FACTOR IS GETTING OUT OF HAND

BY JOHN AXELROD

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Summary

The ‘Hyde’ factor is getting out of hand. The music industry has been flooded with new product from old and new companies, the competition is such that labels and artists are forced to do the labelling in a hurry in order to get it on the market before the public. This scenario is, of course, familiar, the standard cliches of the flamboyant and glamorous underworld of the music business. The problem is that the subject of the hype has transcended itself, and the press and the public have become more concerned about who the latest artist pleading First Amendment rights is than they are about the music. As a result, many good and often great records suffer.

The records suffer because they cannot compete in the larger world of principles and issues. It is much easier for the mass public to identify with the First Amendment than with a melody, especially since what is at the core of the equal and creative melodies being produced today are lumped into a category called “alternative” that, unfortunately, is assumed to be too complex for the average listener to embrace. This, however, is not the worst of it. Now, instead of a movement further reduced to more limited means of exposure as the music community has been told, we are now being told that there is anything wrong with the media.

I will suggest that these controversial groups are devoid of any music or aestheticism, for such a group is a different problem. The problem is that the subject of the hype has transcended itself, and the press and the public have become more concerned about who the latest artist pleading First Amendment rights is than they are about the music. As a result, many good and often great records suffer.

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I am suggesting only that the problem will not be solved by all the current finger-pointing at the labels, the Parents’ Music Resource Center, Jack Thompson, 2 Live Crew, or other artists. The labels offer to the public only what it wants to hear, and the PMRC only reacts to what the labels release. But if the media were not so much attention, air time, or ink to the artists in question, then perhaps the public would not be so curious about them and would be less likely to compete against the controversy by buying the records.

In that case, a renunciation of original and creative music on camera, as artists and labels would once again realize the critical and financial rewards that come from such attention, and I sure won’t stop. In the meantime, I would like to see more media and attention continue to be exposed and rewarded, then we might as well be in the car or on the bus, because original music as a profitable commodity will slowly die in the face of such competition. Money is, of course, an important motivation for any business, and I am sure the expectations of those who exploit controversies. But the music should also be a motivation. As a member of this industry, I am concerned about the current state of music, and like Los Angeles Times critic Robert Hilburn, I believe the music is worth fighting for.

Labels should not have to compromise musical standards and success. Numbers are the key to this problem, and the artists whose actions or lyrics suggest only sensationalism in order to make a profit. I think we would like to see the music of today become a legacy for future generations, just as our generation is influenced by the legacy of the great musical originals of the ’50s and ’70s. The more commercial kinds of artists have always paid the bills, but they are not as adventurous, but not as profitable, music, and they will continue to do so. And the media will likely continue to compete against the controversy by buying the records.

To me, my opinion will mean absolutely nothing, because the momentum of the machine is too big to stop and change it. But for the artists, I have been able to see some truth behind all of this, let us all stand up and chant the phrase with which we end the week: “Don’t believe the hype!” In the end, hopefully, music will prevail.

MISTAKEN IDENTITY?

CBS Records chief William Yetnikoff claims I libeled him in my book “Hit Men” by stating that he wears a “jewelry of alloy” around the neck (Billboard, Sept. 1). In fact, no such statement appears in the book. Perhaps Yetnikoff is confusing himself with independent record promoter Joseph Igoro.

Freidric Damien Guttenberg, N.J.

WRONG AMOUNT

In reference to the story on GE-MA’s advance to the Rolf Dude Musikverlage subsidiary, Jastian Music Inc., and the composers Gior- gio Moroder and Michael Masser (Billboard, Aug. 4), the sum in- volved is not $65.5 million, but $66 million, as you reported.

B participation by members are legitimate. In 1989 the fi- nancially, such payments to- taled 79.3 million deutschemarks.

Prof. Dr. Erich Schulte

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

RETAILER LOOKS BAD

Here in Dallas, we have a dance mu- sic industry, KJMJ, which has been doing very well at promoting a lot of dance artists who may not get air- play on any other station. KJMJ has extended its audience because they have been making a bad habit of playing mixes that are not available on the commercial lists.

This makes retail stores look bad, and it doesn’t help consumers, because they naturally assume that the versions on the radio is the one available to the public.

The last thing the mu- sic industry needs is another con- troversy, students, mismatching retail sales and eliminating customer dissatisfaction.

Mark Sandker

Dallas

LIKE DON’T AD

I am writing to object to the offen- sive advertising for the new line of adult entertainment. I must say, while you were in the business of making high-quality work in the past, I have been left with the impression that the return of the age has been more than disappointing. It is not necessary to show such a wide range of the public, as mentioned by your article, said he would like to avoid a war among the European collecting societies, which he attributes to the expansion of new members. But the right of authors to join whichever collecting society they choose in the European Community is one of the principles developed by the Europe- an Parliaments. In the light of its legislation on authors’ societies.

Your report on GEMA’s 1989 fi- nancial year (Billboard, Aug. 4) has shown you how successfully and efficiently GEMA is administering the rights of its members—though you failed to mention that this financial year was still under my responsibility.

Obviously, the two authors mentioned above have set such a high value on the efficiency of GEMA that they wanted to become its members for this reason. I consider this to be a sign of the future in the interests of GEMA and its members.

Prof. Dr. Erich Schulte

former President, GEMA

Granwald, West Germany

Virgil Miek

Trinidad, Cto.
A Brief Marriage? As the winners of WZOU Boston's "World's Most Outrageous Wedding," Marlene Smith and Wayne Soucy, second and third winners, back row, dressed up as California oranges. Other members of the wedding party dressed as the Fruit of the Loom characters. Morning men Ron Engleman & Scott MacKenzie, in civilian garb, look on.

There is no question that we are being affected by an economic decline

Tighter '91 Budgets Reflect Overall Economic Squeeze

New York—As fear of a recession mounts, many radio GMs and group managers are going into the new year with "realistic budgets" that take into account a soft economy and reduced revenue growth. Those managers say they are already dealing with softening, and that their projections for this year are already off. "There is no question that we are being affected by an economic decline," says L. Lowry Mays, president/CEO of San Antonio, Texas-based Clear Channel Communications. "Business has been bad longer than people are willing to admit."

"Our stations are only [3%–4%] ahead of last year," Mays continues. "We were expecting a [7%] gain [and] I don't see any tangible sign of change."

These concerns are being felt as GMs prepare for next year. "The [1991] budget will be more realistic than it was last year," says WMAC-AM-FM Springfield, Mass., VP/GM Joe Rizza. "We will be more careful in allocating the budget, and we will scrutinize them," he says. Last year, Rizza projected an 8%-10% revenue growth for WMAC and thus far has seen an increase of only 3%-4%, he says, and he is projecting a smaller increase.

Various areas of spending will be closely looked at in the 1991 budgets. Most GMs say they will be spending slightly more on both salaries and sales development and training next year, but will be cutting little or no increases in marketing and promotions, engineering costs, and research in order to compensate for the sales slump.

The increased emphasis on sales development and training reflects an effort to see a return on the investment. "We got a tremendous return on the money we put into [the program] this year," says Craig Magee, VP/GM of country KJKK Houston. And despite increased spending on salaries, says oldies WTRG Raleigh, N.C., VP/GM Darrel Goodin, there will be "a closer eye on performance and what [stations] get for their dollars from employees.'"

Marketing budgets that are not being cut will be more "targeted" next year. Targeted expenditures, Goodin says, will replace budgets with "a shotgun effect that hits everything. There will be less emphasis on direct quarter-hour maintenance than cume [and] more supervising a specific audience."

The soft economy that is causing the budget scrutiny is already being felt across the country. Rizza reports sales north in the Northeast. In the first six months of this (Continued on page 19)

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See The Robert Cray Band
Featuring The Memphis Horns on Tour

Oct. 23
Norfolk, VA The Boathouse

Oct. 24
Washington, D.C. Constitution Hall

Oct. 25
New York, NY Late Night w/Letterman

Oct. 26 & 27
New York, NY Beacon Theatre

Oct. 31
Albany, NY Palace Theatre

Nov. 1
Springfield, MA Paramount PAC

Nov. 2
Boston, MA Wang Center

Nov. 3
Burlington, VT Memorial Auditorium

Nov. 5
Utica, NY Stanley Theatre

Nov. 6
Toronto, ON Massey Hall

Nov. 9 & 10
Chicago, IL Riviera Theatre

Nov. 13
Minneapolis, MN Orpheum Theatre

Nov. 14
Madison, WI Civic Center

Nov. 16 & 17
St. Louis, MO American Theatre

Nov. 18
Kansas City, KS Memorial Hall

Nov. 28
San Antonio, TX Laurie Auditorium

Nov. 29
Austin, TX Austin Coliseum

Nov. 30
Dallas, TX Bronco Bowl

Dec. 4
San Diego, CA San Diego Civic Theatre

Dec. 5
Universal City, CA Universal Amphitheatre

Dec. 7
Berkeley, CA Berkeley Community Theatre

Produced by
Dennis Walker

Direction:
Mike Kappus/
The Rosebud Agency,
San Francisco

The Robert Cray Band Featuring The Memphis Horns...
"The New Reality in Rhythm and Blues."
Watch for the Robert Cray Special Coming in November on V81
On Mercury Compact Discs, Cassettes and LPs.
So imagine what they'd have done at the Z-Rock station: all the standards WOOLY Morning, morning man Joe Dorsey's wife was out of town, so overnight Mark Mitchell was having him daily wake-up calls. One day, the Milwaukee Journal says, Dorsey decided to play a practical joke on Mitchell. Dorsey arranged for Mitchell's wife to be there when the wake-up call came. She answered and, upon hearing the voice, said, "Oh my God, it's you," and dropped the phone. Dorsey yelled, "Damn it, Barb, I told you not to answer that phone," then told Mitchell he was awake and hung up. A few minutes later, he called Mitchell back, told him he had a problem and wouldn't be in, then hung up again.

Mitchell then went on the air and announced, "If and when Dorsey comes to the studio, I'm going to assassinate him." Finally, Mitchell's wife called and told him it was all a joke. But it didn't end there. Dorsey held his service revolver to Mitchell's head, and told him, "I know you're gunning for me, but I got the drop on you." WOOLY PD Steve Stevens says Dorsey cleared this stunt with him, minus the gun part.

Meanwhile, the Milwaukee Journal Post reports that churlish WPGC Washington, D.C., PD/morning man Dave Ferguson has some problems at home. He is buying his first racetrack. He was there to give away a car to one of six finalists whose cars were up for the prize. Unfortunately, the car didn't start. The crowd became rowdy and Ferguson told them, in fairly explicit terms, to get a taxi. They had thrown things at him—"hot dogs, beverage cups, newspapers, anything they had on their person. The power was out and they were throwing things at him," Ferguson says.

There has been no legal action, but Ferguson says the FBI will be on hand. Ferguson, who is from Houston between country KIKK-FM and KHMX (Mix 96.5) over KROW, says that his night show has been off. Although KICK has used it as its dial position for years, diaries with only a "96" and no call are now going to be as common as that doesn't sit well with Viacom. KHMX—which uses both Mix 96.5 and Mix 96.5 on different formats—has been minutes away with AC KLTR, which had laid a prior claim to the term "mix."

Five employees of album WEQX Milwaukee were fired when the station on Sept. 10, reportedly after being asked to take a 20% pay cut. The fired were PD Russ Grannow, MD Fran Kushlar, and three jocks. GM Brooks Brown says there was no prior pay cut and he has no idea why the employees were re-locations have been named.

**PROGRAMMING**

After several weeks of negotiations, James Alexander's release from his contract with WLJB Detroit and his naming as PD of WLYD Chicago was minutes away at press time. Meanwhile, KHYS Houston PD Steve Hegwood has been named PD of WLYL. Ross Holland is act-

## Wake-Up Calls, Pranks, And Guns At WOOLY; Hang The DJ If He Can't Start The Car!

by Sean Ross with Craig Rosen & Phyliss Stark

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Live or Laserdisc,
The Art of Entertainment
1. Yesterday John Lennon (PRS), Paul McCartney (PRS)  •  Maclen Music
4. Gentle On My Mind John Hartford  •  Ensign Music Corporation
5. More Marcello Ciorciolini (SIAE), Norman Newell (PRS), Nino Oliviero (SIAE), Riz Ortolani (SIAE)  •  Cam Creazoni Artistiche Musicali Spa (SIAE), Edward B. Marks Music Company, Elbo Music Corporation
6. Something George Harrison (PRS)  •  Zero Productions, Inc.
8. You've Lost That Lovin' Feelin' Barry Mann, Phil Spector, Cynthia Weil  •  Screen Gems-EMI Music, Inc.
9. Mrs. Robinson Paul Simon  •  Paul Simon Music
11. I Can't Stop Loving You Don Gibson  •  Acuff-Rose Music, Inc.
13. Everybody's Talkin' Fred Neil  •  Third Story Music, Inc.
14. Michelle John Lennon (PRS), Paul McCartney (PRS)  •  Maclen Music
15. Canadian Sunset Norman Gimbel, Eddie Heywood  •  Eleven East Corporation, Nelton Corporation
17. Killing Me Softly With His Song Charles Fox, Norman Gimbel  •  Fox-Gimbel Productions, Inc.
19. Snowbird Gene MacLellan (PROC)  •  Beechwood Music Corporation
20. Scarborough Fair Art Garfunkel, Paul Simon  •  Paul Simon Music
21. The Girl From Ipanema Vinicius De Moraes (SACEM), Norman Gimbel, Antonio Carlos Jobim  •  Duchess Music Corporation
22. We've Only Just Begun Roger Nichols, Paul Williams  •  Irving Music, Inc.
23. (Sitting On) The Dock Of The Bay Steve Cropper, Otis Redding  •  Irving Music, Inc.
24. For The Good Times Kris Kristofferson  •  Buckhorn Music Publishing Company, Incorporated
25. Twilight Time Al Nevins, Morty Nevins, Buck Ram  •  Devon Music, Inc.

BMI Proudly Congratulates The Composers and Publishers Of The
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<th>No.</th>
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<td>Tie A Yellow Ribbon Round The Ole Oak Tree</td>
<td>L. Russell Brown, Irvin Levine</td>
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<td>For All We Know</td>
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year, he says, Springfield radio revenue was down 8%-10% from the same period last year.

"[The soft economy] will impact our view of what the radio revenues will be for 1991," says Goodin, who projects "modest revenue growth of 2%-3% for the market." Last year, Goodin projected growth of 4% but, he says, "it will actually come out to be pretty flat from 1989.

In Tallahassee, Fla., top 40 WTHZ-GM Howard Dolgoff is projecting flat revenues for 1991 because of both the soft economy and additional competition in the market. Dolgoff had expected a 10% growth this year but has found revenues to be flat thus far. In Cleveland, top 40 WPHR VP/GM Mark Heiden is projecting only a slight increase for 1991.

"My business will not be driven as much by the market as by the continued growth in numbers," he predicts.

Even the Radio Advertising Bureau, which rarely paints less than a rosy sales picture, has announced that sales have been soft throughout the South, although they say sales were significantly stronger on both coasts compared with last year's figures. And despite reports from GMs, the RAB says that national radio revenues for the first seven months of this year are up 5.5% over last year.

Another exception to the somewhat gloomy sales picture is Houston, where the rise in oil prices has been good for the economy. "This is one market where people don't mind paying more for gas," says KIKK's Magee, who projects a 4% revenue increase for next year.

Cincy Woods, GM of the new AC KHMX Houston, projects more than a 5% jump, while AC KODA GM Dusty Black anticipates a 6% revenue gain at his station. But Black concedes that despite a projected revenue increase of 7.5%, KODA is up only 3% so far this year.

Sales have been somewhat soft at the network level as well. Although he says "we're still maintaining an upward trend during the first six months of this year," Radio Network Asst. pres Bud Heck adds that "it's not in the double digits we've had in the last few years." For the first seven months of this year, network revenues were up just 2.8% over the same period in 1989.

WASHINGTON ROUNDUP
(Continued from page 12)

of the 10 stations audited had overcharged.

The FCC will levy fines on the stations, calling the spot audit "an informational report." Violations can result in fines up to $250,000.

National Assn. of Broadcasters president Eddie Fritts took issue with the report, saying the commission had issued a report "which gives the impression that it has made final conclusions when in fact it has not," and "presumes there are violations" before the stations could respond.

By law, during the 45 days before a primary and the 60 days before a general election, stations are required to bill at the same low rates as for their most favored advertisers.

VOX JOX
(continued from page 14)

music calls.....MD Michael J. Power has been upped to midday at top 40 WZPL Indianapolis, replacing Don Payne, who stays on as an engineer at KLOL Houston swing jock Randy Schell leaves to start an Austin, Texas-based production firm (512-327-6901). His replacement is D-Day from WRFX Charlotte, N.C.

At country WHKO Dayton, Ohio, Paul Ellis joins from mornings for AC WSPD Toledo, Ohio, replacing Jim Manley. He goes back to N/T sister WHIO to co-host mornings with Lou Emm...Brad LaRock, former midday jock at KFMS Las Vegas, is the new morning man at country KHEV El Paso, Texas, replacing PD Brian Kennedy, who comes off the air...AC KRBB (B98) Wichita, Kan., ND Linda Lee Paul joins Don Bishop in mornings at oldies KQKL Tulsa, Okla.

Phlash Phelps goes from nights at top 40 WKZM Hagerstown, Md., to nights at soon-to-debut top 40 WBBE (B106) Fort Wayne, Ind. Gary Dunes is out as MD/middays at top 40 WNTQ (93Q) Syracuse, N.Y.

Adult standard CKLW Detroit/Windsor, Ontario, morning man Tom Shannon moves to sister FM oldies CKMR for the same shift. He replaces Lee Gillette, who exits.

EVENTS
Top 40 CHTX (880 Hits) Montreal got a surprise on Sept. 7, when, just minutes before its planned move to 990 AM and 50,000 watts, it received orders from Canada's Department of Communications to postpone the change and no further explanation. CHTX still hopes to be at its right frequency and power within the week. Meanwhile, CHTX p.m. driven Dan Wilmott joins the morning team at crosstown AC CJFM.

For several days, new album rocker WKLQ Grand Rapids, Mich., had listeners sign a "sympathy card" for format rival WLAF-FM. But WKLQ dropped the six-foot plywood card off at WLAF-FM last month about a half hour before news of Stevie Ray Vaughan's death broke. WLAF repainted the card's insides and took it to a local club where thousands of people signed it that night as a sympathy card to Vaughan's family.

Top 40 WPHR (Power 108) Cleveland is bringing in former MTV's VJ Nina Blackwood to host a Saturday dance show on the local CBS affiliate. PD Cat Thomas co-hosts.
When John Kehr, OM of WRDX (X106.5) Salisbury, N.C., first heard about beach music, "like most people, I thought it meant Jan & Dean and the Beach Boys." When John hooked up with Radio Station Manager Eddie "Holland's 1962 hit, was in its top 50 recently."

Well, fans of beach music know a lot of songs that are obscure everywhere. There are songs such as "Who's the Fool", Be Happy, and other jump blues songs, or even country hits, like "Duman Walker." They are the three late '80s songs by O.C. Smith on WRDX's recent lists and all the recent Malaco and libeian label R&B, and "Mee You With Your Black Drawers on" by Gloria Hardiman. In the Carolinas, they all seem to have an indigenous style which is called "Oldschool," says中期. WRDX went from 1.3 to 1.5 in the former book this spring, and from nowhere to a 1.5 in the latter. The regional cult around its music is strong enough that there are also three other beach-formatted stations in the Carolinas. Kehr, whose title encompasses virtually all managerial duties at WRDX, joined in 1974, when it was still a small-town radio station. In 1988, WRDX increased power to 100,000 watts and dropped country for Transtar. By then, Kehr's work with the local Jaycees had taken him across the state, where acts like Maurice Williams, the Tams, and the Cleveliers were still playing to enthusiastic crowds. First he began using some beach tunes as local fill for the network feed. Then he added a Saturday afternoon beach show. Around 1987, Kehr ran into Hook, who, after his experience with the 60-minute kids, had started throwing in some beach at oldie WIST Charlotte in the '70s. In the early '80s, he joined partners with record dealer Chris Beachley, also the force behind beach music's best-known magazine, It Will Stand. That led to a Saturday night beach show, an AM powerhouse WBT, then to a full-time beach oldies format at rival WGSP. When Hook met Kehr, "WRDX was the only station in the region dabbling with beach music. I had talked to a couple of stations, and their research showed there came from some of the major firms—said beach music was totally, irrevocably dead. But the people who love beach music were very much alive, you'd have to kill off about 12 million people to kill beach music," says Hook. In 1988, WRDX became, for lack of an easier description, a gold-based AC that just happened to play very different music from that of most gold-based ACs of your acquaintance: the best mix of beach music from the '40s, '50s, '60s, '70s, and today. Its music is done on computer. Its "currents" get about three plays a day. Just like other ACs. This is a typical sample of WRDX Impressions, "Kenny Chesney's "Over It," "Swing Out Sister's "Lover's Rock," "Picken' Wild Mountain Berries"; Aaron Neville, "Over You"; Brenton Wood, "Sothe Me"; Cornelius Bros. & Sister Rose, "Treat Her Like A Lady", Johnnie Taylor, "Who's Makin' Love", "Embers, "What You Do To Me"; Millie Jackson, "Ask Me What You Want"; Poor Souls, "Belly Roll Me"; Smokey Robinson & the Miracles, "My Girl Is Gone"; Lloyd Price, "Stagger Lee"; Archie Bell & the O'Kaysions, "Soul'd Out"; Conway Twitty, "Talkin' 'Bout You"; and the Fabulous Thunderbirds, "Wrap It Up." Shortly before WRDX committed to beach music, Kehr discovered "shag clubs," organizations devoted to the shag, beach music's official dance. In 1988, Bebe & the oxys in Charlotte were 23 in the Southeast. Now, there are more than 80, 60 of which are in WRDX's coverage area. Their equivalent of spring break is weeklong parties in Myrtle Beach, S.C., staged by the Society of Strangers in April and September, but other events go year-round.

Shag clubs are the center of WRDX's promotional activities, although it is a talk and direct mail campaign, it runs monthly all-request days, which uses to commit a listener database. And it publishes its own monthly beach music magazine called Carolina Class. (Hook has a separate publication, Rhythm 'N Beach News.) The beach music scene has plenty of musical factions. In recent years, Hook says, both the change in the drinking age and the economic need for beach artists to play larger clubs and not small parties took beach music out of the fraternities and toward an older audience, outside the Carolinas, folks who hadn't grown up with the easy R&B at the format's core, moved south. The result was that the harder, bluesier stuff became a major part of the format. Often you never heard a "Quiet Place" by guitarist Mims and that's just show up in the Southeast," says Hook. "If you've never heard that song, it might sound very strange to you. However, people have a different kind of ear. They're looking for beat, not tradition ... That's why a lot of country and jump blues is showing up now." The WRDX air staff isn't full of purists like the Kingstucky Headhunters or Eddy Raven's "In A Letter To You." There are pockets of people who are very ada- matic about the music they like," says Kehr. "The funny thing is that we've been able to persuade most of them to give us a listen and turn them around to the music of the '60s. But every week I'll field at least one call from a country, and to those people there's no explaining it. They're not shaggers, because shaggers would know that it has the same beat.

WRDX is available primarily on the West Coast. Its air staff is relatively young, and often comes from outside radio. MD/midday jock Curtis Carpenter, Hook says, "has a phenomenal knowledge of music that dates back far- be for him was born." Morning co-host April McIntyre is a local with strong ties to the local shag clubs; her partner Rod Harter has a theater background. P.M. driver Mr. Mike started as an overnight driver 14 years ago. Overnight "J.P." is on his first job; night jock Lana comes from oldies outlet WTPH Winston-Salem. The veterans are weekender Frankie Sea (also from WRDX and Hook, whose "Saturday Night Fish Fry," WRDX's highest-rated show, runs eight hours. Hook may end up with WRDX full-time around the time you read this; he is also investigating the possibility of national syndication of some sort. The beach scene, he says, has a chance to be part of something bigger, perhaps the scene growing around swing music in gener- nothing will compete with the power of TV, radio, and entertainment. The road's not finished and there are very few vehicles on it yet.

SEAN ROSSI

Billboard's of the Week

Phil Kehr/John Hook

WRDX Salisbury, N.C.

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LIFTS

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AGs BATTLE ENCROACHMENT (Continued from page 12)

"There is a place for a station that plays Don Henley... Bonnie Raitt, and other artists that neither format [embraces fully] but that format is AC.

The success of mainstream AC WMX FM against Q101's upper end had a lot to do with Q101's decision, Gable says. "As competition increased on the lower end and the upper end, we had to decide what we wanted to be. The heritage of the station was AC and 25-44 and the arena we wanted to play in. The result was a lot higher 25-44 than it's ever going to be 18-34."

Then there is KFRO Houston, which after several months in a hot AC/adult 40 format with KHXM, was scheduled at press time to return to its previous older female format. GM/PD Carl Hamilton says KFRO's decision was not an attempt to protect any particular demo, but merely a decision to reclaim a position that most listeners still thought KFRO occupied anyway.

Hamilton does think there is room for a younger-oriented AC. "KFRO was just better positioned than they were. We can get to younger listeners faster than we can because people were already cumming them as a contemporary station. In time, we would have been OK, but since the arena got crowded, it just told us [to] be what people wanted us to be in the first place."

But unlike Vailie, Hamilton does not think there is a substantial enough difference between bright AC and adult top 40. "To DJs and other people in the business, KFRO might have been a little more current-oriented than we were, but listeners probably thought we were about the same."

WSNY Columbus, Ohio, PD Don Hallett has been dealing for several years with WNCI, one of the longest-standing, best-entrenched examples of an adult top 40. Like KOST Los Angeles and a number of other long-standing AC outlets, WSNY is one of the stations whose target demo has changed from 25-44 to 35-54 since the mid-80s. But Hallett claims that decision stemmed from a desire to follow his target audience as it aged, not from a willingness to cede his lower end to WNCI.

And part of WNCI's success, he points out, is the fact that it transitioned into its current format. "WNCI has evolved from one form of CHR to another over a period of time. You can't just flick the switch. And the ones that do flick the switch are already in dire straits."

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BPMF Adds Chapter To Int'l Expansion Saga
U.K. Branch's First Seminar Is Set For Nov. 9-10

NEW YORK—Broadcast Promotion and Marketing Executives continues its international expansion with the launch of a new U.K. chapter, Chris Meehan, chief executive of Yorkshire Television and its subsidiary, Chevon Communications, will chair the new chapter. Among those supporting the new group’s board of directors are Cathal O’Doherty of BBC Radio One, David Briggs of Capital Radio, Lin Glover of the Academy, and Rhian Garbett-Edwards of Radio Projects. A seminar is scheduled for Nov. 9-10 in Leeds, England. Among the seminar’s highlights will be a “best of promotion awards program.

IDEA MILL: BAD PICK-UP LINES
Top 40 CKKW (AM) 109
Kim Gray, OM, recently hosted a barbecue for 109 single listeners at a local win to ticket to the barbecue, listeners had to relate a pick-up line or joke ever heard. Some of the winning lines included “I worship my body,” you are the religious.” “Nice outfit,” it will look even better on my bedroom floor,” and “Your lips are as red as my RXT parked out back.” Afterward, the station hosted a dance that was open to all singles. Staffers passed out little black books with the station logo on every page for attendees to “record their progress throughout the evening.” Album WLWZ Detroit morning men Jim Johnson and George Baier are asking their listeners to say “nutha” to this “taxation without fermentation” by sending packages of beer nuts to the station. The nuts will then be shipped to Washington lawmakers.

Country WCRJ Jacksonville, Fla., tied in with Nabisco Tasty Graham cereal for its second annual Teddy Bear Patrol Parade. More than 70 children marched in the parade with their stuffed bears at a local mall. Each child received a certificate from the station. All proceeds were donated to a police campaign to supply bears to children in crisis situations.

Top 40 WYZT (257) Chicago morning men Welch & Woody led a recent two-day food drive to aid the victims of a tornado that ravaged Northern Illinois. As much as 57,000 pounds of food and clothing were collected.

PRO-MOTIONS
Classic rock WXRR (K-Rock) New York promotion manager Sharon Rosenbush exits for personal reasons after five years at the station. She will continue to work freelance. No replacement has been named. Chuck Gersit has been named manager of promotions at rock network WKCR Chicago. He formerly held the same position at the Poplar Creek Music Theatre.

Darren Wassylak has been appointed marketing director/APO at AC combo CHML/CRDS Hamilton, Ontario. He was director of marketing and promotion at modern rock CFNY Toronto. Sharón Seldon has been named promotions coordinator at urban FM radio network, WOR, New York. She was morning show producer at the station.

Larry Hryb has been tapped from assistant promotions director to promotions coordinator at top 40 WKSS Hartford, Conn. Top 40 WLON Boston manager and promotions director. Contact marketing director Gordon O’Hara at 617-295-4000.

NETWORKS AND SYNDICATION (Continued from page 19)

Vaughn,” will be broadcast during the week of Sept. 24 and will feature material from the Vaughan Brothers’ new “Family Style” album.

To celebrate Country Music Month in October, ABC will offer the three-hour special “Ronnie Milsap, The Man & His Music,” titled by “American Country Countdown” host Bob Kingsley. The show, which will be offered on CD, is available for broadcast from Oct. 8-21.

WWE-owned WNYY New York recently dropped ABC for the “ACC.” But contrary to press reports elsewhere, WWI’s Battalion dance that it was a retaliatory move for WWI programming being dropped from ABC’s KLOS Los Angeles and that there is any sort of O & O vs. real network going on. “That’s not good business,” he says. Meanwhile, with the recent additions of WYBF Boston and WQFX Philadelphia, WWI’s “Top 40” is now heard in all the top 20 markets.

CBS has “The World At Six,” a multi-part special hosted by Harry Smith and Paula Zahn, set for broadcast Sept. 29-30. The series explores children at the age 4... Seattle-based Broadcast Programming has picked up the tape clients that Century 21 recently acquired in its merger with TM Programming.

SIC Communications plans to launch “Story Of A People: To” a new series focusing on the lives of everyday black Americans, on Oct. 1. Celeberity hosts include Louis Rawls, Vanessa Williams, and Denice Williams. Advance Radio Entertainment has picked up the urban offering.

“City Beat...From Hollywood,” which had been handled by the National Syndication Network. The one-hour magazine show is hosted by Mike Mann. For more information call 213-461-9994 or 818-894-5693.

Bailey Broadcasting Services’ nationally-syndicated “RadioScope” is going into print while the trade publication Black Radio Exclusive’s “What Ever Happened To...,” originally a column by veteran air personality Spider Harrison, is being offered for syndication by Smith-Gray Associates. The urban show, available in a three-minute and 30-minute version, showcases hit artists from the past four decades who have disappeared from the public eye. Call 213-277-9616.


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POP SINGLES—10 Years Ago
1. Upside Down, Diana Ross, Motown
2. All Out Of Love, Air Supply, Arista
3. Another One Bites The Dust, Queen, Elektra
4. Tango In The Rain, Carly Simon, A&M
5. Lookin’ For Love, Johnny Lee, A&M
6. Give Me The Night, George Benson, CBS, Epic
7. Late In The Evening, Paul Simon, Columbia
8. Drive My Life Away, Eddie Rabbitt, Elektra
10. Emotional Rescue, Rolling Stones, Rolling Stone

POP SINGLES—20 Years Ago
1. Ain’t No Mountain High Enough, Diana Ross, Motown
2. War, Edwin Starr, Motown
3. Lookin’ Out My Back Door/Long As I Can See The Light, Creedence Clearwater Revival, Warner Bros.
4. Patches, Clarence Carter, Atlantic
5. Julie, Da Ya Love Me, Bobby Sherman, WB/Rhino
6. 25 Or 6 To 4, Chicago, Columbia
7. The Summertime, Mungo Jerry, ATLANTIC
8. They Don’t Long To Be Close To You, Carpenters, A&M
10. Make It With You, Bread, Elektra

TOP ALBUMS—10 Years Ago
1. The Game, Queen, Elektra
2. Hold Out, Jackson Browne, Asylum
3. Diana, Diana Ross, Motown
4. Emotional Rescue, Rolling Stones, Rolling Stone
5. Abba, ABBA, Warner Bros.
8. Soundtrack, Xanadu, MCA
9. Soundtrack, Urban Cowboy, PolyGram

TOP ALBUMS—20 Years Ago
1. Cosmos Factory, Christmas Clearedwater Revival, Fantasy
2. Redbud, Woodstock, Atlantic
3. Mad Dogs & Englishmen, Joe Cocker, A&M
4. Tommy, Who, Decca
5. Chicago, Columbia
6. Bread, Sweet & Heavy, Columbia
7. Stage Fright, Band, Capitol
8. Live At Leeds, Who, Decca
9. Tompall & The Texas Troubadours, Grand Funk Railroad, Capitol
10. Gold, Neil Diamond, Reprise

COUNTRY SINGLES—10 Years Ago
1. Lookin’ For Love, Johnny Lee, A&M
2. Old Flames Can’t Hold A Candle To You, Dolly Parton, RCA
3. Do You Wanna Go To Heaven, T.G. Sheppard, Warner Bros.
4. Heart Of Mine, Oak Ridge Boys, MCA
5. Charlotte’s Web, Statler Brothers, Columbia
7. Losing My A Storm, Reba McEntire, RCA
8. Making Plans, Porter Wagoner and Dolly Parton, RCA
9. Believe In You, Don Williams, MCA
10. Let’s Keep It That Way, Mac Davis, RCA

SOUL SINGLES—10 Years Ago
1. Give Me A Little Time, George Benson, WB
2. Upside Down, Diana Ross, Motown
3. Girl, Don’t Let It Get You Down, The Four Tops
4. Funkin’ For Jamaica, Tom Brown, WB
5. Can’t We Try, Teddy Pendergrass, WB
6. Wide Receiver, Michael Henderson, WB
7. I’ve Just Begun To Love You, D.C. Talk
8. Snap Your Pants, Cameo, Epic
9. Southern Girl, Maze, Capitol
10. The Breaks, Kurtis Blow, Mercury

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For Eric B. & Family, Career Longevity Is the Key

BY JIM BESSMAN

NEW YORK—Is there life after rap? Eric B. & Rakim's Eric Barri- er and Rakim seem to have put that in the past as they launch their third album, "The Rhythm and the Blues," which is due out October 20th.

The duo's previous two albums, "Paid in Full" and "The Hei- ther's Lynn Starr Productions and M.E. Starr Management compa- nies, both launched in January. Named, respectively, after Eric B. and Rakim's father, the new album marks the 20th anniversary of the duo's recording career, which took a new turn after the success of their 1986 album, "Paid in Full." The album features 13 new tracks, including "The Rhythm and the Blues," which was co-produced by Eric B. and Rakim with John Barrier, and "I Got the Feeling," which was produced by John Barrier and John Q. Walker.

The album is the follow-up to the critically acclaimed "Paid in Full," which was released in 1986 and went on to become one of the best-selling rap albums of all time. It featured hits like "Paid in Full," "Eric B. Is President," and "The G.O.A.T."

The new album features guest appearances from a variety of artists, including Nas, Jay-Z, and Method Man.

ERIC B. & RAKIM will be performing at the Apollo Theater in New York City on October 16th. The show, which is part of the "Postmodernism" series, will feature a special guest appearance from the band's original drummer, Questlove.

ARTIST DEVELOPMENT

CALL HIM D-NICE

With smooth, cruise-able beats in- fluenced by Stax, former Boogie Down Productions DJ D-Nice is out and about with his own track record. After five years, he's back with "Call Me D-Nice," a lean, meanly-based effort that captures the soulful, syrupy sound of Motown and the Stax/Motown imprint.

D-NICE, the son of R&B icon James Brown, has been in the music game for over 25 years. He began his career as a DJ, working for a variety of clubs and radio stations, before landing a record deal with Motown in the late 1980s. His first album, "The Funky Doctor," was released in 1990 and featured the hit single "I Feel You." Since then, he's released several more albums, including "Neon," "The Fire Within," and "The Next Level," which all charted well on the R&B and hip-hop charts.

In addition to his own music, D-Nice has worked with a variety of other artists, including Kool & the Gang, Patti Labelle, and The Isley Brothers. He's also been involved in various philanthropic efforts, including a partnership with the United Way to help promote education and literacy.

As for his future plans, D-Nice says he's planning to release a new album later this year, as well as a book about his life and career. He's also working on a new clothing line, which he hopes to launch later in 2023.

D-NICE is currently touring the country, performing at clubs and venues across the country. He's also scheduled to make appearances at a variety of music festivals, including the BET Awards and the Soul Train Awards.

For more information on D-Nice, visit his official website at www.dnice.com.

HAYFORD NELSON
The new album, featuring the track "Poundcake." © 1990 Virgin Records America, Inc.
AT LAST: Bell Biv DeVoe returns to the Hot Black Singles chart at No. 40 with reports from 89 of the panel's 110 radio stations. "B.B.D. (I Thought It Was Me)" (MCA) is eligible to enter the chart because it is now available to retailers. Since it has been on the radio for a couple of weeks in many markets, it is already listed high on some station's playlists. It is top 15 at five stations, including WPBQ Charlotte, N.C. (No. 7); WLBZ Greenville, S.C. (No. 10); and WHSY Houston (No. 14). All of the points this week are from radio, but based on airplay and the groups' popularity, we can expect an explosion of retail points in the next few weeks.

"CRAZY" by the Boys (Motown) starts off their sophomore album project with a No. 1 single. Of 105 stations reporting the single, 36 list it at No. 1, including WJUM Charleston, S.C.; WBLX-FM and WGOE Mobile, Ala.; KMFX and KPR Little Rock, Ark.; KDFA Dallas; and XHRM San Diego.

AT THE TOP: It appears that all of the bullet points in the top 10 have the potential to become No. 1 singles in the upcoming weeks. Poised at No. 2, "Thieves In The Temple" by Prince (Pauley Park) has reports from 107 stations, adding WBBB Baltimore this week. It has No. 1 reports from 12 stations, including three that list it at No. 1 for the second week: KMJ Milwaukee, La.; KYEA Monroe, La.; and WDZZ Flint, Mich. It ranks No. 1 overall in retail points.

"Everybody Everybody" by Black Box (RCA) jumps 7-4. This is a testament to the song's appeal and the outstanding performance by the RCA promotion team, since black radio infrequently gives this much support to dance music. "Everybody" has reports from 99 stations, including five new reports: KBLK Tulsa, Okla.; WJFX Fort Wayne, Ind.; KMJJ Houston; WPBQ Charlotte; and WMRF Milwaukee. Four stations list it at No. 1: WILD Boston; WEAS Savannah, Ga.; WKYS Washington, D.C.; and WPHC Charleston for the second week. (Could it be that black radio can only play one dance record at a time? "Dirty Cash (Money Talks)" by The Adventures Of Stevie V [Mercury] picks up retail activity, enough to move it up 13 places in a soft part of the chart. It has reports from 10 stations.)

"Heaven Knows" by Lalith Hathaway (Virgin) makes strong point gains as it moves up 8-5. It has reports from the entire panel, as KSOL San Francisco and WWDM Columbus, S.C., add it to their playlists. It is No. 1 at WBBS Norfolk, Va., and scoops up top five reports from 47 stations ... In its seventh week on the chart, "Giving You The Benefit" by Pebbles (MCA) leaps 12-6, benefiting from a major retail surge and a strong increase in radio points. It is new at WNOV Milwaukee and racks up a total of 109 stations reports. It is No. 1 at WWDM Columbus, and WLWZ Greenville. It is also getting top five reports from 22 stations.

TRACIE SPENCER'S "Save Your Love" (Capitol) earns this week Power Pack/Sales award, as it gains 31 new dealer reports. Radio development for the record has been consistently strong: It is now on 101 stations. It is new at KJLH Los Angeles and it has acquired top 20 reports from 23 stations. It's ranked at No. 8 at WNOV Milwaukee and at No. 10 at both WATV Birmingham, Ala., and WAGH Columbus, Ga.

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HOT BLACK SINGLES ACTION

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<td>THE MISSION</td>
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<td>1</td>
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<td>LISTEN UP</td>
<td>LISTEN UP EAST</td>
<td>6</td>
<td>5</td>
<td>19</td>
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<tr>
<td>TRY ME</td>
<td>JASMINE GUY WARNER BROS</td>
<td>2</td>
<td>7</td>
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<tr>
<td>LUV-U-UP</td>
<td>MIDNIGHT STAR SOLAR</td>
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<td>6</td>
<td>11</td>
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<tr>
<td>BLACK CAT</td>
<td>JANET JACKSON AAM</td>
<td>4</td>
<td>7</td>
<td>10</td>
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<tr>
<td>LIVIN' IN THE LIGHT</td>
<td>CARON WHEELER</td>
<td>8</td>
<td>3</td>
<td>7</td>
<td>18</td>
<td>91</td>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made. or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
Billboard®

TOP LATIN ALBUMS™

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

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
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</thead>
<tbody>
<tr>
<td>MIYRIAM HERNANDEZ</td>
<td>“Oye Mi Canto”</td>
<td>CAPITOL-EMI LATIN</td>
<td>CBS 80380</td>
</tr>
</tbody>
</table>

AWARDS WINNERS: GLORIA ESTEFAN’s video “Oye Mi Canto” was chosen as the best in the Latin category at the recent MTV Video Music Awards (see story, page 9). The clip was produced by Stratos Films and Line Product and directed by Paula Walker... Speaking of Estefan, CBS Discos is releasing “EXITOS De Gloria Estefan”, a 10-song compilation including eight tunes in Spanish. The album, which is being released and handled exclusively by the Miami-based Latin division, will be on the street Wednesday (19).... Mini Acosta and Bobby Garret were the winners in the second Billboard Songwriting Contest in the Latin category with the composition “Más Que Un Recuerdo.” Besides a $5,000 prize and a Gibson guitar, the winners also got a publishing contract with EMI.

CHILEAN MIYRIAM HERNANDEZ is out with a new album

Miami; Chicago; El Paso and Laredo, Texas; and New York. In the Big Apple, Sesto will perform at the Beacon Theatre Oct. 7 and 8. Also in New York and also promoted by David Maldonado and Cardenas/Fernandez, there will be, of all possible things, a rodeo show with none other than the great Tony Aguilar headlining. (I used to watch this guy’s movies when I was a boy, and he still looks the same.) Flor Silvestre and Veronica Castro, as special guests, will accompany Aguilar on Sept. 30. And on Oct. 20, the same promoters will produce the annual Tule Fiesta Musical, sponsored by Procter & Gamble, with Emmanuel, Juan Luis Guerra and the 440, Ana Gabriel, Pimpinella, Guillermo Davila, and Kiara... “Carlos Barbosa-Lima Plays The Music of Antonio Carlos Jobim” and “Carlos Barbosa-Lima Plays The Entertainer & Selected Works By Scott Joplin” are the two new Concord Records CD releases by the virtuoso Brazilian performer. For those who have not heard his music, this will be a good time to catch up with the wonderful renditions of one of the most accomplished Latin guitarists of our time.


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BILBOARD September 22, 1990
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Publication date: December 1990
Ad space closes: October 10, 1990

Billboard
1515 Broadway, 39th Floor, New York, NY 10036
BOOGIE DOWN PRODUCTIONS

KRS-ONE is the conscience of hip-hop. After three gold albums comes "Edutainment," his critically acclaimed new album that's showing the Bronx rapper's word knows no boundaries. Watch for "Love's Gonna Get'Cha (Material Love)," the new single and video all over "Yo! MTV Raps," the debut long-form home video "Boogie Down Productions Live" and college lecture and performance tours this fall.

TOO SHORT

This Oakland rapper's last album went platinum and his new album is starting large. "Short Dog's In The House" features the radio-playable urban masterpiece "The Ghetto" and his hard-core hit, "Ain't Nothin' But A Word To Me" (duet with Ice Cube). His first long-form home video, "Short Dog's In The House," is on its way to the stores, "The Ghetto" video is soon to be on a video channel near you, and a tour gets underway this fall.
Jive/RCA Records is launching an extensive marketing and advertising campaign for these new releases. With a massive TV, radio and print advertising campaign and display programs, we’re going to make these the most visible rap records of the holiday season, from the label that put rap on the map! As part of the “Knowledge Is The Best Rap” campaign, BMG is also developing a major display contest to run in November and December. The first 500 stores to enter will receive five “Knowledge Is The Best Rap” T-shirts for their own use. For more information, please contact your local BMG Field Marketing Representative:

**A TRIBE CALLED QUEST**

The music is Afrocentric and word on this Brooklyn-based Tribe is spreading all over. Their debut long-form home video, “The Art Of Moving Butts In Europe” is in stores now. Get ready as their college tour hits this fall.

**D-NICE**

This former BDP DJ from the Bronx co-wrote and produced “Self Destruction,” the rap that started a movement to Stop The Violence and began a great career. D-Nice’s debut album, “Call Me D-Nice,” is already at over 300,000 in sales and features one of the hottest rap records and “Yo! MTV Rap” videos of the summer, “Call Me D-Nice.” Millions have seen D-Nice on tour with Boogie Down Productions. Now get ready for the new single and video, “Crumbs On The Table.”

**MR. LEE**

Mr. Lee is the foremost innovator of a whole new movement on the dance floor: Rap House. His debut album, “Get Busy,” features the #1 dance hits “Get Busy” and “Pump That Body,” and this Chicago rapper is making a name for himself as one of the hottest new mixers in America.

**ATTENTION RETAILERS:**

Jive/RCA Records is launching an extensive marketing and advertising campaign for these new releases. With a massive TV, radio and print advertising campaign and display programs, we’re going to make these the most visible rap records of the holiday season, from the label that put rap on the map!

As part of the “Knowledge Is The Best Rap” campaign, BMG is also developing a major display contest to run in November and December. The first 500 stores to enter will receive five “Knowledge Is The Best Rap” T-shirts for their own use. For more information, please contact your local BMG Field Marketing Representative:

- **New York**: Rhonda Foreman 212-930-4014
- **Los Angeles**: Dickie Zimm 213-468-4067
- **Boston**: Greg Line 617-255-0200
- **Atlanta**: Susan Luke 404-452-2300
- **Washington, DC**: Wendy Schlesinger 301-441-1900
- **Chicago/Milwaukee**: Chris Biehl 708-916-6600
- **Detroit/Cleveland**: Steve Orselet 313-362-2985
- **Dallas**: Carla Buchanan 214-480-5100
- **Seattle**: Len Rotosz 206-373-1410

On Jive/RCA Records cassettes, compact discs and album

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### CLUB PLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let's Get Busy</td>
<td>Deke Sykes</td>
</tr>
<tr>
<td>Dance, Dance MCA 26344-1 ND</td>
<td>Destiny</td>
</tr>
<tr>
<td>Heart &amp; Soul MCA 24500</td>
<td>Jody Watley</td>
</tr>
<tr>
<td>This Is the Right Time MCA 2049</td>
<td>Lisa Stansfield</td>
</tr>
<tr>
<td>Feelin' Good MCA 427-1 J/POL/M</td>
<td>Tony Toni Toney</td>
</tr>
<tr>
<td>Keep On pumpin' It Up (Vocal) MCA 4188/68</td>
<td>Freestyle Orchestra feat. D'banja</td>
</tr>
<tr>
<td>Won't Talk About It (Vocal) MCA 44622</td>
<td>Beats International</td>
</tr>
<tr>
<td>Treat Me Good Big MCA 408-7</td>
<td>Yazz</td>
</tr>
<tr>
<td>Thieves in the Temple MCA 2042</td>
<td>Prince</td>
</tr>
<tr>
<td>Wiggle It (Cut #2) MCA 237</td>
<td>2 IN A ROOM</td>
</tr>
<tr>
<td>Groove Is in the Heart/What Is Love MCA 46622</td>
<td>Deee-Lite</td>
</tr>
<tr>
<td>Don't Do the Do (Vocal) MCA 2188</td>
<td>Betty Boo</td>
</tr>
<tr>
<td>The Masterplan (Vocal) MCA 885-7/1</td>
<td>Diana Brown &amp; Barry K. Sharpe</td>
</tr>
<tr>
<td>Don't Stop MCA 2493</td>
<td>BELL BIV DEVOE</td>
</tr>
<tr>
<td>Look Into My Eyes (Vocal) MCA 7350</td>
<td>George Lamond</td>
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<tr>
<td>I Don't Want You to Go (Vocal) MCA 32405</td>
<td>TKA</td>
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<tr>
<td>Can't Stop MCA 24935</td>
<td>Candy Flip</td>
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<tr>
<td>Bad Habit Select 825978</td>
<td>Whistler</td>
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<tr>
<td>DEEP LOVE ONE VOICE MCA 070648</td>
<td>Diosaendika</td>
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<tr>
<td>YAAAY! TECHNO TRANCE MCA 6955-1 (No)</td>
<td>The Party</td>
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<tr>
<td>SUMMER VACATION (Vocal) MCA 86690/0</td>
<td>VOGUE</td>
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<tr>
<td>LIES ATLANTIC D 06169</td>
<td>CAUSE &amp; EFFECT</td>
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<tr>
<td>WHAT DO YOU SEE EYE MCA 74001/NS</td>
<td>POPCORN</td>
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<tr>
<td>If I Keep It Up (Vocal) MCA 135640/POLCA</td>
<td>LIZ TORRES</td>
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<tr>
<td>Find a Way Love a MCA 080-8163</td>
<td>JOHNNY DYNEL</td>
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### 12-INCH SINGLES SALES

<table>
<thead>
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<tbody>
<tr>
<td>THIEVES IN THE TEMPLE MCA 24503</td>
<td>DEE-REE</td>
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<tr>
<td>JERK OUT (Vocal) MCA 2042</td>
<td>BISH BIV DEVOE</td>
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<tr>
<td>DIRTY CASH (MONEY TALKS) MINISTRY 675-953</td>
<td>THE ADVENTURES</td>
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<tr>
<td>EVERYBODY EVERYBODY MCA 2626-1 (No)</td>
<td>BOX OF SOHO</td>
</tr>
<tr>
<td>STRAWBERRY FIELDS FOREVER MCA 4081/56</td>
<td>CANDY FLY</td>
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<td>GROOVE IS IN THE HEART/WHAT IS LOVE MCA 46622</td>
<td>DEE-LITE</td>
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<tr>
<td>FEELIN' GOOD MCA 427-1 J/POL/M</td>
<td>Tony Tony Toney</td>
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<tr>
<td>I DON'T WANT YOU TO GO MCA 32418</td>
<td>PRINCE</td>
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<tr>
<td>CAN'T STOP MCA 24935</td>
<td>BELL BIV DEVOE</td>
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<tr>
<td>THIS IS THE RIGHT TIME MCA 2049</td>
<td>JODY WATLEY</td>
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<tr>
<td>CRAYZY MIGHTY MCA 4170</td>
<td>THE BOYS</td>
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<tr>
<td>WIGGLE IT (Cut #2) MCA 237</td>
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<tr>
<td>LOOK INTO MY EYES (Vocal) MCA 7350</td>
<td>GEORGE LAMOND</td>
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<tr>
<td>TIE-TAC-FOE ATLETICO D 06183</td>
<td>KYPER</td>
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<tr>
<td>LA RAZA VEN 4647-17</td>
<td>KID FROST</td>
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<tr>
<td>THE BOOMIN' SYSTEM (Vocal) MCA 447354/COLUMBIA</td>
<td>L. L. COOL J</td>
</tr>
<tr>
<td>GOD TONGUE BLUES V7-17053</td>
<td>REAL LIFE</td>
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<tr>
<td>DREAMBOY/DREAMGIRL MoMCA 753-9?</td>
<td>CYNTHIA &amp; JOHNNY O</td>
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<tr>
<td>KEEP ON PUMPIN' IT UP (Vocal) MCA 7350</td>
<td>LIZ TORRES</td>
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<tr>
<td>GIVE UP ON YOU (Vocal) MCA 135640</td>
<td>JOHNNY DYNEL</td>
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<tr>
<td>LET'S GET BUSY (Vocal) MCA 26699</td>
<td>CLUBLAND FEATURES</td>
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<tr>
<td>STOP, WARRIORS MCA 21589</td>
<td>JADE'S ADDICTION</td>
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<td>CLOSE TO YOU (Vocal) MCA 69463</td>
<td>MAXI PREST</td>
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<td>KNOCKIN' OUTS EPIC 65-2157</td>
<td>CANDYFERN</td>
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<td>SHE'S MINNE MIGHTY MCA 7250</td>
<td>BASIC BLACK</td>
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<td>KEEP ON PUMPIN' IT UP (Vocal) MCA 7350</td>
<td>FREESTYLE ORCHESTRA FEAT. D'banja</td>
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<td>WE ALL MUST LIVE TOGETHER MIGHTY 4710</td>
<td>BLAX</td>
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<td>DANCE, DANCE MCA 2649-1 (No)</td>
<td>DESKIE</td>
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<td>WORLD IN MOTION (Vocal) MCA 21582</td>
<td>WARNER BROS</td>
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<td>COME BACK TO ME KAM 70021-7301-1</td>
<td>JANEAN JACOBSON</td>
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<td>TREAT ME GOOD MCA 877-617-1 POL/KO</td>
<td>YAZZ</td>
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<td>BAD HABIT SELECT 82594</td>
<td>WHISTLE</td>
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<tr>
<td>KEEP ON DANCIN' 1990 MCA 10098</td>
<td>GARY'S GANG</td>
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<td>MAKE YOU SWEET ENTERTAINMENT MCA 46660</td>
<td>KEEF SWEAT</td>
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<tr>
<td>CAN'T STOP MCA 186-970</td>
<td>AFTER 7</td>
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<td>I CAN'T FACE THE FACT CUTTING EP 228</td>
<td>YVONNE DELEON</td>
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<tr>
<td>I MELT WITH YOU MCA 21586</td>
<td>MODERN ENGLISH</td>
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<tr>
<td>DODOTUYOU/LIKE TOMMY BOY TB-105</td>
<td>DIGITAL UNDERGROUND</td>
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### HOT SHOT DEBUT

<table>
<thead>
<tr>
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<tr>
<td>Put Your Hands Together! MCA 24934-1</td>
<td>D-MOB</td>
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<tr>
<td>KILLER MCA 18643</td>
<td>ADAMSKI</td>
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<tr>
<td>ROMEO SLAND 87853-10</td>
<td>BARDUX</td>
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<tr>
<td>MAMA GIVE BIRTH TO THE SOUL CHILDREN MCA 2049</td>
<td>QUEEN LATIFAH &amp; DE LA SOUL</td>
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<tr>
<td>HIPHOPHICK MCA 19608</td>
<td>SOHO</td>
</tr>
<tr>
<td>PEOPLE VOGUE MCA 00084</td>
<td>SOUL 1 SOUL</td>
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<tr>
<td>DJ GIVE ME THAT FUNKY BASS MCA 2407</td>
<td>LYDIA RHODES</td>
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<tr>
<td>SET ME FREE ME MCA 54187</td>
<td>TIMES 2</td>
</tr>
<tr>
<td>PAPA WAS A ROLLIN' STONE MCA 24534</td>
<td>WAS (NOT WAS)</td>
</tr>
<tr>
<td>ROUGH STUFF MCA 24085</td>
<td>ADAM ANT</td>
</tr>
<tr>
<td>LET'S DO THIS GET YOU SOMETH MORE MCA 9999-999</td>
<td>FAST EDDIE</td>
</tr>
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</table>

**Notes:**
- Titles with the greatest sales or club play increase this week.
- Videotape availability: Recording Industry Assn. Of America (RIAAM) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. *Copyright 1990, Billboard Communications Inc. All rights reserved.

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Call Jim Beloff (212) 536-5026
As Majors Phase Out The 12-Inch, Dance Community Ponders An All-Digital Future

"You are about to enter a higher state of mind. Our time has come and we shall be as one." —Jazzy B

SEASONS CHANGE: This week, Billboard witnesses a changing of the guard as Bill Coleman departs to explore "dee-lite-fully" new adventures in dance music. With a deep breath and my best pair of platform boots, I'll be taking over this column. If we haven't already spoken, please feel free to contact me at 212-506-5500 (fax 212-506-5356) or c/o Billboard, 39th floor, 1515 Broadway, New York, N.Y. 10036.

A NEW ERA?: The dance music community is on the verge of facing its toughest challenge yet. After being lulled into a false sense of security by major record labels, pool directors and club jocks are now being warned of an imminent milestone that could dramatically alter their livelihood: the death of 12-inch vinyl singles.

Although no one would comment for the record, sources at BMG and CEMA have revealed that pressing commercial 12-inch singles for their distributed labels, including Arista, RCA, EMI, and Capitol, could cease as soon as early 1992.

More drastic, however, is the word from sources at WEA that the company will put into effect a "press-to-order" sales plan for 12-inch singles as early as Jan. 1, 1991. Under the policy—already in effect with the company's 7-inch singles—12-inch vinyl would be sold to outlets at a cheaper price, with no returns accepted. And the labels that will be affected are Warner Bros., Atlantic, Elektra, and Virgin.

Until recently, major labels have maintained that the manufacturing and marketing of dance-oriented 12-inch singles would continue indefinitely. And while sources at WEA, CEMA, and BMG all stress that promo-only vinyl will continue to be pressed, they also caution that the quantity available will decrease dramatically, and will likely have a brief availability.

Is the dance music community ready for such a jolt? Hardly:

In technological standpoint, equipment that would allow DJs to mix and manipulate records the same way a turntable does is not yet available. Only the Technics 1300 and Numark 6020 CD players offer mixing options, though both are limited to basic beat-synching.

Several DJs interviewed for this column (none of whom were willing to speak on the record) also argue that many club owners will be resistant to upgrading sound equipment.

So, what's to be done in Miami? "I have to fight with my boss to get minor repairs on the equipment we already have. There's no way he's going to shell out $4,000 to $5,000 to adapt [CD equipment]."

Other jocks are calling the transition to CDs a means of"burning out a uniform." "Some of the industry's most talented spinners are either going to be out of work within two years—or they'll be reduced to nothing more than human jukeboxes."

Dan Miller, director of the Atlanta-based Dixie Dance Kings record pool, says DJs should not be surprised at such a swift transition:

"You've got to understand that the labels' point of view; [12-inch vinyl] is not selling as well as it used to," he says. "And the problem is that it's very hard to document what we can do in terms of breaking a record, since there hasn't been a way to accurately monitor the relationship between crossover success and club play. The result is that labels don't see enough of a reason to continue to accommodate us on a large scale. If we keep vinyl, we need to prove that a reasonable number of records are getting played first in the clubs."

Miller has also operated Compact Disk Kings, the only CD-exclusive pool in the U.S., for two years. He says the venture is still considered an experiment, and has only 25 active members—two of whom are Billboard reporters.

A number of pool directors have joined forces to help ensure the future of vinyl service to DJs. They're circulating a petition throughout the industry, requesting support in keeping the 12-inch single alive. For information, call AJ Miller at 213-467-6855.

TID-BEATS: While spinners are feasting on Tommy Boy recording set 408 State's acid-laced new single, "Cubik," lifted from its brilliant "Utd. State 90" debut album, the group is already back in the U.K. working on an as-yet-unitled follow-up. Several celebs will be on board this time, including Pet Shop Boy Neil Tennant and Grace Jones.

SBK-One's up-and-coming diva D'Borah, who is jammin' her way up Billboard's dance charts with the fierce house number "Keep On Pum-pin' It Up," is hard at work on a full-length debut. Among the producers on board are noted remixers Joe Smooth and Tony Humphries, as well as Tro Paterson, who dropped some serious beats with Capitol siren Adeva on her recent debut.

SWINGIN' SINGLES: As fall creeps up on us, clubland is about to be hit with several heavy-hitting singles that are destined to keep dance floors ablaze well into the winter.

Among the tastiest of treats is Kym Mazelle's "Don't Scandalize My Name," on Capitol. Fresh from her fab performance on Soul II Soul's current set, Mazelle stretches out over a sparse house jam, wailing and rapping like the true diva she is. Snap in "Z" format!


And speaking of synthesis masters, dynamic disco duo Pet Shop Boys offers "So Hard," co-produced by Harold Faltermeyer. The tune maintains the melodic atmospheric NRG timber of past efforts while providing a decidedly modern pop frame. Look for full-length "Behavior" on EMI Records in stores in mid-October.

Also returning to the competitive fold is Gwen Guthrie, whose Reprise debut, "Miss My Love," flavors a highly programmable house base with delicious urban/R&B juices. Co-produced with Sly Dunbar and Robbie Shakespeare, Guthrie turns in one of her strongest performances since " Ain't Nothin' Goin' On (But The Rent)," and is well-aided, with a guest rap by Queen Latifah.

Indie delight of week comes from Cleveland duo Hipshot, which offers an exciting NRG/house rave, "Meet Me In Heaven." Available on Play Records (216-467-6271), cut has strong peak-hour potential.

Finally, don't miss the exceptional "Tom's Diner," by DNA featuring Suzanne Vega. Already buzzing for a while as a U.K. import, the Brit outfit has placed a slammin' Soul II Soul-flavored swing instrumental underneath Vega's stark reading of the Tom Waits folk nugget, which earlier appeared as an a cappella tune on her "Soulitude Standing" set. Word has it that A&M will add the track on a re-pressing of the female folkie's current "Days Of Open Hand" set.

DANCE TRAX

by Larry Flick

HOT DANCE BREAKOUTS

CLUB PLAY

1. LIVIN IN THE LIGHT CARON WHEELER c/o
2. BLACK CAT JANET JACKSON 8AM
3. CUBI SOF STATE TOWMY BOY
4. SAVE YOUR LOVE TRACIE SPENCER CAPITOL
5. THE BUMP THE WEE PAPA GIRLS EMI

12" SINGLES BREAKOUTS

1. LIVIN IN THE LIGHT CARON WHEELER c/o
2. PEOPLE SOUL II SOUL VEGAN
3. BREAKDOWN SEDUCTION VENETIA
4. CUBI SOF STATE TOWMY BOY
5. DON'T DO THE DO BETTY BOO Sire

Breakouts: Titles with future chart potential.

BILBOARD SEPTEMBER 22, 1990
New Talent Hitches Its Wagon To Maurice's Starr

Among Music Publishers, Who's No. 1?

Donald Fagen's Rock'N'Soul Revue
Depeche Mode Fills L.A. Stadium

Talent

Charisma gets Maxi exposure on five charts ... see page 37

BY GREG REIBMAN

BOSTON—If anyone understands the value of artist development, it is Maurice Starr.

In a move to bolster the development arm of his growing musical empire, the New Kids On The Block mentor has created a new company, General Entertainment Management (GEM), devoted exclusively to new talent.

Starr has also lured Cecil Holmes from his job as A & R at CBS to run GEM—effective as of Sept. 1—and is planning to start his own record label, which would cater to new acts.

GEM joins a web of companies that Starr operates in conjunction with his partner, Dick Scott. Those properties include Dick Scott Entertainment Inc. (the management wing that handles New Kids, Tiffany, Snap, Brenna K. Starr, Doug E. Fresh, James Ingram, and 10 others), Big Step Productions (for merchandise licensing), and Maurice Starr Productions (for studio production and management).

"Since we have so many artists already ready with Dick Scott Entertainment, I wanted one company that just targets special projects that need considerable time investment," says Starr. "These are artists that I'm trying to take to the moon that need my special attention."

GEM's current roster includes Perfect Gentlemen, Ric Wes, Homework, and the Superiors, all of which are signed to CBS associated labels.

Chris Pittman, who is signed to Atlantic, and Heart Body & Soul and Third Degree, both of which are, as of press time, unsigned, is an exception of Pittman, who hails from Atlantic City, N.J., GEM's artists are all Boston-based. But Starr says that he happens to live in Boston. "There's talent everywhere," he says. "The key is to find people who are excited about what they're doing, who look the part, who can learn quickly, and who look like they will sell."

Initial musical chops, he adds, are a low priority. That proved to be true for New Kids, who had little or no singing experience when Starr assembled them in 1984. It is also the case with his current project, Homeboys.

"One of the [homework members] worked in a beauty shop, another was a car salesman, another was a dancer, and another was a street guy," he says. "I put different instruments in their hand hoping to find out who looked best with what instrument and who could learn that particular instrument the quickest. Two years later, they're here."

"Maurice has a unique way of dealing with artists," says Holmes, who worked closely with Starr when at CBS. "He gets along with them very well and he can also get them to do their best work."

Despite growing demands on his (Continued on page 38)

Cure Waylays U.K. Airways For 'Pirate' Debut Of New Disk

BY CHRIS WHITE

LONDON—In what they claim as a promotional first, the members of the Cure staged a "pirate" radio broadcast here to debut their new album: "Mixed Up," due for U.S. release from Elektra Oct. 26.

The band, broadcasting from a secret central London location, premiered the album—a collection of remixes of earlier singles, rerecorded tunes, and the new track "Never Enough"—during a four-hour on-air session starting at 2 a.m. Sept. 1.

The program also featured a mix of interviews with the group members, plus transmission of unreleased recordings, along with news, weather, and traffic reports, and even jingles for the likes of Alka-Seltzer and Chiquita bananas—all delivered Cure style.

Nik Meyers, international promotion manager of Fiction Records, the band's U.K. label, says, "We were worried about the legality of the situation but we did our research and decided it was worth the risk. Because we did the broadcast very late at night, it would have been difficult for the police to have obtained the necessary warrant and busted the session."

(Continued on page 39)

Paul Simon Unveils 'Rhythm Of The Saints'; Elektra's 40th Anniv.; Buddy's Birthday

From the speakers came snapping, syncopated percussion, then chiming melody lines. Brazilian drums, West African guitar," remarked Paul Simon, offering one first public taste of his new Warner Bros. album, "The Rhythm Of The Saints," to a small seminar audience at the Elysian Music Festival, organized by brother Eddie Simon in Southampton, N.Y. The disk is set for release Sept. 25.

As one song, "Further To Fly," faded from the auditorium sound system, Simon recounted: "This album started in the summer of 1987 when I did a duet with [Brazilian composer and performer] Milton Nascimento. After the session was over, he said, 'You should come to Brazil.' I said, 'I'd love to. I'm very interested in [Brazilian] drums.'"

The interest, said Simon, was stirred by conversations during the "Graceland" period with Quincy Jones and Eddie Palmeri, among others, about the historical and musical links between Western Africa, Brazil, and the Caribbean. The new album's title recalls how Af- rican music taken West in the slave trade subverted the band on their drums by synchronizing their sounds with celebrations of Catholic saints. Simon began recording solely drums in Brazil, each with a distinctive rhythm and tone, dictating the key and feel of the songs that followed. Working with guitarist Vincent Nguini, a native of the Western African nation of Cameroon, Simon wrote songs to the rhythm tracks, dictating on a mix of the improvised images and conversational style of "Graceland."

"In terms of world beat," said Simon, "this record is more about than 'Graceland.'" He continued, "When I first heard early rock 'n' roll, it sounded as different to me as maybe this music sounds to other people. It's really me pursuing sounds that I heard at a certain point in my life when they had a big impact on me and a strong feeling attached to them. So when I find those sounds again, I can make a track with those sounds, then I think I'm really going to be able to write a song that's honest, that's true."

"Rubaiyat" was an epic poem written by Omar Khayyam, translated in the 19th century by Edward FitzGerald—itself a cover version of a classic. Consider, then, the new Elektra Entertainment release "Rubaiyat" as an epic poem of sorts, four decades in the works. Marking the label's 40th anniversary, Bob Krasnow conceived this compilation of classic covers, gems from Elektra's past performed by the artists of its present and future. Some of the matches seem natural. The Cure opens the set with the sax-heavy "Hello, I Love You," while the Big Fろう roars through the MC5's "Kick Out The Jams." Anita Baker gives a soulful reading of "You Belong To Me" from Carly Simon. But what to make of Faster Pussycat's glam-rock remake of Simon's "You're So Vain?" Or the Gipsy Kings' Spanish twist on "Hotel California?" Or the Kronos Quartet's take on the television's "Marquee Moon?"

Or Jeovita Steele's redeeming remake of the onetime Coca-Cola spot, "I'd Like To Teach The World To Sing?" Others surprise abound.

"It does push your boundaries a bit," says executive producer Lenny Kaye, the musician and onetime Elektra A&R exec who co-produced the reissue sets, "The Jac Holzman Years," for the label. Two of those sets emphasized Elektra's folk music roots. And the folk aesthetic, of one generation bequeathing its music to another, is very much present in "Rubaiyat," notes Kaye. "My only hope is that people who have open ears when they listen to the album," he says, "because some of the segues are rather startling. But no matter how many slices of the 'borrowcasting pie' that radio likes to cut off, there's something here for everyone."

"Rubaiyat" is due for release Sept. 28. One-quarter of the profits from the set will go to Save The Children, the United Negro College Fund, and Greenpeace.

On The Beat: Daryl Hall & John Oates return to stripped-down, sweet, and soulful form on "Change Of Season," due from Arista Oct. 9. The first single, "So Close," features power pop production by Jon Bon Jovi and Danny Kortchmar. Others in a stellar cast of collaborators include: Dave Stewart, who wrote and co-produced the track "Heavy Rain"; drummer Kenny Aronoff; bassist Randy Jackson; Heartbreakers keyboardist Benmont Tench; guitarist Waddy Wachtel; and H&O vets T-Bone Walk on bass and Charlie DeChant on sax. Ginger Baker has joined Masters Of Reality (after drumming with the Delicious Vinyl band at a barbecue at the home of Tone Loc manager Marty Schwartz. With the ex-Cream beat master, the band will play New York's Madison Square Garden in May. An audience of more than 800 attendees turned out for the Midwest Music Conference in Chicago Aug. 25-26, with evening showcases of talent from throughout the region. Among this year's buzz bands: Rights Of The Accused, Big Hat, Smashing (Continued on page 38)
GETTING MAXI EXPOSURE

Maxi Priest admits that he is not surprised by the success of his single "Close To You" or his new Charisma album, "Bonafide." "But I am happy," he says. "Even if I have to say so myself, it's a good song and a good record. I think it deserves everything it has gotten."

"Close To You" is in the top 20 with a bullet on the Hot 100 Singles chart after climbing the Hot Black Singles and Hot Dance Music charts, and it recently broke on the Hot Adult Contemporary chart. "Bonafide," which is bulleted on the Top Pop Albums chart, is Priest's debut on Charisma, although he was introduced to U.S. audiences with the chart-topping hit "Wild World" from his 1988 album "Maxi" on Charisma's sister label, Virgin.

"There is so much talent on Virgin that it was advantageous to the artists to have Charisma have more control on them," says Audrey Strahl, Charisma VP of press and artist development. "Maxi came to Charisma because we felt we could do a great job with him. As one of our premier artists, it would allow us to fully develop his talents and make the market aware of him."

To do so, "Close To You" was worked as a multiformat track at top 40, adult contemporary, and urban contemporary radio. "Because of the depth of the record," says Strahl, "it had appeal on all sides, from upper-demographic adults to dance-oriented kids. We did major tip-sheet campaigns, advertising, strong servicing to radio and video, MTV, VH-1, and B.E.T. jumped on it."

Priest is thrilled with the care he is receiving from his new label. "I thought that since I was offered a chance to stay [at Virgin] or move, and I was keen with the people who were going to run [Charisma], it was an opportunity for me to be in a front-running position," he says.

"Maxi Priest is the only act like this on our label," says Strahl. "He is nouveau-reggae and has a lot of credibility."

ELIANNE HALBERSBERG

PRAISING JESUS JONES

SBK Records is pulling out all the stops for its first big alternative project, British indie rock sensation Jesus Jones, hoping to duplicate the quintet's U.K. success in America. The band made the top five in readers' polls in NME, Melody Maker, and Sounds, and "Info Fests" made year-end top 10-singles lists in each publication. Promoting its U.S. debut, "Liquidizer," Jesus Jones launched a monthlong club tour Sept. 17 in San Diego.

Front man, vocalist (and ace skateboarder) Mike Edwards writes all the band's songs and produces most of them. Keeping things cheap matters to him, "challenging the firmly held belief that you have to spend a lot of money. Our first single cost $250 pounds [about $478 at current exchange rate of $1.91 to the pound sterling] and got to No. 42. The video I'm most pleased with "I Don't Want That Kind Of Love" we recorded in a video booth. We knew it would be shown so we decided to make this statement. It was going to cost 20 pounds, but because of the publicity we got it free. It consisted of four minutes of us looking around having fun, and it was one of our best videos."

SBK is extremely pumped up about the band, says senior VP of promotion Daniel Glass. "We put our T-shirts on, went to a hot, sweaty club, and danced our asses off," he says. "That's what this band does to me. It's loud, it's a little irreverent, and it's active, it makes you move. The songs are pop songs with a really loud attitude. They get their point across at a higher volume and a more frenetic pace. And I think people want to be shaken up."

A&R exec Michael Mena oversaw Jesus Jones' arrival at SBK, and the band is his pride and joy. "It sounds like such a cliche," he says, "but they represent the reason I got into the record business. This was the kind of stuff that used to make me run to the record store the day it was released."

Jesus Jones' current tour is scheduled through an Oct. 6 date at Woody's in New York. A second album is expected early next year.

WENDY BLATT

ACTIONMART

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In this spotlight, Billboard makes a critical summation of a category that is breaking boundaries and rapidly changing.

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AUDIENCE TALENT IN ACTION

TIME, Starr is involved in every aspect of an act’s development. “I’m there every inch of the way... A lot on something,” he says. “Up until six months ago, I wrote every press release myself and I still review every piece of press and photo releases that go out the door - I also spend every Monday and Tuesday on the telephone talking to radio, retail, and record companies.”

The man his employees call the “man of my time” general” also writes and produces all of his artists’ material. Using teams of ghost writers and producers to flush out ideas, Starr conceived the New Kids’ smash “Step By Step” in less than 30 minutes and the debut album by New Edition and Stylistics in an hour each.

Whatever it is that needs to be done, I’m the man to do it, he adds.

At the same time, Starr credibly attributes his multiple senior VP, Holmes, to have his company a boost by overseeing marketing, promotion, and artist development.

“In the beginning, I was looking for artists that I could sell to record companies,” Starr says. “Now, offers are no problem. I can concentrate on looking for talent. That makes my job a lot easier.”

Both Starr and Holmes express confidence in their continued working relationship with CBS, despite the fact that, for the first time, Starr recently signed an act to a non-CBS label.

“I’m a loyal person,” Starr says. “I’m not going to the island that is there a time when you can’t put all your eggs in one Easter basket. It’s got to be colorful.”

He added that he would give CBS first option on distributing his new record label, Boston International Records. If a deal is struck with CBS, Starr’s CBS artists would likely move to the new label.

Starr frankly admits that his biggest challenge now is to help his artists mature and prepare their talents for the next stage of their careers.

“Young kids’ music is my specialty,” he says. “I’ve had some problems taking the really young music over the middle. However, I do feel that I can do anything if I sit down and research for 30 seconds.

“A career is very delicate,” he adds. “Just pray to God that it keeps going as long as it can. When it’s over, it’s over. But you’ve got to make it last as long as possible.”

TALENT RISES HIGHER WITH NEW BIZ

(Continued from page 36)

THE NEW YORK ROCK & SOUL REVUE FEATURING DONALD Fagen & Eddie Money Music Past and Present Southampton, N.Y.

AS THOSE who attended its amazing Beacon Theatre concert in April know, this revue gives large audiences a rare opportunity to see the revered-but-reclusive keyboardist/composer/vocalist Donald Fagen - and his band, experience a sincere musical celebration of the blues roots of rock’n’roll.

Just three days after that initial show, Fagen’s career can still zero in on the finest musicians available to accompany him. At this Aug. 24 show, Fagen’s backing band was George of George, a hard-working, New York-based, five-piece blues band expanded to a matted but uncluttered 13-piece—including three singing horns, five fery vocalists, and two guitarists.

Led by vocalist/keyboards Jeff Young—who whose powerful voice suggests a blend of Carl Anderson, Robert Cray, Corey Glover, and Greg Walker—curious did major justice to each of the 16 songs in the set.

The relaxed Fagen very enjoyed himself as he informally hosted” the presentation from his piano stool, quipping at every opportunity. The tunes were all classics—i.e., “Knock On Wood,” “You Got Me Hummin’,” “Sooner Or Later,” “Piece Of My Heart”—each soulfully executed using each musician’s best talents. And without ceremony, they interweave into the program the Steely Dan classics “Black Friday,” “Chained Lightning,” “Home Of The Ever-Loving,” and “Private Lives,” which brought the audience to its feet.

Fagen’s voice is worn in a couple of spots, but where necessary, the Steely tunes were subtly modified to accommodate that natural occurrence.

Bill Withers, who was expected on the bill, was a no-show. But his absence did not mar this evening of powerful performances.

DIANE PATRICK

DEPECHE MODE ELECTRONIC IN AND WITH EBB

Dodge Stadium, Los Angeles

ALTHOUGH Dodger Stadium made for an ideal personal setting for this early August show, the 45,000-plus fans in attendance didn’t seem to mind. They knew every pause for breath and synthesized beat of Depeche Mode’s music. For many, the main attraction might have been being lead by Dave Gahan’s star, spins, and cutie dance steps. But the myth that synch sound makes the group’s impervious way when Gahan’s sensually masculine voice sang Martin Gore’s noir lyrics.

The effect? Even in the capacity-filled stadium, fans found themselves dancing to the beat and contemplating life at the same time.

For those who doubted whether the group could play something other than with computer keyboards, the surprise of the night came when Gore bore out an acoustic guitar to play solo versions of “World Full Of Nothing” and “I Want You Now.” As usual for Depeche Mode, the light show, complete with a large number of searchlights, was spectacular. To top things off—a moment reminiscent of the sudden thunderstorm during “Blasphemous Rumors” at the group’s 1988 Bowl concert and “I Want You Now” in Los Angeles.

Special guest electronic—led by ex-Smiths guitarist Johnny Marr and Bernard Sumner of New Order—made its live debut at the concert. Both musicians disappointed with unperformed performances of songs from their respective bands.

By contrast, industrial rockers Nitzer Ebb came across well in their opening set, hitting as hard (Continued on next page)

THE BEAT

(Continued from page 36)

Pumpkins, the Danatrappers, the Something Brothers, and former Island Records artist Nickolas Tremulis.

ROVE ON: Even Mayor David Din

kings showed up at Paul McCartney’s annual Buddy Holly birthday celebration, held for the first time this year in New York, at the Lone Star Roadhouse Sept. 4, Macca, who owns the Holly song catalog, led wife, Linda McCartney, and stellar guests—Dave Edmunds, Steve Forbert, Gary Telling, Max Weinberg, Rickie Van Shelton, Pat DiNizio of the Smithereens, Henry Gross, the cast of the upcoming Broadway musical “Buddy: The Buddy Holly Story.” Holly band mate Tommy Appus, and the present-day Crickets Jerry Allison, Joe B. Mauldin, and Gordon Skarke—a grand jam of “Don’t Be Cruel,” “Jah Boy!,” and McCartney’s cover of Little Richard’s “Lucille.” Other musical moments included DiNizio’s heartfelt version of “Maria Elena” for Mary Elena Holly.

Assistance in preparing this column was provided by Jim Beaman in New York and Moira McCormick in Chicago.

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Money Talks—But Not In The Publishing World

BY IRV LICHTMAN

FOR YOUR INFORMATION: The caller may say he (or she) is a reporter doing a story on the music business, or someone representing investors who seek opportunities in the music industry, or a student writing a thesis on the subject. Usually among the.big player questions is one whose answer is one of the industry's best kept secrets.

Who are the 10 music publishers in dollars-and-cents terms? Their grosses? Their net publisher share?

The awful truth is that those who know the answers—if they exist at all—aren't talking. Put it all down to Words & Music. Even settling the issue of who is No. 1 is inconclusive without a direct comparison of records.

Why is this so? The top former publishers are the subsidiaries of major corporations whose financial sheets mean nothing within the industry. Under the broad "entertainment" umbrella, with their numbers known to but a few, who carefully guard them. When major publishers have been put on the sales block a similar confidentiality holds on the prospectuses that land on the desks of a limited number of potential buyers.

There is no debate, however, over the issue of contenders who vie for the title of world's biggest music publisher. There are only two: It is either Warner/Chappell or EMI/SRS. Barring a miracle of equal financial results, one of them is the biggest music publisher in the world. Some argue that the recent EMI acquisition of Filmtrax has settled the matter in favor of EMI. But don't try to sell the facts at Warner/Chappell on that point. Among other factors, they note that, unlike EMI, W/C also operates a huge print company, Warner Bros. Publications.

With the No. 1 issue unresolved, let's also unresolved some others. Who holds the No. 2 global spot? Is it PolyGram, BMG, MCA Music, Virgin/Almo/IMusic (the onetime A&M affiliate that was sold to PolyGram with its acquisition of that label), or Famous Music, or the Freddie Bienstock companies? Perhaps one of the few remaining old-line independents, such as Peer or Shapiro-Bernstein? Even with the sale of its once mighty catalogues, CBS is somewhere in the picture, while it tries hard to regain its clout in publishing.

So to those who inquire about the top 10 publishers—in terms of annual dollar amounts, not chart sales—a given moment—call us. You've just read our answer.

DEALS: NEM Entertainment continues to build its catalog with the purchase at an undisclosed price of Dileo Music Group, umbrella com-

pany for such firms as Powerforce Music, Larry Butler Music, and the Phil Spector catalog. The company, run in the U.S. by Los Angeles-based Ira Jaffe, can now claim such copyrights as "The Four Horsemen," "Eddie My Love," and "Cherry Pie." The Dileo songs will continue to be supervised by David Butler, who operates out of Nashville at NEM's offices there, where he serves as creative manager. NEM recently acquired the catalog of Fleetwood Mac songs. MCA Music has acquired worldwide co-publishing rights to "Merry Go Round," the new single from Keith Sweat's platinum album, "I'll Give All My Love To You," on Elektra.

BELIEVE OR NOT, there has been but one commercial recording—by Bobby Vinton—of one of America's most familiar songs. Usually at Warner/Chappell, Wayne, the song's composer, back in 1954 had hoped that at least a second recording is its way. Wayne recently decided to enter a studio to record "There She Is, Miss America." He is hoping this date, along with a B side of another Wayne ditty, "Ring Ding A Ding Ding," might interest a label. Not that the song's exposure has been limited. The Miss America beauty pageant, the most recent edition of which aired Sept. 8 from Atlantic City, N.J. In the new Marlon Brando movie "The Freshman," it is performed with a lyrics variation by Bert Parks, who introduced it and recently reappraised at the pageant after the song's absence. The song has also been performed in other recent films or TV shows: "עד נלפתה," the Israeli TV series "The Beach," "Who's The Boss?" and "A Current Affair." Labels interested in talking to Wayne about his session can reach him at 212-329-3200. By the way, Vinyl's recording of "There She Is, Miss America" didn't sell very well, but a Vinton recording of another Wayne song was on of Vinton's biggest hits: "Blue Velvet."

WORKSHOPS: The National Academy Of Popular Music, custodian for The Songwriters' Hall of Fame, has set a date for this fall. The courses, ranging from beginning through professional levels, begin in September/early October. Instructors are writers Lou Stallman, Alexandra Forbes, and Peter Bliss, as well as music theory specialist Steve Tarsis. For more info, call NAPM projects director Bob Leone at 212-319-1444.

PRINT ON PRINT: The following are the best-selling folios at Music Sales:
2. Paul Simon, The Rhythm Of The Saints
3. AC/DC, The Razor's Edge
4. Paul Simon Complete
5. Philip Glass, Songs From Liquid Days

TALENT

TALENT IN ACTION (Continued from preceding page)

LaurA Teasley

JOHNNY MATHIS

DIONNE WARWICK

The Greek Theater, Los Angeles

FOR LOVERS of adult contemporary music, a Johnny Mathis-Dionne Warwick concert is an obvious treat, and in a show that emphasized quality and class, both performers at this Greek Theater date clearly demonstrated how they have been able to survive in a musical environment often fraught with trends, fads, and gimmicks.

In a show of professionalism that is rare these days, Warwick appeared a day after sustaining a back injury that obviously caused her a great deal of pain. And although she remained seated throughout the show, the singer was in top form vocally and gave one of her most heartfelt performances in recent memory.

Aside from her 20-minute-plus medley of familiar and truly timeless Bacharach/David hits, Warwick (who like Mathis was accompanied by a full orchestra and rhythm section) featured songs

from her latest album, a collection of Cole Porter tunes, and her rendition of "Night And Day" was superb. The vocalist's version of another Bacharach classic, "Any Day Now," was another highlight of an excellent set.

Mathis has to sing only a single note to induce admiration from his audiences. Opening with "I'm Not For Me To Say," the legendary stylist's reading of staple items in his repertoire, like "Misty," "Chances Are," and "The Twelfth Of Never," were greeted with fervent applause. A special "West Side Story" medley of songs was much appreciated, while "Prelude To A Kiss" and Cole Porter's "Begin The Beguine" were additional standouts for Mathis, whose fluffing of lines from a duet of "Too Much, Too Little, Too Late" ("I'm Only No. 1 hit!") and Warwick's "Je Veux" provided some comic relief for audience and performers.

DAVID NATHAN

THE CURE DEBUTS DISK VIA 'PIRATE' BROADCAST (Continued from page 38)

The Cure package was hosted by two U.S.-based DJs, Los Largetz from KROQ Los Angeles and Mike Halloran from XETRA-FM (91X) San Diego. Apart from chats with the five Cure members, there were also interviews with the band's families, friends, and fans, and with video director Tim Pote. MTV filmed part of the event for transmission at a later date.

"We enjoyed the exercise and are considering doing it again very soon," says Meyers. "We would like to record the event on DAT next time so that transcript tapes can be sent out to the media and other radio stations for their own use."
NASHVILLE—The Country Music Foundation has compiled a 40-year retrospective of concert performances by fiddler Mark O’Connor. The recording, “Mark O’Connor: The Championship Years,” will be released Oct. 1 on CMF and cassette.

The collection embraces fiddle contest pieces that O’Connor re-created from his performances at the State Fair of Texas to Nashville from his native Seattle in 1988, O’Connor has become one of Music City’s most versatile and popular entertainers. In addition to playing fiddle, he is also a solo artist for Warner Bros. and is one of the nominees for the 1990 Country Music Assn. award for musician of the year.

A fiddler competing for prizes, O’Connor won nine first-places and three seconds at the National Fiddle Time Fiddlers Contest. He is also a six-time winner of Frets magazine’s best-instrumentalist award.

Accompanying the historical album is an eight-page booklet compiled by CMF scholar Charlie See.

The album is available by mail from the CMF. CDs are $15.98 each, cassettes, $10.98. There is also a $2 postage and handling charge for domestic orders and a $4 charge for foreign delivery. Orders can be called in to 800-255-2367, extension 1, or, within Tennessee, to 615-256-1639.

A Tribute to Michael Martin Murphey

West Fest Man Graces With ‘Cowboy Songs’

IN PRAISE OF MICHAEL MARTIN MURPHEY: Witnessing Michael Martin Murphey’s West Fest in Copper Mountain, Colo. (see story this page), the fact came back repeatedly that Murphey is one of the few true gems in the music industry. He grew up in Texas, where he gained a love for all things Western, cowboy, and American Indian. He later attended UCLA and played in a group called Lewis & Clark Expedition, which soared with a single pop hit back in 1967. While in Los Angeles, Murphey wrote songs that were cut by such acts as the Monkees, Flatt & Scruggs, and the Nitty Gritty Dirt Band, and scored critical raves by writing the Kenny Rogers concept album “The Ballad Of Cat fish.”

He moved back to Texas in 1973, becoming a prime player in the Austin music scene, which would later flourish with such stars as Willie Nelson and Jerry Jeff Walker. “Geronimo’s Cadillac” in 1972 launched his career as a hit-making artist/songwriter and became an anthem for the American Indian rights movement. (Beachert said from the West Fest stage, “We had a song written as a tribute to the Navajo people.”) In 1975-“Wildfire” and “Carolina In The Pines” soared up the Billboard chart pop. He followed with one more hit pop, “Renegade”; then he slid over to the country charts with “A Mansion On The Hill.”

After living in Colorado, Murphey moved to Taos, N.M., in 1978—and the region’s history, culture, and color—molded his music into a unique spiritual voice. Acclaimed of Country Music and Country Music Assn., awards began coming his way—and his music has gotten better and deeper. But music is just one facet of Murphey’s life. He is active in American Indian causes and tries to peacefully bridge the gap between environmentalists and ranchers on various issues. He has one of the gentlest spirits of any entertainer on the globe. During the three-day festival he had time to chat with all the per-

formers, jam in the nightclub into the wee hours, meet with the media, and visit personally with all of the exhibi-
tors (more than 150).

Warner Bros. album, “Cowboy Songs,” should become a collector’s item for those who treasure America’s Western heritage—from cowboys to Indians. Many of these songs are vision taken to the way back to the roots of some of the songs—the British Isles and Ireland—and it equals a record version of what Roy Rogers meant to Western movies. Such new writers as Charles and cowboy Logic blend harmoni-
ously with old favorites like “Tumbling Tumbleweeds,” “Home On The Range,” and “Red River Valley,” all en-
hanced by Murphey’s cowboy compassion and creativ-
ity. Not only does the finale, “Happy Trails” (with a new verse), make this Western trip mandatory, but Mur-

phy’s liner notes in the CD version make this a pleasure for the eyes as well as the ears.

To this remarkable album adds a beautiful soul. Nashville Scene wishes dozens of happy trails followed by a nonstop final ride beyond the setting Western Sun, where life is as loving and giving and celebratory as Murphey deserves.

A CONVINCING CROONING: A top line of country talent entertained at the first annual Country Music Fest here a year ago. The Texas sun, the mountain slopes, the blue sky, the Western sun, the tradition, the unbroken promise, the splendor, all combined. The fun of making music, the joy of giving, the pride of the Mountain, all combined. The fun of making music, the joy of giving, the pride of the Mountain, all combined.

Murphey’s songs and his live show are the perfect winter trip mandatory, but Murphey’s liner notes in the CD version make this a pleasure for the eyes as well as the ears. To this remarkable album adds a beautiful soul. Nashville Scene wishes dozens of happy trails followed by a nonstop final ride beyond the setting Western Sun, where life is as loving and giving and celebratory as Murphey deserves.

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FLORIDA SWAP SHOP PROVES POPULAR VENUE

BY JOHN LANNERT

FORT LAUDERDALE, Fla.—Country acts have found an odd—but lucrative—venue in the 87-acre Fort Lauderdale Charity Swap Shop. Ranked as the second-largest flea market in the U.S., the Swap Shop draws more than 7 million visitors annually from all over the world. In the last year, more than 20 country stars, including Ricky Skaggs, Emmylou Harris, and Loretta Lynn, have played at the flea market’s 100,000-square-foot Indoor Entertainment Center (IEC). The concerts are free. Swap Shop owner Preston Henn says he uses the shows to attract new customers. Even admission to the flea market itself is free.

The Swap Shop’s reputation as a place that can attract lively crowds of up to 5,000 has not gone unnoticed. In November, the Nashville Network will begin taping shows there for its “On Stage” series.

Although some nostalgia pop acts, and not many country stars, have also performed at the Swap Shop, Henn says he started bringing in country artists because he knew they would attract a state fair, except we’re open year-round, seven days a week. Fairs go 70 days in the spring, and, seeing that the fairs had put on some entertainment for free, I decided to try the same concept here.

Henn says that well-known artists initially shied away from his venue, but, several months later, he added, “those same country acts have been calling to book them after they had heard from other country acts what a great time they’re as surprised as anybody else at what happens here.”

Set toward one end of the IEC, the 87-acre Swap Shop provides an impressive and attractive stage offering optimum viewing from all three levels of the IEC. Only from the lower stage is the stage blocked from the audience. Two Thomas lighting trusses hang over the stage and the sound is handled by two EBL HPS Series consoles, one a 40-channel house console and the other a 32-channel monitor console.

Debra Young, special events coordinator for the Swap Shop, says that there have been 20 concerts so far this calendar year. “We’re starting to get a variety of country acts,” she says. “I think it’s great for our community.”

Young has already booked 15 concerts for next year and is planning to have a total of 50 shows. “We’re getting better acts,” she says. “We’re getting big names.”

Fourth Annual West Fest

(Continued from preceding page)

choices. The Copper Mountain Resort provides the perfect setting for this year’s West Fest was strength. A 250-room hotel and golf resort 75 miles west of Denver, the facility has more than enough space for the spectators to enjoy the activities and offerings. The response has been that West Fest is bigger and better.”

Murphy is excited about the festival because it has also been different—it has really changed. Some of the things we’ve brought in this year are harbingers of the future. The festival is part of the overall effort to improve the mountain resorts, Murphy commented with a laugh. “I was watching it and it struck me that if I had used his methods in the music business more often I would have gone much further with much less stress.”

Murphy noted that getting the mountain men together at West Fest was “a real victory for us.” Another first for this year was the formation of the Western States Publicists Association, a group of publicists from the Western States.

West Fest goes on the road to other locations this year, and Murphy advised Billboard that Radio City Music Hall sent representatives to Colorado to scout the touring market. “They’re interested in what’s going on here,” he said.

The upcoming weekend promises to be a real event for any Western music fan. The upcoming event promises to be a real event for any Western music fan.

Florida Hands out Country-Music Awards

...see page 71
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER (DISTRIBUTOR NAME)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JUKER</td>
<td>JUKER 1</td>
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</table>
their promotions were incredible and their logistics were amazing." Murphey terms Cody "America's first major superstar," whose greatest accomplishment is something that Murphey achieves with West Fest: "Getting the Indian people and the cowboys and the rough riders who are in the show to get along." Cross-cultural and cross-generational relationships play a key role, not only in West Fest but in Murphey's music and lifestyle. "West Fest is an attempt to get cultures to respect each other, like each other, buy each other's wares. And it's also a respect for the land and nature."

Possible future West Fest projects could include a live album taped for Warner Bros. Records at West Fest '91. The next Colorado West Fest will place even more emphasis on environmental and ecological matters, including recycling, according to Murphey.

Murphey, who could easily live with the moniker of a Country Cody, has read 117 books on Buffalo Bill and is three chapters into writing a historical novel on Cody. Murphey admits he has a problem attacking a major book project now because his two closest friends in Taos are novelists—John Nichols and Doug Terry. "Even when I write a letter to the paper, I take it over to them and they rip it apart. Thank God that they both try to write songs and I can get back at them. They try to write songs that are 20 minutes long."

Future West Fest thrusts also include getting a better reflection of people in the West who had a big impact, including those from the Hispanic culture. "I'd love to have a big strolling mariachi band here and more Hispanic people on the show—I'd like to do a whole village, not just their music, but their carvings, the furniture they make. That's coming—I promise." Murphey also notes that Australians have a kindred spirit with the American West, and he plans to lure some Australian performers to West Fest next year.

It would be difficult to imagine a West Fest that could top this year's ethnic exhibition of the talents, dreams, and souls of those attending, but entertainment industry professionals who have watched Murphey mold these events over the last four years predict that he will do exactly that.

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On stage...Backstage...Off stage, Fans Love Our Country Music Superstars

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A major national advertising campaign will direct consumers to retail to find the answers that could win them a dream trip for four to the world's largest country music festival...Fanfair '91 in Music City, USA...Nashville, Tennessee

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CABIN FEVER ENTERTAINMENT INC

The Home Of Country Music's Greatest Legends

For a distributor near you, call 1 (800) 42-FEVER
## Top Country Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>List Price or Equivalent</th>
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<tr>
<td>September 22, 1990</td>
<td>Conway Twitty</td>
<td>The Road Not Taken</td>
<td>MCA</td>
<td>$9.98</td>
</tr>
</tbody>
</table>

### Crazy in Love

Conway Twitty's hit new single.
Conway Twitty's brand new album.
Conway Twitty's first video ever.
Available NOW on MCA Records.
After 25 years of hits, the Conway Twitty craze continues!

### Billboard SEPTEMBER 22, 1990

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

**FOR WEEK ENDING SEPTEMBER 22, 1990**

**TOP COUNTRY**

*Exported from the Billboard database.*

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>NUMBER DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT</th>
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<tr>
<td>Bill Clinton</td>
<td>BLACK</td>
<td>RCA</td>
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<td>Garth Brooks</td>
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<td>Vince Gill</td>
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<td>MCA</td>
<td>43733 ($9.98)</td>
<td>WHEN I CALL YOUR NAME</td>
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<td>Loggins and Messina</td>
<td>MARGARITAVILLE</td>
<td>MCA</td>
<td>43736 ($9.98)</td>
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<td>Alabama</td>
<td>BLOWN AWAY</td>
<td>MCA</td>
<td>52139 ($9.98)</td>
<td>PASS IT ON DOWN</td>
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<td>George Strait</td>
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<td>6415 ($9.98)</td>
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<td>Alan Jackson</td>
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<td>RCA</td>
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<td>Ricky Van Shelton</td>
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<td>Travis Tritt</td>
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<td>CBS</td>
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France Lends An Ear To XIS Booths

Listeners Storm FNAC Bastille Store

BY RAYMOND BOULT

PARIS—Listening booths, a concept that fell out of favor as the mom-and-pop record store grew into a big business, industry, may be making a comeback in a new hi-tech guise if XIS, a French computer software and services firm, has its way.

Already, the Montpellier-based company is fielding operational units of its Audiocatalogue system in a store operated by FNAC, the 80-unit, Paris-based retailer of recorded music and video, home electronics, and books. The company hopes to entice other French chains and eventually market the system in other countries as well.

The system, through a touch-screen audio/visual terminal, enables customers by simple interactive dialog to listen to selections from albums, sort through a database, by music genre, to receive details on the latest recordings available. Also, the system can be adapted into a sampling device servicing video retailers.

What makes this system different from other sampling devices is that the central database and sound recordings might be stored hundreds of miles away from the music store and are transmitted almost instantly over telephone wires to the store's local database. What's more, stores with multiple terminals will be able to tap into the database simultaneously.

The central database contains information on 2,000 album titles. Audioscottage allows a customer to listen to a song already recorded on a high-quality sound—two pairs of headphones per terminal are provided for this purpose—during which the sleeve is displayed on the screen. From each album, several short, pre-selected excerpts from different songs can be played.

Textual information, including the name of the composer and artist and the title and number of the album, is also displayed.

"The package will work with audio records or even videotapes—indeed, with any type of information which can be copied onto a digital storage device using a computer-managed database," says XIS' development manager, Michele Boujard.

The initial Audiocatalogue units reside in a FNAC store in a specialty retail complex anchored by the opera house in the historic Place de la Bastille in Paris. Claude Capuzzo, FNAC's Bastille store manager, notes, "The most important feature of Audiocatalogue is that customers can, once more, listen to records before buying. That was the situation back when FNAC started retailing.

"Customers can listen to records before buying"

"Customers can listen to records before buying." It is expected that the system will be expanded to other FNAC stores and perhaps other retailers as well.

Based on audio digitalization concepts similar to those used for compact disk recordings, combined with data exchange techniques developed for communication between remote computers, ISDN enables simultaneous transmission of sound and other data down the same regular telephone line.

Furthermore, transmission of music over telephone wires yields low-quality sound, but ISDN allows for the original signal to be digitally reconstituted at the local site, without any loss of fidelity.

For management, Audiocatalogue allows instant updating of the retailer's catalog. As soon as a new recording is released, it can be entered into the database and immediately presented to potential customers. Obsolete recordings are deleted in a similar manner. The database is updated automatically at a central location.

Moreover, information transmitted to each store's local database and to its terminal can be personalized. In this way, stores in the same chain may have different stock lists. Specifc marketing operations can be carried out, such as the promotion, at stores in a given geographic area, of a recording related to, say, an upcoming concert.

Finally, Audiocatalogue is a marketing-analysis tool that provides computerized statistics on parameters such as the correlation between what customers wish to listen to and what they actually buy.

On the technical side, XIS' Boujard explains, "The Audiocatalogue package consists of software which runs on IBM-compatible personal computers in FNAC's case, the Compaq 386, which have been found to be extremely reliable—together with networking services related to communication, via Numeris, to our Semis online data server."

France Telecom rents the necessary hardware to Numeris subscribers. In addition, subscribers pay an installation cost. With regard to Audiocatalogue:

"CEMA Vision’ Is Stepping Up Use Of In-Store Promo Clips"

BY JIM BESSMAN

NEW YORK—CEMA Distribution is intensifying the practice of programmatic promotional videoclips in-store. The multilabel distribution company has launched “CEMA Vision,” an ongoing series of video compilation reels. The approximately two-hour tapes will be serviced every 60 days to major retail accounts.

"The goal is to provide an easy way for retailers to play in-store videos that include key artist development projects from the CEMA label family," says Rand Bleimeyer, CEMA's VP of marketing and strategic planning.

These CEMA-distributed labels include Capitol, EMI, Chrysalis, SFR, Rhino, Enigma, I.R.S., Chameleon, Curb, and Gold Castle/Cypress. The music genres represent include pop, alternative, metal, R&B, and contemporary country.

The first "CEMA Vision" compilation went out to approximately 1,200 stores on Sept. 4. Additional copies of the tape will be serviced as demand dictates.

Acknowledging that retailers and labels have previously used in-store video as a sales tool, Bleimeyer looks at "CEMA Vision" as a value-added refinement.

On the initial compilation, the 31 clips fall under the subtitle “New Music For Your Eyes And Ears!” and feature such artists as Was Not Was, Jane Wiedlin, Concrete Blonde, London Quireboys, Cheryl Wheeler, Dread Zeppelin, Dramarama, Kool & The Gang, and World Party.

In addition to the clips, nine public-service announcements by artists representing Rock Against Drugs are included on the tape. Bleimeyer says that additional programming may be developed to generate further interest in the featured artists.

Maurice Starr creates an artist-development firm for new acts. . . . see page 36
on Target: To put it mildly, some label and distributor types are very concerned about the future of the internal rack division at Target Stores, what with the lease announced by director Doug Harvey and the departure of key buyer Ted Lance, who is headed for a Chicago post with PolyGram. Says one national-level sales executive, "To us, they are one of industry's largest accounts. To Target, music and video combined are probably only 3%-5% of their business."

But Harvey himself says not to worry—that personal considerations prompted him to take his leave. Further, if for some reason he elects not to return to Target, he expresses strong confidence in Target's management and is certain that executives at the Minneapolis-based department store chain will not allow the music and video rack to drift far off course.

Goin' South: Mike Dungan, the one who works for Arista, as opposed to the one who works for Camerot Music (Billboard, Sept. 1), is making a move. Dungan, one of the Retail Trail's original yardbirds, will soon be leaving his post as the label's Minneapolis-based regional marketing manager to become national director of marketing at Arista Nashville, the company's young but mighty-country division. You read it here first.

Straight Talk: Retail Track heard two refreshing lines during product presentations at the recent Camerot conference. Keith Spiller, Cleveland branch manager for CEMA, told attendees, "Not all of the records you'll hear about today will be hits," but he added a pledge that the distributor and its labels would make every effort to maximize the sales on each of its releases. Other record companies might regard such a remark about its own product as heresy, but I say that's where... (Continued on page 46)

THE HUMAN FACTOR: By Geoff Mayfield

Packaging Perspectives: By the time you eye this column, a National Assn. of Recording Merchandisers meeting on the use of disposable packaging for the merchandising of compact disks will have taken place—and you can bet this summit will have a major impact on the debate, even if it fails to produce immediate results. The NARM Packaging Committee meeting was slated for Sept. 13 in Los Angeles, and the list of attendees represents a major cross section of music suppliers and sellers.

For the first time since this controversy began to take shape last year, some players who appeared to have in flexible stances now seem open to options. Executives who once swore by the 6-by-12-inch packaging standard now feel that they must seriously weigh concerns that have been voiced by environmentalists; folks who once found the notion of a universal security tag for music product to be impractical are giving that option a second look. And, it appears that the 6-by-12 isn't the only element of CD packaging that will undergo scrutiny. Some players, noting that the petroleum from which plastic is manufactured might become an even more limited resource than the trees that produce paper, wonder if this is an appropriate juncture to discuss options for the CD jewel box, too.

At any rate, people on both sides of the 6-by-12 issue look less stubborn these days. There seems to be a spirit of cooperation in the air—the kind of spirit that will be needed to resolve a conflict that seemed unsolvable at the start of the year.

Who Is Funding The New INDI Distribution Network?

BY DEBORAH RUSSELL

Confused? So are we. Although George Hocutt told Billboard that Peers & Co., an international merchant banking consortium, had acquired his California Record Distributors Inc. in an attempt to create a national network of independent distributors (Billboard, Aug. 25), an official with the financial firm called Grass Route to say the report is incorrect.

The confusion stems from the fact that Mel Klein, the brains behind Independent National Distributors Inc. (INDI), is a client of Peers & Co. The merchant bank advises Klein on deals, such as the recent CRDI purchase, but "our money is not in any way connected to this acquisition," says Pat Begley, managing director and chief administrative officer there.

So who is funding INDI? In a market where lenders are becoming more conservative, Klein, a former financial executive at Island Records, says INDI is capitalized by a number of institutional investors, whom he declines to name. Some of the distributors have speculated that one such investor could be Chris Blackwell, Island founder and chairman. Klein refuses the rumors and claims that Blackwell "has no investment financially or operationally, whatsoever, with INDI." Island also denies any connection between Blackwell and INDI.

INDI is set to open a West Coast office in Burbank, Calif., to be run by CRDI's Hocutt and Dick Kiene, a former senior executive at Atlantic and PolyGram. For information, call Larry Solters at Scoop Marketing, 1.512.333.0202.
TWO WINNERS!

CHET ATKINS AND
MARK KNOPFLER,
"NECK AND NECK."

In the competition for the world’s most instantly recognizable guitar stylist, Chet Atkins and Mark Knopfler are “Neck And Neck.”

Chet has played on literally hundreds of hit songs, and his own best-selling albums have made him the most imitated and successful guitarist in country music.

Mark is the most exciting guitarist in rock today. His band, Dire Straits, regularly tops the charts, and his special projects, such as the Notting Hillbillies, regularly amaze, surprise and electrify fans the world over.

Now, on “Neck and Neck” Chet brings out the best in Mark... Mark brings out the best in Chet...

And it doesn’t get any better than that!

NO CONTEST!

CHET ATKINS AND MARK KNOPFLER
ARE TWO OF THE WORLD’S PREMIER GUITARISTS,
"NECK AND NECK"
INCLUDING THE SINGLE “POOR BOY BLUES.”

ON COLUMBIA
NEW YORK—Spec's Music & Video executives thought an in-store appearance by members of DGC recording group Nelson would ensure a good turnout for the Labor Day grand opening of the chain's newest store in Coral Springs, Fla. But the turnout was so good, in fact, that the appearance had to be canceled.

"We'd heard that other things they did in the South drew 700 or 900 people," says Joe Andrules, VP of advertising at Miami-based Spec's Music & Video. "It was a holiday, so we planned on maybe 1,000." The band was due to arrive at 3 p.m. "By 5 a.m., people were already waiting," says Andrules. "By 11, there was a huge line that circled around the store and went down the road about an eighth or a quarter of a mile." Andrules is not sure how many people eventually turned up. "At least 2,000 or 3,000," he says, "and the police were saying it might have been as many as 4,500."

The two Nelson brothers, meanwhile, were being interviewed on radio station WSHE, telling listeners to come down to the store. "Ten minutes before the limo drove up, the police said, 'We can't handle it. It's canceled,'" says Andrules. The crowd was disappointed, but not unruly. "There were no problems or arrests, just a lot of boos," says Andrules. "They were upset, but they didn't trash anything or break anything. A lot of people shopped in the store and got to see the store." WSHE managed to get the appearance moved to a local club, Summer's on the Fort Lauderdale beach, that night.

In retrospect, Andrules can see why the turnout was so huge. "Their album ['After The Rain'] is in the top 20; they're the sons of Ricky Nelson; and they weren't playing in town anywhere. They were brought down just for the grand opening," he says.

"So this was the only chance to see them."

But despite the turnout, Andrules did not see any need to cancel. "Most of the people were still in our parking lot," he says. "The line went down this grassy area with trees between two streets, so they weren't in anyone's way. There were no complaints from other businesses. We were 10 minutes away from it happening." Andrules plans to continue holding in-store appearances, but next time, he says, "we'll take every aspect into consideration. Maybe if we'd had police there right when they first started ed up, we could have lined them up better or something."

The cancellation went much smoother than that of the Depeche Mode in-store at a West Hollywood Wherehouse Entertainment store in March (Billboard, April 7). In that incident, an estimated 10,000-15,000 assembled fans banged on windows and threw bottles and cans. Wherehouse later agreed to pay the city of Los Angeles $25,000 to compensate for the police and fire officials brought in for crowd control.

At most presentations, the distributor would just go ahead and hit all the videos it had planned, regardless of how much overtime might result from blindly following that agenda with no regard for the clock or the convention's overall schedule. Like a great jazz musician, Hawn knew the right time to improvise.

BOTH WAYS: As most of you know, there are two versions of the new Jane's Addiction album, "Ritual de lo Habitual." One carries the original art cover, which some people have deemed objectionable. The other, which Warner Bros. refers to as the "1991 Amendment," is simply a white cover that carries the language of the First Amendment verbatim. During a recent visit to a Wherehouse Entertainment store, Retail Track was intrigued to find out that the chain is carrying both editions, leaving the ultimate choice to the consumer.

By the by, Warner is selling a lot more of the one with the original, controversial artwork than it is of the amended version. The label says hard Jane fans are buying both.

MYTH-TAKEN: Nipper fans take heart! The pup's picture is apparently not as bleak as the one described in this column's July 14 edition. In that item, HMV U.S. president Tony Hirsh and VP of marketing Peter Herd told Retail Track that the original painting of the pooch, who serves as the mascot of RCA Records in this country and the logo of HMV in the U.K. and Canada, had the dog sitting on its master's coffin, lamenting the owner's absence and hearing the sound of "His Master's Voice."

Well, this dreary picture didn't sit pretty with Sue Satriano, VP of public relations for Capitol-EMI. Satriano is a dog lover who could safely be described as one of Nipper's most avid caretakers. As soon as Hirsh and Herd's "coffin" story hit the pages of Billboard, she jumped into gear, and has provided Retail Track with evidence that proves holes in the previously reported account.

According to a British book called "The Story Of 'Nipper' And His Master's Voice Picture," compiled by Leonard Petts, the coffin theory is one of the three "most bizarre" rumors regarding the image's origin. According to the mistaken legend, the painting rendered by Francis Barraud had the dog sitting on the coffin of Barraud's brother, the coffin was "painted out" when it became a copyrighted trademark in 1890.

So, it appears that Hirsh and Herd have been taken in by this unfounded myth. Now that this column has set the record straight, Satriano—and Nipper—can rest easier, and all I can say about being mailed is doggone!
### TOP ADULT ALTERNATIVE ALBUMS™

#### NEW AGE ALBUMS™

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<th>#</th>
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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. A RIAA certification for sales of 2 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD.

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**TRAVEL TO THE EDGE WITH MICKEY HART**

**HART'S FIRST SOLO ALBUM IN OVER A DECADE**

**THE COMPANION BOOK**

ISBN 0-06-250374-X (paperback); 0-06-250373-3 (hardcover)

Grateful Dead percussionist Mickey Hart has spent most of his adult life in pursuit of the ancient spirit of percussion, and he has now documented that journey with two remarkable works: the album **AT THE EDGE**, released by Rykodisc, and the book **DRUMMING AT THE EDGE OF MAGIC**, published by HarperSanFrancisco. Rykodisc and HarperSanFrancisco are combining forces for a multi-faceted marketing effort, to include:

- Appeal to New Age market, Grateful Dead crossover, World music and culture fans, audiophile listeners, musicians, and more!
- National publicity campaign to include profiles in PEOPLE, TODAY SHOW, CNN, UP, FRESH AIR, and 20-city satellite local TV tour.
- National print advertising campaign includes ROLLING STONE, DOWNBEAT, MUSICIAN, DRUMS & DRUMMING, NEW AGE JOURNAL, RELIX, SHAMAN'S DRUM.
  - Features in consumer Christmas catalogues.
  - Full-color countertop displays available: Books only, and CD/Cassette/Book pre-pack formats.
  - In-store play copies available.
  - Album listening parties for press/retail on the East & West Coasts.

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Minneapolis MN 55401
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612 375 0272/FAX
**ALBUM RELEASES**

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

**POPC/ROCK**

**THE CALL**
Red Moon CD: MCA-10033 CA: MCA-10033 LP: MCA-10033

**CONCRETE BLONDE**
Bloodletting LP: CBS-31105 (Covered Gray Variant)

**DEREK & THE DOMINOS**
The Layla Sessions, 20th Anniversary CD: Polydor 847083 LP: Polydor 847083

**DREAD ZEPPELIN**
Up-Beaten & Very Violent LP: U.S.: CBS-31108 (Covered Gray Variant)

**TUM FEHAN**
Full Contact CD: MCA-10069 CA: MCA-10069 LP: MCA-10069

**ELISA FIORILLO**
1 Am CD: Columbia 846952-2 CA: Columbia 846952-2

**JOE HENRY**

**HUMAN LEAGUE**

**HUNTERS & COLLECTORS**
Collective Works CD: CBS-412303 CA: CBS-412303

**EVA LURE**

**JUDAS PRIEST**
Pain Killer CD: Columbia CK-46901

**RAPHAEL**
Inside The Palace CD: Island CK-46908 RA: Island CK-46908

**RICH GRISSOM**
Have You Seen Me Lately? LP: Columbia CK-46941 2 CA: Columbia CK-46941

**ROZ WARD**
The Early Years CD: MCA-10075 CA: MCA-10075 LP: MCA-10075

**RUSH**
Live 86 CD: Capitol CK-46904 2 CA: Capitol CK-46904 2

**SMOKEY ROBINSON**
Quiet Please CD: Motown MOT-6290 LP: Motown MOT-6290

**STEVE MILLER BAND**
The Lost Album LP: CBS-62016 CA: CBS-62016

**WILLIAM HAVER**
Always And Forever CD: Virgin CK-46905 RA: Virgin CK-46905

**GRASS ROUTE**
(Continued from page 46)

baptized its 10th anniversary. Label president Harve Marshall recently completed the purchase of jazz label Quartet Records, with “Tango Cool” by Ted Gioia and Mark Lewis as the first new release. Bainbridge celebrates the decade in business with such releases as “Stormy Memories,” the first new recording by the Mystic Quartet in 15 years, and “Sonic Booms 2,” the latest in the label’s series of sound-effects discs. For information, call 212/476-0881.

**ROUGH TRADE'S CURRENT release roster boasts The Glove’s “Blue Sunshine,” a 1985 collaboration between the band’s Cure-related Smith and Steve Severin of Slausouge & the Banshees. The album has never been released in the U.S. Other choice selections from the New York-based label include the Butthole Surfers’ version of “Hurdy Gurdy Man,” Galaxie 500’s second album, “This Is Our Music,” and the Velvet Monkeys’ “Rake,” featuring Sonic Youth’s Thurston Moore and Dinosaur Jr.’s J. Mascis. Call 212-777-0100 for more information.

**ATLANTA’s Ichiban Records Inc. has announced the exclusive distribution and marketing of Sanford, Fla.’s King Snake and Washington, D.C.’s Powerhouse labels. Expect new and selected reissue product from the blues and roots rock labels later this year. More info at 404-906-0777.**

**ANDY PRIEBOY** (Wall of Voodoo) and Johnette Napolitano (Concrete Blonde) duet on “Tomorrow,” a new single from Prieboy’s Dr. Dream Records album, “...Upon My Wicked Son,” a L.A.-based director Thomas Mignone of DOOM Inc. shot an emotionally captivating video that tells the story of an AIDS-infected prostitute who committed suicide. The “viewers awareness” clip is set in Chicago locations in which the real-life subject of the song actually lived and worked. Napolitano covers the Prieboy song on Concrete Blonde’s I.R.S. album, “Bloodletting.” Dr. Dream Records is in Orange, Calif. Call 714-897-3887 for more information.
CMA/NARM Put Out The Call For Contest Entries

NEW YORK—The National Assn. of Recording Merchandisers and the Country Music Assn. are inviting all NARM retail stores to participate in the 1990 CMA/NARM in-store display contest.

Contestants should submit photos of window or in-store displays built prior to the CMA awards show, which will be televised live from Nashville Oct. 8. Entries must be submitted in the form of a wrap-up book and accompanied by an entry form, which is available from NARM and CMA. Entries should be sent to the CMA office, P.O. Box 22299, 7 Music Circle North, Nashville, Tenn. 37222, and must be received by Oct. 31.

A panel of manufacturers will judge the entries based on the following criteria: use of CMA/NARM merchandising materials in display; inclusion of product in or near display; prominence of display in store; creativity and originality; and effectiveness.

The first prize winner will receive $500. The second prize is $300; third prize, $200; and fourth prize, $100. The winners of the contest will be announced in November.

FRANCE LENDS AN EAR

(Continued from page 45)

dioacatalogue, the music retailer can either buy or lease the additional hardware from XIS. In the case of FNAC, the retailer bought the units at a cost of about $16,350 per terminal. The Bastille store fields about 14 terminals. If retailers choose to rent the hardware, they pay about $873 a month.

The FNAC chain has yet to measure what impact Audiocatalogue has on store sales.

Meanwhile, XIS is offering the package to other French retail organizations, including a couple of other leading record specialists, Boujard says.

From a telecommunications point of view, although Numeris is arguably the most advanced ISDN in the world, other countries, such as Germany and Japan, are rapidly catching up. For their part, the U.S. and U.K. are currently lagging somewhat behind, mainly because of political and commercial problems.

Once all these national systems are operational and interconnected, the Audiocatalogue concept could theoretically be applied throughout the world.

Boujard says, "XIS has trademarked Audiocatalogue, as well as its American spelling, Audiocatalog. We are closely following ISDN development worldwide, and will offer the package in other countries as and when ISDN becomes available."
The Anti-Defamation League
cordially invites you to attend
a testimonial dinner-dance and presentation of its
Human Relations Award
for Lifetime Achievement

to
David Handleman
Chairman and Chief Executive Officer
Handleman Company

Keynote Speaker

The Hon. Thomas R. Pickering
United States Ambassador to the United Nations

sponsored by the
ADL Music & Video Division
Music & Performing Arts Unit of B'nai B'rith

Marriott Marquis Hotel
New York City
Tuesday, October 2, 1990, 6:30 p.m.
Honorary Chairman
Walter Yetnikoff
Dinner Chairpersons
Cy Leslie       Mickey Granberg

For information call: Jane E. Forester (212) 490-2626 ext. 391
BLACK ENTERTAINMENT TELEVISION
10th Anniversary Celebration

Giving You a Choice

A Billboard Advertising Supplement
President/CEO ROBERT L. JOHNSON
BET IN THE '90s—GIVING VIEWERS EVEN MORE OF A CHOICE IN THE DECADE OF DIVERSITY

By JANINE MACADAMS

Q: So when did you get your funding? A: We got funded in October of 1979, and the programming went on air in January 1980.

Q: What was that early programming like? A: Two hours a week. We debuted on Jan. 25, 1980. Johnson recalls the company's beginnings and history to the present, and offers glimpses of the future.

Q: What was your background before you began the cable network? A. I was a lobbyist for the National Cable TV Assn., VP for government relations. I would lobby the Congress, the FCC, and various citizen groups for the growth of the cable TV industry. I was fortunate to be there when the cable industry was just getting off the ground.

Q: At what point did you decide to start your own network? A. We had seen cable networks going on the air and becoming national networks. I had the good fortune of lobbying for the deregulation of pay TV—there used to be regulations for pay TV that were in place because they thought that pay TV would hurt free TV. This was 1979, '80. Because of my job I was talking to Bob Rosencrentz of Madison Square Garden Sports, and Jerry Levin of HBO (now with Time Warner), and Ralph Baruch of Viacom, who started Showtime. And as I listened to people talking about providing specialized programming to unique audiences, I thought that some cable operators were creating networks. There is such a tremendous entertainment value that black people have provided through records, TV, and sports, and cities will be looking for cable companies to provide more diversity in programming. I said, why not a minority channel for the best of the night? In about April 1979 I borrowed $15,000 from a local bank, told the guys at NCTVA that I would try a new venture, then I went and talked to John Malone at Telecommunications Inc. about my concept. He said he would invest in it, he put up half a million dollars, and that's how I got started.

A DAY IN THE LIFE OF SPACESTATION BET

F lanked by a massive satellite dish, visitors might mistake the ultra-modern building at 1899 9th St. NE in Washington, DC for a NASA control station. Interestingly enough, the misconception would not only be excusable, but somewhat appropriate. For inside the headquarters of Black Entertainment Television is a room where the broadcasting business is conducted.

The BET liftoff in 1980 and has been one of cable television's constellations ever since, currently boasting over 28.2 million subscribers. Establishing itself by bringing viewers sports and news, the network steadily expanded into a full-service network featuring news, sports and family programming. The network's headquarters is, in fact, the gleaming symbol of its success: 30,000 square feet housing two studios, two on-line editing suites and two off-line editing suites. "I've seen a lot of recording artists come in here, look around and say 'wow,'" says "Video Vibrations" host Alvin Jones. "It's a real impressive place."

Once inside, the BET headquarters takes on more warmth, with walls festooned with African-American art. The facility's huge open-air office is the control center of a business that is a cornerstone of a new service is engineered. Though the network broadcasts 24 hours, the beast that is BET doesn't really slumber until 5 a.m.

That's about the time BET VP of Network Operations Jefferi L. Lee arrives at work. Lee's job encompasses a variety of duties: programming, technical engineering, purchasing and building maintenance.

Lee starts his week reading oversight discrepancy reports which chronicle the events of the weekend. These reports document the violations of programming, which serve as a barometer for the rest of Lee's day. If the report indicates a temporary system failure, Lee will quickly locate the cause from concerned cable operators nationwide.

"The morning basically is repetitive, a series of checks and balances," Lee says. "Everything from checking the production schedule, to making sure the lighting is set up properly, to make sure the equipment is working properly."

Lee figures he and his BET colleagues work just as hard, if not harder, than staff at other networks. Yet he firmly believes the network is undervalued by some cable operators. "At the high end you have ESPN or USA's, which are valued at about 50-60 cents a subscriber, where BET is about six cents a subscriber." Lee says. "This small difference in cost makes me want to put an antenna out there. It costs me the same to buy a camera. So why don't we get them interested in BET?"

Lee says that the network is 28.2 million homes, with marketing staffs in New York, Los Angeles, and Chicago. By Symonds' estimate, BET is in about 50% of cable homes.

"Not good enough," sniffs Symonds. With BET in most major markets with sizable black populations, Symonds' challenge now is to lure viewers to the "Black" in the name Black Entertainment Network. Like many of the black music stars it has helped establish, BET (Continued on page BET-20)
POWERFUL IMAGES ARE BUILT WITH STRONG VISIONS

THANKS TO YOUR VISION, WE CAN ALL SEE OUR DREAMS REALIZED

HAPPY 10TH TO BOB JOHNSON AND EVERYONE AT BET FROM ALL OF US AT ARISTA

ASHFORD & SIMPSON
THE BRAXTONS
TAYLOR DAYNE
EXPOSE
FOUR TOPS
ARETHA FRANKLIN
KENNY G
DARYL HALL JOHN OATES
JENNIFER HOLLIDAY
WHITNEY HOUSTON
JERMAINE JACKSON
ICEY JAYE
K-9 POSSE
KASHIF
KIARA
LaFACE RECORDS
GEOFF McBRIE
MILLI VANILLY
JEFFREY OSBORNE
SERIOUS-LEE-FINE
SNAP
LISA STANSFIELD
THREE TIMES DOPE
URBAN DANCE SQUAD
DIONNE WARWICK
SYDNEY YOUNGBLOOD

15 YEARS OF HIT MUSIC
F rom every area of black music, rap to gospel, R&B to jazz, recording artists all agree that BET has made an immeasurable contribution to their success. Here’s a sampling of artist opinions.

ABOVE THE LAW: “Congratulations BET. Keep doing what you do so well, providing an outlet for our brothers and sisters to be seen and heard over the last 10 years.”

AFTER 7: “We owe a debt to BET. They were the first to run our video ‘The Heat Of The Moment,’ giving us the visibility along with airplay that helped propel us up the charts. BET is all-important to every black artist. Congratulations!”

ALYSON WILLIAMS: “The best thing that has happened for my career is BET. Because of their programming, my music was able to reach people across the country that I couldn’t get to myself. We need more stations like BET.”

ANGELA WINBUSH: “BET has been our black artists’ bridge over troubled waters and a gateway to the record-buying masses. Personally, BET has given my fans a tangible and positive image of me to identify with, along with the music I’ve created and recorded.”

ANITA BAKER: “If it hadn’t been for BET, I wouldn’t be where I am today. BET’s ‘Video Soul’ was the first program to play my videos and I still depend on them since MTV still does not play my videos. BET has a long list of other artists, I depend on BET for our music to be exposed. BET is a place to which I can tune in while I’m touring and always be aware of current community issues. Congratulations on your 10th anniversary.”

ARETHA FRANKLIN: “BET has terrifically increased my sales while coming into the living room of others. It has helped to hone my skills and is great fun.”

BET: “BET is the only major outlet we have to educate our people not only musically but through news, films and sports reports about black people. I feel better just knowing that BET is here for us. The two-hour special I did with ‘Video Soul’ is a prime example of the impact that BET has. I can’t tell you how many times someone has come up to me in the U.S. as well as overseas, and said ‘Hey Face’ I saw your special on BET, etc.”

BARRY WHITE: “BET has been very effective for me. Currently it’s the only vehicle around for black Americans to get the entertainment and information needs they desire from the black music industry. In the ’90s, it’s the best thing we’ve got going.”

BEBE WINANS: “Donnie Simpson and Beto Jones have supported me and my sister CeCe as well as my family. BET was another vehicle that transported us from the sidelines to the forefront and has allowed us to spread our message to a wider audience.”

RICKY BELL of BELL BIV DEVOE: “From my start with New Edition to being part of Bell Biv Devoe, BET has always had a tremendous impact not only on our careers, but the careers of many black artists over the last 10 years. BET was there from the beginning of New Edition, giving us the support and exposure we needed, and I’ll always be thankful to know that black artists have a place to go which has proven to be indispensable.”

BIG DADDY KANE: “Congratulations on your 10th anniversary. You have been a positive aspect to me and to all black entertainers.”

ROBERT L. JOHNSON: “I’m proud of our relationship with the music industry. We’ve had the best marriage of any two industries. We wouldn’t be what we are without the support of the labels and the artists, and we have been a big help in getting those artists to reach their audience, financially and creatively.”

BIG LADY K: “I feel that BET is a positive outlet for black people in general. To see someone they relate to is important to our society. To be black is to be proud.”

BOBBY BROWN: “From my early days with New Edition to my solo career, BET has been there for me, with me and a part of me. They have stayed in my corner for years and supported my music and my message. I never need to be reminded of their strong commitment to our black performers and the support they give in exposing the many talents of our people. I’ll always be grateful knowing that we have a media outlet such as BET whose services remain invaluable to the careers of brothers and sisters. Peace.”

THE BOYS: “BET has been essential in our career. The early exposure we got helped break us nationwide. We love you BET.”

BRENDAN RUSSELL: “BET really helped to get my music out to their audience. An artist like myself only has VH-1 and BET. Not only did they support my videos on ‘Piano In The Dark’ and ‘Get Here’ but they also did a profile on me. Thanks a lot for your support and congratulations.”

CARL ANDERSON: “BET was the first network that allowed me to do my full-range thing. They aired a special I did in 1988. They were the video service that put my face with my voice. People finally had a face to relate to.”

CHERRILLE: “BET has made an excellent impact on the careers of black artists especially when MTV and VH-1 were not airing R&B videos. I think BET is the best because we’ve always been there for (Continued on page BET-10)

A sk just about any record label executive and they will tell you that the only deal that deals with contemporary black music is what he or she thinks of BET and you’re likely to hear one univ- erally expressed opinion: the station and its various music programs now play a crucial, vital role in the launch and development of any artist’s career.

No one denies the impact and importance of black radio but, as many industry figures point out, BET’s willingness to air videos by new acts, to go beyond the rigid confines that many black radio stations have created in regard to the music they play and to give exposure to such a wide range of acts has had a major impact on the entire black music scene.

Naturally, there are critics, but the overwhelming consensus is that the opportunity for exposure that the station has provided to many acts which might never have been seen otherwise continues to be invaluable, that BET has been the launch pad for a number of new and exciting acts; and that, all in all, BET has definitively altered the world of contemporary black music. Here’s a sampling of industry projections.

BET is the one place where everyone can see a broad spectrum of today’s black music, both established and new artists. BET is a central component in A&M’s marketing plan for black artists.— YON EASON, V.P., R&B/Promotions, Black Music Marketing, A&M Records

“BET has been a major vehicle for exposing not only our R&B roster but jazz and hip hop general and Gospel as well.”— TONY ANDERSON, V.P., R&B Promotion, Arista Records

“BET’s impact on the record business and the music industry at large has been considerable. Both their steadily growing audience and popularity have been major contributing factors to increasing video budgets devoted to black music which is allowing us to break more acts with better marketing tools. BET has become a key element in any marketing and artist development campaign: it’s very difficult to believe that it’s been just 10 years since BET became the first and only nationwide channel devoted to black music. It’s commendable that BET hasn’t rested on being the first of its kind, that the network has tried to move forward by introducing new programming. Recently, Atlantic Records did a special feature, ‘Live In Studio ‘X’’ and by not just showing videos but expanding into live performances, they’ve expanded the marketing possibilities that we have as far as our artists are concerned. Indeed, without BET where would we be? The network is a leader in the field and will be as long as they continue to be innovative.”—SYLVIA RHONE, Sr. V.P., Black Music, Atlantic Records

“BET has had a tremendous impact because it’s been the only outlet. It’s a fact that urban acts are very effective due to the format that MTV has. A lot of our acts would not have gotten the exposure they did without BET. Look at the exposure they gave M.C. Hammer on his first album. The network has been a tremendous help in widening the base—what we’re doing with our video now.”—RICK JOHNSON, Sr. V.P. & GM, Black Music Division, Capitol Records

“BET has given us here at Cold Chillin’ an opportunity to reach that next level of expression and we look forward to working with them in the future. Congratulations and best wishes.”—TYRONE WILLIAMS, Chairman, Cold Chillin’ Records

“Congratulations to BET on their 10th anniversary. The impact that BET has made has been incredible. When we talk about developing our artists’ careers, having the kind exposure we get at BET helps in getting across to the consumer the particular impact we want to convey. BET has been extremely helpful in regards to the success we’ve had with artists like Regina Belle, LL Cool J, Public Enemy, Terence Trent D’Arby, George Michael, Michael Bolton, Earth, Wind & Fire, Ayson Williams and the list goes on. Take the group Surface: we held a major contest with the group and BET aired the story and got a record that became a No. 1 hit. ‘Show Me With Yourself,’ at the awards’ anniversary, wedding or gathering and clearly that contest helped us in developing the group’s career. BET has really helped us get our musical message across to the people. It’s an avenue that helps in building careers, imaging artists and strengthening the hit potential of songs.”— RUBEN RODRIGUEZ, Sr. VP, Black Music, Columbia Records

“BET was there first in the visualization of black acts through videos and therefore has made it possible for black acts to continue to be placed as video priorities at record companies. BET has also made other channels see the need for black music videos in their programming and may BET celebrate many more anniversaries in the future.”—JUAN MELENDEZ, VP, Marketing, Black Music & Jazz, Columbia Records

“BET is the bridge between our artists and their audience—we thank them for 10 years of strength and growth.”—CARMEN ASHURST-WATSON, President, Del Jam Records

“BET has basically carried the torch in bringing black music videos to the masses. We look to BET to support and break our upcoming acts in the next decade. Thanks for all the support and we hope to deliver the def new music for the ‘90s with you.”—MICHAEL ROSS, Co-Owner/President, Delicious Vinyl Records (Continued on page BET-16)

A lthough the music industry appreciates the power of BET—because it sells music—BET-4

A Billboard Advertising Supplement

BET-4
MOTOWN RECORDS SALUTES BET ON TEN YEARS OF INNOVATION AND EXCELLENCE IN QUALITY BLACK PROGRAMMING. CONGRATULATIONS, AND HERE'S TO MANY MORE!
During its 10-year history, BET has indeed been fortunate in attracting an enviable line-up of on-air personalities (a number of whom also produce their own shows) whose experiences, knowledge and appeal have clearly contributed to the network's success.

The name Donnie Simpson has become synonymous with BET. His "Video Gospel" continues to be the network's top-rated show; Alvin Jones, the mysterious "Unseen VJ," hosts and produces "Soft Notes," "Midnight Love" and "Video Vibe," reflecting the increase in the presence of black adult contemporary music; Bobby Jones, whose "Gospel Show" was the first program to be purchased by owner Bob Johnson for the then-fledging network 10 years ago, has expanded the vital role of gospel music with a second show, "Video Gospel;" Sherry Carter, working as host and associate producer, has helped "Video LP" become one of BET's most successful programs; while Mayor Chris Thomas, fast becoming a star in his own right, gives BET's ever-growing audience full coverage of what's happening in the Motor City.

Together, this exciting team of creative individuals working with a truly talented staff of producers, writers and administrative personnel have helped make BET the No. 1 vehicle today for exposing the best in contemporary black music.

Donnie Simpson: That Detroit-born Donnie Simpson would become host for BET's "Video Soul" and that the program would become the network's most popular daily show comes as no surprise to those who know anything about Simpson's unending passion for music and his love for its proponents.

Program director for WKYS-FM in Washington, D.C. (a position he's held since 1979), Simpson has spent the past 21 years working in the media, starting out as one of the nation's youngest DJs for WJLB-AM in the Motor City in 1969 in his mid-teens. "I grew up around all kinds of music," says Simpson, who moved to D.C. in 1977 and maintains a home in Detroit, "since my mother owned a record store.

After Simpson participated in a special project at WJLB with other high school students, his distinctive voice landed him the opportunity to work as a DJ at weekend and during vacation time." By the time he was 16, Simpson — known as "The Luv Bug" — had become a full-time jock at the station, "playing whatever I reflected and that meant anything from Jimi Hendrix, B.B. King and Ramsey Lewis to Elton John and Lonnie Liston-Smith!

In 1977, he accepted a job at WKYS initially as an announcer and two years later as program director, taking the station to the top slot in the marketplace. "I still don't consider myself a program director," says Simpson. "I believe in what I call radio magic, the gut feeling about music, that off-the-cuff, intuitive sense about what to play."

Initiating his television career as local back-up for weekend sports reports on local NBC affiliate WRC-TV in D.C. in 1980, Simpson was approached by a young Bob Johnson in 1983 to take on "Video Soul" and admits that "I didn't say 'yes' first off because I've always been very cautious of what I've gotten involved in. But I saw that what BET was offering was the opportun- ity to do what I had in mind, to reach people on poor stations on a shoestring budget."

Simpson confesses that combining his radio and TV activity means "my days run into each other although I enjoy balancing both aspects of what I do." He credits station owner Bob Johnson with "being supportive of what I'm doing from day one. When I was growing up," Jones notes, "I wanted to start my own black TV network. I take pride that Bob's dream is the same dream that I had and I'm so glad that I was able to do it."

March 1986). Jones remembers "many a funny moment, when we were all in just one big room together!" Even though the station's video library has expanded from 400 when he started out in 1984 to now over 2,500 titles, Jones says "having a good mood in the room is in the program's future."

"Gospel Show" host Bobby Jones says he has turned a "profitable business into a dream实现了. The show is a lot more than just being on a television network. It's a lifestyle and a way of life."

Boogalo Shrimp, Donnie Simpson, Lucinda Dickey and Shabba Doo.

get the Philly slot or go with BET. Now I can say there's no doubt that working on 'Video LP' is the best job I've ever had." In addition to hosting the show, Carter has been "developing my production skills" and serves as the show's associate producer. On occasion, she's also filled in for Donna Simpson on "Video Soul," recalling that when she was first asked to do that, "I figured, hey, I might as well for it — and I loved doing the show!"

Now doing more and more shows from the road — Carter's taped at the homes of artists like Miles Jaye and Frankie Beverly as well as broadcasting from London with Soul II Soul — "Video LP" is "just a natural reaction to the program. We definitely want to get out of the studio even more often and we're playing with some new ideas that will involve more audience involvement," Carter adds.

Chris Thomas: "As rap grows, 'Rap City' will continue to grow," says Chris Thomas, dubbed "The Mayor" as the program (Continued on page BET-22)
GOOD!

THE CBS RECORDS FAMILY CONGRATULATES BLACK ENTERTAINMENT TELEVISION ON TEN YEARS OF INNOVATIVE AND OUTSTANDING PROGRAMMING. WE'VE WATCHED YOU GROW INTO SOMETHING TRULY SPECIAL. YOUR DEDICATION TO SUPPORTING BLACK MUSIC IS UNPRECEDENTED IN TELEVISION HISTORY. HERE'S LOOKING AT YOU FOR A LONG TIME TO COME.

COLUMBIA / DEF JAM / RAL
EPIC AND THE ASSOCIATED LABELS
DAY IN THE LIFE
(Continued from page BET-2)

itself is now taking to "cross over."

Symonds is optimistic about his chances of meeting BET's lofty subscriber goals. With many cable operators upgrading from one channel to two, Symonds is hoping that a new form of advertising and promotional over-the-air TV will generate more interest in the network. And while Symonds knows that achieving success will take time, he is optimistic about the future of the network.

The 1990s were a time of growth and change for BET. The network continued to expand its programming, adding new shows and increasing its reach. In addition, BET began to focus more on educational programming, with initiatives such as the Black College Programming Initiative and the Black College Television Network. This helped to broaden the network's audience and increase its impact on the black community.

In the mid-1990s, BET began to experiment with new formats and genres. The network introduced new programming such as "Black Entertainment Network," which featured a mix of music, news, and entertainment. This helped to attract a wider audience and further established BET as a force in the entertainment industry.

Despite these challenges, BET continued to grow and expand its audience. The network's commitment to providing quality programming and its focus on the needs and interests of the black community helped it to remain a leader in the entertainment industry for many years to come.

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For news anchor Ed Gordon the day has known to start as early as 5 a.m. and end as late as midnight. Such was the case during Nelson Mandela's historic North American jaunt, when Gordon and a four-man crew followed the black South African leader across the country.

Gordon's mornings start with a producer's meeting on the day's events. The news anchor then takes to the phones, gathering information from correspondents around the world. Amid all the activity, Gordon reads up to four newspapers to keep abreast of events worldwide—a necessity, he says. "If you're lucky enough to interview President Bush, you want to be prepared."

During the course of a week, Gordon might have four shows working on "BET News," "Personal Diary," "Black Agenda 2000," and "Entertainment Weekly." Gordon says that the network has moved away from a "sensation"-oriented programming philosophy and has developed a "serious"-looking approach to its shows. "We are developing the news because we're a weekly show," Gordon explains. "But if you sit back and wait, you might lose the story. You have to jump while the iron is hot, and news can be very interesting."

Indeed, BET has made tremendous strides in its news programming. Gordon and some of his colleagues fear the news department has made smaller strides in achieving credibility. "It's hard for us to get taken seriously by the general media," Gordon says. "With the influx of video and music, we are often seen as a supplement to the news."

Thankfully, the network does have some bright stars on its payroll, such as Alvin Jones, the "Unseen VJ" and "Video Vibrations" host. Alvin's name is synonymous with cutting-edge video clips and his trend-setting style has helped to establish BET as a leader in the music industry.

Alvin Jones, the "Unseen VJ" and host of "Video Vibrations," was once a "researcher" with BET. He has since become a respected figure in the music industry, with a reputation for delivering cutting-edge video content. Jones has been instrumental in helping to shape the sound of modern music and has worked with some of the biggest names in the business.

Despite the challenges, the network continues to grow and expand its reach. With a focus on providing quality programming and a commitment to the needs and interests of the black community, BET has become a leader in the entertainment industry and a symbol of the power of black media.

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This despite the fact that I covered much of what the much-ballyhooed Barbara Walters show did."

I was one of the first people to talk to Louis Farrakhan before his "From My Front Porch to the World" talk, and nobody told us about it either. We're fighting the same credibility battles CNN fought years ago."

For BET's entertainment department, the day is even more uneventful than for most news outlets. "In Music & Promotions, Mon- day is invariably greeted at her desk by an "in" mailbox stacked three times over its height. Much of the day is spent wading through "to book" correspondence and "to supply them with" requisitions. But mostly Collie manages BET's major remote budget, which has escalated in recent years as a result of the work generated by the network's New York and Los Angeles bureaus. It's a job that eats up "too much time," Collie says, "and outside work.""
TOP RECORDING ARTISTS

(Continued from page BET-4)

me. Thank you, BET!"

CHERLY "PEPSI"

RILEY: "I can't imagine my career—or any other R&B artist's career—without BET. BET has provided the perfect medium for keeping our audience up to date on what's going on—past, present and future. That constant exposure is valuable to any career and I'm thankful that there is a BET."

CHUCKI BOOKER: "Without the exposure of BET, my career would have taken a long lot to take off. I owe BET a lot of credit for my success."

DAVID PEASTON: "BET is just as important as radio. Being interviewed by Donnie Simpson is very comforting; it's like you're just having a relaxing conversation with a friend. It's a great outlet for new black artists.

DIONNE of DE LA SOUL: "I don't have BET on Long Island. When can I get it? I'd like to get it!"

DIANE REEVE: "BET has opened many doors for me and introduced my music to a new audience. I commend them on their thorough research and especially on Donnie Simpson who not only genuinely appreciates the artists' music but the artists themselves."

DIONNE WARWICK: "With BET as the nation's first black-owned network, programmed at and by minorities, it goes without saying that many of us in the entertainment industry appreciate the special character of BET and wish it continued success in and beyond the '90s. Happy 10th anniversary!"

MAURICE WHITE of EARTH, WIND & FIRE: "I admire and respect BET for making a positive contribution to the community. BET is celebrating the history of black music while continuing to perpetuate the legacy of black stars. I'm proud to salute you on your 10th anniversary."

PHILIP BAILEY of EARTH, WIND & FIRE: "It has been with great pride that I've watched BET evolve into the major communications vehicle it is today. I am especially proud of the way it targets the needs and interests of the black audience not only to entertain but to inform and educate as well and what a privilege for me to have been a part of it."

EDWIN HAWKINS: "BET has played a critical role in establishing black gospel music as a leading music form. And, along the way, many great talents have been discovered, many careers have been nourished, and our very important spiritual message has been respected."

CINDY HERRON of EN VOGUE: "BET has impacted our careers by giving us the exposure we need to get people to know who we are because we are a new group. I think the first time anyone saw us performing was on BET. Thanks to BET our record 'Hold On' went to No.1 on the R&B charts and of course, visuals play such an important part in the success of a record."

THE FAMILY STAND: "BET has had an enormous impact on the recording industry and it particularly helped break our hit 'Get to Heaven' with BET getting into the record even before radio did."

FOSTER & McLENNON (FM): "Before BET we didn't know about the inside of the music industry. BET had a big impact on us, especially 'video Soul.' Through its interviews, we were exposed to more than just the artist's side of the business; it also exposed us to executives like John McClain and Jeryll Busby and producers Jimmy Jam & Terry Lewis."

FREDDE JACKSON: "BET was the first TV channel to show my videos. They enhanced my visibility as well as my record sales."

BOW-LEGGED LOU of FULL FORCE: "BET has meant so much to all black artists' careers [white artists too]. I just love BET as a total black entertainment package. It spotlights everything from black music, black news, black sports, black TV shows and also Donnie Simpson [former lead singer of The Temptations for one day!] is on there everyday. I just wish that BET would get its full respect from the entire industry. If MTV can be beamed on every cable system existing, why can't BET?"

GEORGE HOWARD: "BET has had a very positive influence on my career as it has with a lot of other artists and without it, there would have been a huge void in the music business. On a personal note, the network gave me the opportunity to host 'Soft Notes' on one occasion and I'm deeply appreciative of that. I'm really glad BET's there for all of us and I hope they continue to survive and grow."

GLENN JONES: "BET has helped viewers to identify the face behind the music. Often times radio does not or is not capable of providing listeners with who the artist is. Without BET a great number of people would not be familiar with my image."

THE GOOD GIRLS: "We would like to thank BET for supporting us and the black community. We are proud that they have come this far and are doing such a great job. We support them and know they will continue doing a fantastic job. Happy 10th anniversary, BET!"

HOWARD HEDNETT: "Through the years, BET has become an integral part of the music scene. BET is so important to black music and music as a whole that I don't know where a lot of us would be without them. BET has been such a positive force in my career and the careers of so many others and it's great to have an outlet and such great support."

THE INTELLIGENT HOODLUM: "Even though there are other music video shows that have larger audiences, BET's whole focus is to entertain the people I am writing about and for and that is very important to me."

RONALD ISLEY of THE ISLEY BROTHERS: "BET is a very important outlet for black artists. It has been unequalled in keeping our fans up-to-date with what we've been doing and what we're all about. Throughout our career, BET has always been a tremendous support for us."

JANET JACKSON: "I'm very appreciative of BET for supporting me throughout my career. My 'Rhythm Nation' project would not have been possible without BET."

JODY WATLEY: "Where else but on BET do you see classics like 'Carmen Jones,' live gospel music, the hottest music videos and shows dealing with issues concerning our community? I hope that the immediate future will make BET as readily accessible as other cable channels, and I appreciate that they have been a consistent support in my career."

JOHNNY GILL: "I really feel that BET helped launch my career. I will never forget the very first time I saw myself on television was when I saw myself on BET. It was such an incredible feeling knowing that BET was supporting me and for this, I am grateful. Happy 10th anniversary!"

JONATHAN BUTLER: "BET has been a great support not only to me but to all the promising black musicians in America who have found other avenues closed to them. They play a critical role in the development of black music and may they go from strength to strength."

KARYN WHITE: "When I look back on the success of my first album, there were so many people to thank. However, I must say the exposure on BET of my videos for 'The Way You Love Me,' 'Secret Love,' 'Misery,' and 'I Am' has been very important to me."

"DON'T TAKE A CHANCE WHEN YOUR MARKETING IS THIS IMPORTANT"
When these three words first appeared together just ten years ago, Black artists found their first national forum for visual expression.

The success of Black Entertainment Television in the ensuing decade pays tribute to the vision and tenacity of its creators.

MCA Records salutes the men and women of BET, and those artists and fans whose lives they have enriched.
the records change, BET!"

(Continued from page BET-10)

Rendezvous" and especially "Superwoman" really helped me to make the breakthrough. I congratulate Bob Johnson, Donnie Simpson and the entire staff of BET on their 10th anniversary."

KASHIF: "BET gives you additional exposure outside of radio and regular scheduled TV appearances. It gives TV audiences a better feel of the artist's personality."

KEITH SWEAT: "BET is a really great station which reaches a lot of people. Donnie Simpson is a wonderful talent and BET has opened a lot of doors that would never have been opened before."

KID 'N PLAY: "BET has been extremely supportive of independent artists, thus allowing groups like us to be more visible in the black community and the marketplace."

KLYMAXX: "We feel that BET has exposed our careers and talents to the many fans we could not have reached in such a massive form. We love you BET!"

L.A. REID of L.A. & BABYFACE: "BET has made a tremendous impact on black entertainment and with programs like 'Video Soul,' 'Video Vibrations' and 'Video LP' has affected the world of black music. I'm truly grateful for all the exposure that BET has given to the records that Face and I have produced. Thank you to all the staff and DJs who have been supportive of our work. Congratulations on your 10th anniversary and may you continue to grow and become stronger than ever."

LENNY WILLIAMS: "BET has afforded me a medium for national exposure that heretofore was not available to African-American artists in the past. Prior to BET's existence, the national exposure wasn't there for new African-American artists and artists that are returning to the music scene such as myself.

LEVERT: "BET has made Levert more visible to our public and has created avenues for us to express our views and our music. It has definitely been an asset to our careers and we are very thankful for the opportunity it has given us and other upcoming black artists to display talent and sell more records. We love ya. Don't ever change, BET!"

LISA LISA of LISA LISA & CULT JAM: "BET has always been close to my heart, not only because it has supported my videos but because of its overall importance to the black and Hispanic viewer.

LISA STANSFIELD: "BET has been brilliant—they've been very supportive from the beginning and have continued to increase my popularity here in the U.S."

LIL COOL J: "I wish BET continued success. They have a great staff with innovative ideas."

LONNIE LISTON-SMITH: "I feel that BET is probably the most important network on TV today because one of the main ingredients of democracy is having choices and BET has given America a significant choice."

LUTHER VANROSS: "For a long while, most of my success came via black radio, press and black music consumers and now at a time when the visual medium is of paramount importance to an artist's career, BET has been instrumental in keeping my music in the consciousness, ears and 'eyes' of music lovers worldwide. My career has taken off on new facets and it's wonderful to know that my home base is covered through the work of BET. I personally know virtually all of the artists that BET exposes through its various formats and I'm sure they all agree that BET is a growing and progressively more important part of our careers. It's my 10th anniversary as a solo artist, so it's with first-hand enthusiasm that I wish BET happy 10th anniversary."

FRANKIE BEVERLY of MAZE: "Congratulations to BET on your 10th anniversary. You have been a positive source in the exposure of the arts and history of Afro-Americans as well as featuring personalities such as my good friend Donnie Simpson. May you have many, many more anniversaries."

M.C. HAMMER: "Black Entertainment Television has been with me from the very beginning. They are very important to the black community and the music industry as a whole. Here's to many more years of success."

MELBA MOORE: "The introduction of music videos has provided me and many other artists with the means of obtaining greater exposure, but it has been a difficult task getting producers to air music videos that feature African-American artists. BET has served as the catalyst to showcase our musical styles and for that I am appreciative."

MICHAEL JACKSON: "I am extremely appreciative of BET's support of my efforts. They have always provided a welcome home for my music."

MICHELLE: "I shall always be grateful to the management and staff of BET for providing me with the platform and visibility which ultimately delivered a new BMW to my door!"

MELVIN GENTRY of MIDNIGHT STAR: "BET has been so instrumental for so many African-American artists in terms of visibility. They've been consistent in showing our videos and that has helped our career tremendously."

MIKI HOWARD: "BET has exposed me to people of my culture visually, whereas I may not have otherwise been seen, only heard."

MILES JAYE: "BET is such a godsend. If not for BET, a black adult contemporary project such as my own would surely have been denied a vehicle as valuable as video airplay on national television. I clearly remember a couple of people advising me to concentrate on radio exposure because videos with no chance of airing on MTV were a waste of money. I thank you BET for proving them wrong. Happy 10th anniversary."

MILLI VANILLE: "BET is one of the most important means of exposure for both up-and-coming and established artists. It has been key in our receiving such a great amount of visibility in the States. Happy 10th, BET and much continued success."

NARADA MIACHEAL WALDEN: "First of all let me extend congratulations to BET on their 10th anniversary and to my dear friend Donnie Simpson. What I'm most happy about is that BET has helped give exposure to many great black artists who quite possibly may not have been given that once in a lifetime opportunity. I say 'go ahead BET!' from now until eternity."

NAJEE: "BET has been my strength. It has helped to bring contemporary jazz to the forefront of today's music. Without their support, music like mine would cease to exist."

NATALIE COLE: "Congratulations BET on your 10th anniversary. BET has truly made a difference for so many people. I'm really grateful for the support I've received from BET and wish you many more years of success."

THE O'JAYS: "BET has further legitimized the O'Jays to a wider audience because television allows us to present an even stronger image. Carry on for another 100 years."

PATTI LABELLE: "With its focus on African-Americans in the arts and entertainment business, BET has made it possible for millions across the country to discover and appreciate the wealth of talent in our community. Hundreds of artists—both young and old—who..."

(Continued on page BET-14)
CONGRATULATIONS

ON

YOUR

10TH

ANNIVERSARY

from

M.C. HAMMER
'OAKTOWN'S 3.5.7:
SPECIAL GENERATION
ONE CAUSE ONE EFFECT
B ANGIE B
HO FRAT HO
SOFT TOUCH

Bust It Management/Production
TOP RECORDING ARTISTS

(Continued from page BET-12)

might otherwise be ignored have been brought to the public's attention thanks to BET—the B.E.S.T.—cause that's what it is.

PAUL JACKSON JR.: “For me, BET has been not only a source of entertainment but a source of inspiration. Whereas the general media doesn't pay proper or positive attention to the black community as a whole, BET takes up the slack. In terms of entertainment programs, sports programs, news and talk shows, I have found BET to be first rate.”

PAULA ABDUL: “I owe a great deal to BET. They were instrumental in launching me as a successful new artist, and they have always been there for me.”

QUINCY JONES: “I've watched BET over the past decade and I have tremendous admiration for what Robert Johnson and his staff have accomplished. Last year, I had the pleasure of hosting Donnie Simpson and a BET crew when they taped their New Year special at my home. For the occasion we assembled many of the people who participated in the ‘Back On The Block’ album, including the late great Sarah Vaughan, Tevin Campbell, Barry White, Caiphus Semenya, Ice-T, Kool Moe Dee and Big Daddy Kane. Three generations of important black artists were there. It was an exciting day and it was representative of the kind of programming that sets BET apart from anything else currently on television.”

REGINA BELLE: “BET has given me the additional exposure and support necessary to maintain my popularity especially in the urban communities.”

SALT OF SALT-N-PEPA: “BET has helped to bring to light talented black performers that wouldn't otherwise be exposed to such a large audience black or white. They were there for us from the beginning and we'd like to thank everyone at BET for their support of Salt-N-Pepa. The new group I'm producing 4-Play [a new breed of black talent, a mix of R&B and hip-hop] has gotten some airtime on BET and I think they're an example of the new young acts BET is promoting.”

SIR MIX-A-LOT: “It's only obvious that there are some rap videos that other stations won't play. BET understands the core rap audience.”

SMOKEY ROBINSON: “BET has come along over the last 10 years and it has gone from a fledgling video outlet to the premier black network. The constant exposure that black artists—particularly new ones—have received over the years has provided a tremendous opportunity for all of us.”

JAZZIE B. OF SOUL II SOUL: “From Soul II Soul to BET: Continue making great strides. You have been a major supporter of our work and we thank you. All the best.”

STEPHANIE MILLS: “BET has supported thousands of black singers and performers and I am happy to count myself in that number. In addition to playing the videos that keep our images in front of the public and our fans, BET says to its viewers, ‘Here are OUR people, see them, listen to them, and support them!’ That kind of message is invaluable to an artist’s career and BET has proven invaluable to mine.”

DADDY-O OF STETTSASONIC: “BET is like having JET, Ebony and Rap Masters on the TV screen. I’ve appeared on Rap City, ‘Video Soul’ and ‘Other Voices’ which allowed me to express three totally different sides of what I have to say. BET is an integral part of the African-American experience.”

STEVE WINDER: “BET has been instrumental in helping shape black music over the last 10 years not only through ‘Video Soul’ and their music video shows, but especially with Black Entertainment News. They report what’s happening in black America accurately. They are there for us and with us. That’s what I can say and I know that you’ll agree, we don't just want but we need our BET!”

BERNARD JACKSON OF SURFACE: “When I think about BET, I don’t just think about Surface but I think about what they’ve done for black music, for rap music because there was a time when no one would play house music or rap music. There’s a lot of good talent to be seen and heard and BET gives us the medium to expose that. We’ve been fortunate enough to host “Video Soul” so we’ve had a lot of fun with BET and if it wasn’t for BET, I’d be real nervous about being exposed to ‘live’ audiences.”

SYBIL: “There are many media situations that don’t positively reflect the face of the music industry and focus on the strengths of black artists with the integrity, insight and respect that BET shows. If it had not been for the support and encouragement that I’ve received, my songs would not have had the impact they’ve had and my career the possible longevity that now seems inevitable with the constant push of BET.”

TASHAN: “BET reaches directly into the hearts of my audience. It serves as an important forum for me to address social and political issues lyrically in song. This outlet has been vital in exposing African-American artists.”

TONE LOC: “Congratulations to BET. It’s been an incredible 10 years for a musical outlet, opening the way to black music for the American TV watching people. Keep on jammin’ for the next 10—love you.”

DYWAYNE WIGGINS OF TONY TONE TONES: “BET broke TTTTT! Because the visual aspect of what we’re about is as important as the audio, BET allowed people to see what we were about from the start, with our moves, our attitude, our clothes. Our first video [for ‘Little Walter] created a real buzz so BET is our first love. We’re looking forward to BET getting stronger and stronger.”

(Continued on page BET-16)
Turn on. Tune in. Throw down.

CONGRATULATIONS ON A DECADE OF PROGRAMMING EXCELLENCE,

WITH DEEP THANKS

FOR YOUR SUPPORT.
TOP RECORDING ARTISTS
(Continued from page BET-14)

TRAMAIINE HAWKINS: "BET has helped keep gospel in the forefront. Thanks, BET.

ALLEN McNEIL OF TROOP: "BET has impacted our career immensely! Without BET, we wouldn't have gotten as far as we have. It is the only outlet for black artists to be visually brought into millions of homes. BET has been key for our success.

TYLER COLLINS: "BET has been instrumental in giving me visibility and has been extremely important and supportive from day one. I wouldn't be where I am today without BET; I didn't realize how much visibility I had gotten through my videos until I went out on the road so BET was the key factor in introducing me to the world. As a new artist, I really appreciate that BET has been there to help make that happen."

VANESSA WILLIAMS: "Over the past decade, BET and 'Video Soul' have arguably been the most influential TV medium for introducing emerging black artists in the music industry. In regards to my own career, BET aired my debut video and single 'The Right Stuff' three weeks before it was released and they supported my entire album project while some other popular video channels never carried any of my four videos. I feel fortunate to have launched my recording career at a time when BET existed and I feel myself along with many other black artists, owe a great deal of gratitude to Bob Johnson and BET for their ongoing support and commitment to black artists and music. BET is an important part of my television diet and I'm already committed for the next 10 years... congratulations, Bob, Donnie and everyone at the network."

VESTA: "In my particular experience, BET has been the catalyst for the amount of visibility that I have received. In essence, without BET there would be no Vesta. God bless BET and any black entrepreneur that will use this outlet."

WALTER SCOTT OF THE WHISPERS: "Not only us but for all black acts, BET has been the only game in town. It has been very necessary for our lives."

WHITNEY HOUSTON: "Happy anniversary to everyone at BET—the last 10 years... may this decade be as great as the last one. Congratulations."

WILL DOWNING: "I love what BET is doing specifically because they make the general public aware of what's happening in black music."

THE WINANS: "We would like to thank the BET family for their support of our ministry. Your acceptance and willingness to promote our work has been a blessing. May the next decade be as successful and entertaining as the previous 10 years."

X-CLAN: "Thank God for BET. They made it truly 'vaglorious' for X-Clan."

ZIGGY MARLEY & THE MELODY MAKERS: "Happy anniversary to BET. We are pleased that you are celebrating 10 years of programming. We wish you all the best for the future and thanks for being here for all of us."

MUSIC INDUSTRY
(Continued from page BET-4)

"BET is a medium that was definitely needed to fill a void in terms of video for black music artists. The network has been most effective in key markets with advertising and print advertising tie-ins—it makes a difference in sales. May BET's future stay bright—congratulations."—DOUG DANIELS, VP, Black Music, Elektra Records

"In the last 10 years, BET has been there to promote black pride, perpetuate black music and programming innovation. BET is progressive, insightful and has definitely become a staple in the black community."

GLYNICE COLMAN, VP, Urban Promotion, EMI Records

"I'm overwhelmed by the growth of BET in the last 10 years. The network has become a major player in black music. More specifically as far as Epic is concerned, the job they've done on Babyface, C Callovay and on Midnight Star, for instance, has been nothing short of incredible. I'm glad BET's here, we need BET and I hope they have 10 plus more fantastic years."

HANK CALDWELL, Sr. VP, Black Music Division, Epic Records

"Thank God for BET! Black radio is very important but BET is our only visual outlet to expose new upcoming recording artists, songwriters, record producers and video producer/directors. It also plays a key role in re-playing black TV shows that had what major networks considered 'poor ratings.' It also gives us an opportunity to learn our history in sports, politics or old movie classics. BET is a great example of what we should be doing, as opposed to asking someone else for opportunity and/or chance; we should get it together ourselves since you can control when you own. We come in all shapes, colors and sizes and BET allows us to see it, enjoy it and learn from it."—CHERYL TIRRLELL, Black Music Marketing Director, Geffen Records

"Since the natural concentration on other video channels is on rock 'n' roll, BET provides the possibility for all forms of black music to be programmed. It's immediately identifiable with black music so that people can recognize it and have easy access to it. On a personal note, I happen to think they do an excellent and caring job."

JOHN ABBEY, President, Ichiban Records

"BET has had a measurable impact on black music and more. It has obviously broadened the scope of presenting black music to the public and has aided in the imaging of artists. It has given more black filmmakers more opportunity to work and will surely be a force in black music for a long time to come."

ROD BUTLER, VP, Urban Promotion, Island Records

"I've worked with BET for six and a half of their 10 years and the influence and impact they've had on us as a record label has gone beyond just programming and exposing of our records via video. BET is first and foremost a human organization of people whom we as a label have come to trust for insight and advice on various aspects of the artist development and imaging of our acts. Jonathon Butler, Billy Ocean and Kool Moe Dee are just a few of our artists whose careers have been influenced by the feedback, advice, criticism, praise and whatever, generously given by some of the truly caring individuals at BET."

ANN CARLL, Sr. VP, Artist Development, Jive Records

"BET has proven to be a major asset for black music artists, offering them a national outlet for video exposure. Now, thanks to BET, live concerts aren't the only way artists can present their visual side. The network complements the record company marketing (Continued on page BET-18)"
The Artists Of PolyGram Celebrate 10 Years Of Choice With BET

THANKS FOR LETTING US SHARE YOUR VISION
ERINIE SINGLETON, President, Black Music, MCA Records

"Not only for the record business, but for the total entertainment industry, BET has been tremendous and irreplaceable. In an age where audio/visual has become so important to the development of recording artists, BET has been the only medium that has offered any kind of extended daily service to black music artists. There have been numerous occasions where the network has played a major role in breaking a new artist: Bell Biv Devoe was a prime example; their video debuted on BET two weeks before the record was shipped to radio and it created major excitement at both radio and retail. I'd like to extend my congratulations to BET for 10 years of great service and pledge my support to them in the future." —A.D. WASHINGTON, Sr. VP/Promotion & Marketing, Black Music, MCA Records

"In an industry so dependent on building images, BET has been a godsend for black music. The touring business, once the backbone of the music industry, has dramatically been on the decline, due largely to its cost-prohibitive nature, especially for a new act. BET allows an act to be seen nationally on a constant basis. We are able to market images of our artists. For all artists, this is important but for a new or breaking act it is essential. Ten years ago when BET began, there really were no other outlets for black music videos. You got numerous occasions where the network has played a major role in breaking a new artist: Bell Biv Devoe was a prime example; their video debuted on BET two weeks before the record was shipped to radio and it created major excitement at both radio and retail. I'd like to extend my congratulations to BET for 10 years of great service and pledge my support to them in the future." —A.D. WASHINGTON, Sr. VP/Promotion & Marketing, Black Music, MCA Records

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able to participate, so we made that show interactive. It's not just listening to what we say, they can provide their own commentary on important issues.

BET as a network is a unifying force for black America. A black kid in San Diego can tune into the same music as the black kid in Manhattan; it's a unifying force. Also for the white community. Whites can see black congressmen talking about black policy issues on BET, they can see black business people talking on "Our Voices." That's why BET is more than a network for blacks, it's a forum for exchange of ideas for a diverse audience.

We've decided to add another voice for the Hollywood entertainers, another show called "Live From L.A." for the entertain-

ment community. The reason we're doing that is because the key entertainers are in the recording industry. They dominate economically, and in terms of viewing, there are more blacks in TV and film, and they have no forum. Only the top ones get on "Entertainment Tonight" or even "Arsenio," for that matter. What about the hundreds of other actors, producers, directors? Where do they get exposure, a forum? They can come on, and we'll have a place for them.

Q: What other new programming does BET have in store? Will you have more children/youth-oriented shows?

A: We'll continue with "Teen Summit," which won a National Education Assn. Award for providing positive programs for teens. We have two children's programs, one an original program produced with The Family Channel called "Zap" with live action and original, Muppet-like characters. Also, we've purchased from Africa a cartoon series called "Kimbooy" about a kid and his sister who travel to the U.S. It's a cross-cultural cartoon. The first time that a series produced by an African net-

work has been presented on U.S. television. "Zap" will premiere in January 1991. "Kimbooy" starts this September.

For adults we have a black game show, produced by B.L. Taffner, called "Family Figures." It's a family game show where family members have to answer questions with relevance to the black experience. So it's educational as well as fun.

We have a pilot we're looking at, hosted by Ramsey Lewis, where he introduces both big names and emerging jazz artists.

Q: BET is also known for its Sunday gospel program.

A: "Bobby Jones Gospel" is BET's longest-running show, and we're going to keep that. That's our best-known program. Bob-

by is becoming an institution.

Q: Last year you opened a new state-of-the-art production fa-
cility in Washington. Tell me how that came about.

A: We went to the cable industry and said that for us to provide the programming we want, we need you to increase our sub-

scriber revenue. They did, and we took that to increase pro-

gramming. We built a $10 million production facility with state-

of-the-art equipment, and we're also leasing a small facility on the West Coast, and with the two facilities we're becoming one of the most attractive cable networks around.

Q: Is BET involved in other kinds of business ventures?

A: We have invested jointly with Time-Warner in a black maga-
zine called Emerge. We are looking for that to provide several cross-promotion opportunities.

We hope to announce in September a joint venture with Tim Reid for the production of made-for-basic-cable and TV movies. We have a BET sports and PPV agreement with Butch Lewis Productions. He's a promoter, and now we do monthly pro-
grams on boxing with Butch. We're looking to do PPV events.

There are other ideas on the drawing board that we can't talk about at the moment.

Our goal is to become a multimedia company. We're in maga-
zines, we're in sports, we're in entertainment. We have direct synergy with our ability to reach 30 million homes. In the next four years we'll be in 40 million, and at that time we'll be in over 65% of all black households in America.

Q: What programming or accomplishment have you been proudest of at BET?

Q: What are we doing with "BET News." It's so important that black Americans be made aware of how issues affect their lives. Because news tends to be focused on the interests of the major-

ity, the minority gets lost. The news is only 30 minutes, even other cable doesn't address issues of minority interest. Also, I'm proud of our relationship with the music industry. We've had the best marriage of any two industries. We wouldn't be what we are without the support of the labels and the artists, and we have been a big help in getting those artists to reach their audience financially and creatively.

MUSIC INDUSTRY

(Continued from page BET-18)

"The impact of BET has revolutionized black music in the elec-
tron media. BET has proven to be a viable medium for breaking
new artists. For instance, BET broke Biz Markie's single 'Just A
Friend' as well as records by many other artists on our label. I ap-
plaud their growth and wish them continued success," says Ray Har-
ris, Sr. VP, Marketing & Promotion, Black Music, Warner Bros. Records.

"Having worked with BET from the beginning, I've seen their im-

pact grow and grow. BET has definitely affected sales in the market-
place and can affect radio and request lines. We've had some videos on BET before we went to radio and that's resulted in requests at retail. It's critical for black artists to have this outlet. BET has had a phenomenal impact on all our artists, including Prince, a cutting-edge artist making videos before it was fashionable. Quincy Jones, Karyn
White, Al B. Sure! and so many others. BET has made a huge differ-
ence in breaking new artists and is much more open to exposing
new artists than other channels."

—MaryLou Badeaux,
Marketing Director, Black Music, Warner Bros. Records

Compiled by David Nathan
CONGRATULATIONS, B.E.T.!

... and thanks for all your support through the years.

from everyone at

Orpheus Records
host, "and I expect it to be a long-running show. I'm just glad to be part of the growth and success of it." A D.C. resident, Thomas—who began to make a name for himself as a successful stand-up comedian in 1980, subsequently touring with major acts like Luther Vandross, Patti Labelle, Prince and Al Jarreau—had his own show on radio station WHUR during 1984-'85 and was first approached by BET to be on a TV game show entitled "Tell Me Something Good" after appearing in a four-minute segment the network did for "This Week In Black Entertainment" in 1987.

Prior to his TV debut, Thomas had been opening act on the road for an array of performers from jazz drummer Max Roach to funksters Parliament as well as appearing at comedy clubs throughout the country. A 1987 tour with Run-D.M.C. and Public Enemy resulted in a cameo appearance in a Public Enemy video and, says Thomas, "a lot of acclaim and recognition."

Re-runs of "Tell Me Something Good," appearances on "Showtime At The Apollo" and a BET comedy special with the late Robin Harris at the end of 1988 contributed to Thomas' ever-growing list of accomplishments and when he was approached to host "Rap City," he notes, "I was very, very happy although I didn't know what image they really wanted at first."

Thomas has a record deal, movie situations and a cable TV special pending while continuing to work with a group of fellow comedians known as "The Turn-Em Out Posse" as well as owning with two partners the D.C. comedy club, The Comedy Connection. Thomas says, "BET has been great as far as my success is concerned and the fan support has been incredible. I like what 'Rap City' stands for, the way we treat rap in a serious way but still with humor and keeping it clean. To be honest, when I first came to 'Rap City,' I didn't know that much about working in television. BET has a great staff of people, some of the best I've ever been involved with so I've had some of the best teachers in the world to help me learn and grow."

News and public affairs show "On The Line" with host Doris McMillon.

Congratulations B.E.T. on your first 10 years.
VINTERTAINMENT
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THEIR 10th ANNIVERSARY OF
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BLACK ENTERTAINMENT
TELEVISION
AND
BOB JOHNSON
ON THEIR FIRST DECADE

Great American
COMMUNICATIONS COMPANY

HBO®
O’Connor Captures Top MTV Video Music Award

(Continued from page 5)

awards, including best direction (David Fincher), best editing (Jim Hynicka), and best cinematography (Pascal Laugier). Other top winners at the show were M.C. Hammer, whose “U Can’t Touch This” topped the best-video category in two categories, and Aerosmith, whose “Janie’s Got a Gun” won in the best-metal/hard-rock-video and viewers’ choice categories.

International viewers’ choice

Stan Hitchcock Exits CMT Will Form Own Production Firm

BY MELINDA NEWMAN

NEW YORK—Stan Hitchcock, senior VP of Country Music Television, has left the 24-hour-a-day music video channel to form his own production company. The move, deemed by Hitchcock as "a happy parting," comes shortly after Group W Satellite Communications and Opryland USA, parent of CMT rival The Nashville Network, announced their intent to buy CMT (Billboard, Aug. 4).

"I left CMT at a crossroads," says Hitchcock, whose resignation was official Aug. 31. "I brought it from being a startup to where it’s a successful company. I’m very proud of Opryland’s interest and I think they can take CMT to the heights it can go.

Hitchcock says he probably would have left even if the Opryland deal had not come to pass. "My contract was up Aug. 31 and I indicated that I wanted to start my own production firm," he says. "I’ve been moving toward production for quite some time. And this allows me to get into an area that I dearly love and get rid of some of the pressures I’d had.

No replacement has been named for Hitchcock at CMT. Ric Trask, CMT’s program manager, has assumed his programming duties in brief, says the network is looking for a replacement.

"The thing I’m proudest of in my time with CMT is the opportunity that the channel had in breaking the new artists that represent the new happenings in country music. We were able to reach a new, younger audience to perpetuate the music and to bring about the recognition of the new artists," Hitchcock says.

His new company, Hitchcock Productions, will develop country music projects as well as documentaries and other works.

MUSIC VIDEO

O’Connor Captures Top MTV Video Music Award

"Tears For Fears’ “Sowing The Seeds Of Love” won big in the professional category, as both the best-special-effects and breakthrough-video awards for the group’s nameless clip went to the group’s frontman, Michael Andrews, in the breakthrough category last year with Michael Jackson’s “Leave Me Alone.” "Love Shack," by the recently revived B-52’s, garnered its share of awards as well, topping both the best-group-video category and, on the network’s local-area directive (Martin Lasowski) field.

Don Henley, whose onstage appearance spilled over into the audience’s area, will be the night’s weightiest wardrobe choice, won the award for best male video with his "The End Of The Innocence" clip.

Looking as healthy as ever despite his recent, much-publicized motorcycle accident, Billy Idol quickly strutted onstage to receive the year’s best-video-from-a-film award for his "Dra- culella For Fair Phil." Michael Penn's "No Myth" video took honors in the accepted categories—a win that seemed to take him by surprise, if the four-letter word he un-self-consciously used in the clip was an acceptance speech.

However, since the show was broadcast on a seven-second delay, those outside of Universal Amphitheatre were not privy to Penn’s exclama-

tions.


One especially noteworthy performance was 2 Live Crew’s, which ended with a rap "show of solidarity" with Public Enemy. "We're all cool," MC Hammer came onstage to join in on the group’s controversial "反抗" performance.

Last year’s MTV Awards show featured a racy performance by Andrew Dice Clay that ultimately got cut when the network, unreliably, and inexplicably decided to cut the clip due to the tape delay’s factor. This year’s major point of controversy, aside from Madonna’s live video performance that may be the best since the Pepsi commercial pair rapper Hammer and his crew’s "Best Thing in the World," has been the award for best music video. This year’s candidate was "Paul’s Boutique" by the Beastie Boys.

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VIDEO TRACK

LOS ANGELES

THOSE GUYS NEXT DOOR and the team at Freedman-Lippert Productions had a busy month, reeling three new clips in support of the band’s NRK debut and their Saturday Night Live appearance on NBC. “Parasite” is a conical clip in which a vampire “gets the girl”; “Telephone Talking” features the age-old problem of getting that girl on the line; and “That’s Love” is a more serious take on love in its various forms. Dominic Orlando directed the video for "Parasite," and Jonathan Michael Simmons, Jerry Lippert executive-produced and cooperated in production and the video for "Telephone Talking." West Coast rapper G Love &ucchini recently wrapped “Dance Baby” for his debut Chrysalis album, “Chil-

lin’ On The G Spot.” Zack Snyder directed, shot, and edited the sexy dance video, which features some interesting choreography with a fire hydrant, Nancy DiToro and David Palmer for MGM.

NEW YORK

NEXT PLATEAU’S “Antoinette” and her female posse put a crew of petty criminals out of business in the video “She Operates Around The Clock.” Yvette Pineyro and Jay Ellis directed the clip, which comes from the album "Burnin’ At 20 Below." Ellis produced.

Kenneth Doty directed “Life In The Fishtank” for the Jimi Hendrix clip for rapper Cool C. Doty directed footage of the artist cruising around the inner city in a Cadillac. The camera captures all the crazy characters Cool C encounters. Paul Morgan produced, Terrence Power and Rupert Wainwright executive-produced.

by Melinda Newman

MTV DOES IT AGAIN: Congratulations to MTV on the seamless success of “The 1990 MTV Video Music Awards.” The Sept. 6 show pulled an 8.5 rating, accord-

ing to Arbitron Research, the most for a cable television show in nearly 20 years.

MTV has an additional reason to pat itself on the back. The channel produced the show itself instead of hiring an outside company, and this year, Dick Clark productions had done the honors.

"We’re still feeling the euphoria of the moment," says a jubilant Jerry Reardon, president of MTV. "We were very happy with the way it turned out, and I think our team did a wonderful job, from talent to production to press coordination." hear.

"We show got higher for its ability to present a well-paced program and to keep its presenters and the winners from rambling on. With few exceptions, presenters and performers stayed in their acceptance speeches. No one to speak, long winded winners off stage were needed for this bunch. We also like the fact that the show took snippets of the nominated clips, instead of focusing on the Norman rock, face who have to look beautiful even if they lose. Although certainly beyond MTV’s control, it would certainly be nice if the winners acknowledged the directors and producers of the clips. Startlingly few. Not every one has to go to the lengths that Sinead O’Connor did by bringing director John Mayberry to the podium with her even she won (and not introducing him), but it’s nice to see the industry is written with his name.

Having acknowledged that the show is certainly better than most in its genre, here are a few slight criticism.

Though he still does a good job of hosting, Arsenio Hall is getting a little tired. At one point—two thirds of the way through the show—he said, "Don’t fall asleep or we’ll have to get more seats." In those post replacements? Jay Leno (except he does the Em-

mys), Richard Lewis, and Billy Crystal (he has hosted everything else). The other thought is, why not have rotating mega hosts, like Phil Collins, Steven Tyler, or Paul Abdul—artists who we know have charisma and can pull off hosting duties but don’t have to carry the whole show. For a channel that prides itself on always reinventing itself, MTV should reinvent a new hosting method.

We also recommend trimming the show’s length. At three hours, it’s way too long. Reardon contends that the length is in line with other awards shows, but the main complaint one always hears about the Oscars and Emmys is that they’re too bloody long. A shorter show would obviously mean cutting out some performances, but I think that’s OK. For those who disagree, watch the two-hour syndicated version, and if you really love the performance, get the enhanced show leaves something to be desired, I’m wrong.

It is good to know that Madonna can have her breasts squeezed on cable TV but Michael Penn can’t curse (his expletive over his surprise victory was bleeped). It will be interesting to see if that little grab by one of Madonna’s dancers makes the syndicated version of the show.

Madonna’s exciting performance would have been all the more exciting if she hadn’t lip-synched. We’d much rather have off-key performances like that of 2 Live Crew done live than sterile, canned tape. According to Reardon, MTV has no set policy on the issue. “We try to let the artists do what they want to do,” he says. “I think just the way some of the performances were staged, they had to be.”

So to fashion, shall we. What can you say about a ceremony at which Cher is the best-dressed participant? Who let Hall on the air with that outfit, and what was the deal with the glasses-leash chain? Is that for people who are too scared to get their noses pierced but want the same effect? And though it’s very nice that O’Connor and director Mayberry wore matching outfits, no would’ve been cuter than if they’d gone with one of the mention moments of the night—paying tribute to Stevie Ray Vaughan and Bobby Brooks.

All in all, it was a job extremely well done, especially for MTV’s debut as solo producer. “There’s no question we’re going to keep it in-house,” says Reardon. That move will also make Thursday the permanent night of the MTV Video Music Awards, with possible extensions.

“We moved it to Thursday to give us one more day to rehearse,” says Reardon. “I don’t see how we would’ve been able to produce the show without that extra day.”

Executive producers Doug Herzog, MTV’s senior VP of programming, and Greg Sills certainly deserve congrats on the show, but we wonder how Shake, Rattle, and Roll host Jeff Agoood handled the most grueling ceremonies. Or whateveragoood was doing right.
MTV Video Music Awards Are Presented In L.A.

Sinead O’Connor makes one of her three trips to the winners’ podium, accepting the best-female-video award for “Nothing Compares 2 U” with the clip’s director, John Mayberry.

A well-dressed Madonna vamps her way through a revealing rendition of ‘Vogue,’ which won three technical awards.

Don Henley accepts the award for best male video for “The End Of The Innocence.”

Arsenio Hall, host for the third consecutive year, announces one of the endless streams of performers appearing on the show.

Not only did Janet Jackson open the show with “Black Cat,” she also captured two awards, including the prestigious video-vanguard category.
**SEPTEMBER**

**Act Of Piracy** (Lorimar). Street: 9/26; Price: $89.95.
Gary Busey, Ray Sharkey.

**The American Angels—Baptism Of Blood** (Paramount).

**Border Shootout** (Turner). Street: 9/12; Price: $79.98.
Glenn Ford, Charlene Tilton.

**Brain Dead** (MGM/UA). Street: 9/19; Price: $79.98. Bud Cort, George Kennedy.

**The Cellar** (South Gate). Street: 9/6; Price: $89.95.

**China Beach** (Warner). Street: 9/12; Price: $79.95.

**Common Threads: Stories From The Quilt** (HBO). Street: 9/5; Price: $25. Documentary.

**Crash And Burn** (Paramount). Street: 9/27; Price: $99.95.

**Crazy People** (Paramount). Street: 9/13; Price: $91.95.
Dudley Moore, Daryl Hannah.


**Deadly Dancer** (AIP). Street: 9/5; Price: $79.95.
(Continued on page H-3)

**SEOCTEMBER**

**When Harry Met Sally** (Nelson/Orion). Prebook: 8/32; Street: 9/20; Price: $19.98.

**The Karate Kid Part III,** "Ghostbusters II," "Loverboy" and "Chances Are" (RCA Columbia Pictures Home Video) headline Fall Blockbusters Promotion. Street: 9/12; Price: $19.95.


**Working Girl,** "A Room With A View" and "The Gods Must (Continued on page H-7)
HOLIDAY VIDEO SHOPPING GUIDE

SEPTEMBER


"Perfect Gentlemen: Rated PG" (CBS Music Video). $9.98. Interviews with and footage of the trio who are currently on tour with New Kids On The Block.


"The Very Best Of Talk Talk: Natural History" (EMI Music Video). Price TBD.

"Queen: We Will Rock You" (Image Entertainment). Laserdisc. $29.95.

"Alice Cooper: Welcome To My Nightmare" (Image Entertainment). Laserdisc. $39.95.

"Pavartti In Concert In China" (Kultur Video). $29.95. Emerson Buckley conducts the orchestra of the Municipal Opera Theatre of Genoa as Pavarotti performs Puccini and Verdi in Beijing.

"Carmen" (Kultur Video). $29.95. Mikhail Baryshnikov (Don Jose) and Zizi Jeanmaire (Carmen) sizzle in the ballet on the ballet's music.

"Cinderella" (Kultur Video). $29.95. The Bolshoi Ballet performs this fairy tale to the music of Prokofiev, in this 1961 production.

"Der Rosenkavalier" (Kultur Video). $59.95. In this '62 production, soprano Elisabeth Schwarzkopf, Sena Jurinac and Anneliese Rothenberger perform in Richard Strauss' comic opera.


"Bell Beu Devoe" (MCA Music Video). $12.95.


"Dave Hickey Clips" (MCA Music Video). $14.95. Torrie B., the Vicious Beat Posse, Mark Dee, Smooth Ice, and Eric B. and Rakim.


"The Best Of The Fest" (Pioneer Artists). Laserdisk. $29.95. Highlights of New Orleans Heritage and Jazz Festival. "Kovanschina" (Pioneer Artists). Laserdisc, $44.95. The Barenboim/Mussorgsky "La Gazza Ladra" (Pioneer Artists). Laserdisc. $44.95.

"Roxy Music: The High Road" (Pioneer Artists). Laserdisc. $29.95.

"Bob Marley & The Wailers" (Pioneer Artists). Laserdisc. $29.95.

"Peter, Paul And Mary: 25th Anniversary Concert" (Rhino Video). $19.98.

"Berlin Philharmonic 1985 New Year's Eve Concert" (Sony Classical). Laserdisc. $54.95. Featuring "Karajan Legacy" series.

"Berlin Philharmonic 1984 All Soul's Day Concert" (Sony Classical). Laserdisc. $54.95. Featuring "Karajan Conducts Strauss.

"Berlin Philharmonic 1988 New Year's Eve Concert" (Sony Classical). Laserdisc, $54.95. Karajan conducts Prokofiev and Tchaikovsky; Evgeny Kissin on piano.

"Vienna Philharmonic 1987 New Year's Day Concert" (Sony Classical). Laserdisc, $64.95. Karajan conducts J. Strauss and R. Strauss; Kathleen Battle sings.


"Sounds Of The '70s: The Lou Rawls Show With Duke Ellington" (VIEW Video). $19.95.

"Sounds Of The '70s: Bobby Darin—The Darin Invasion With Linda Ronstadt And George Burns" (VIEW Video). $19.95.


"Boogie Down Productions: Live In New York" (BMG Video). Price TBD.

"Stop The Violence Movement" (BMG Video). $14.98.

"Houdini: Greatest Hits" (BMG Video). $16.98.

"Bruce Hornsby & The Range: A Night On The Town" (BMG Video). $19.98.


"Rap And R&B Video Magazine" (BMG Video/Worldwide Entertainment Marketing). $16.98.


"George Michaels" (CBS Music Video). $19.98.


"Smithereens 10" (Capitol Video). $19.98.

"M.C. Hammer: Hammer Time" (Capitol Video). $19.98.

"Miami Vice: Season One" (Elektra Entertainment). $24.98 each. Stars Ozzy Osbourne, Bon Jovi, Scorpions and more.

"Do It A Cappella" (Elektra Entertainment). Price TBD.


"Alberta Hunter" (Kultur Video). $29.95.

"Body Count" (Kultur Video). $29.95.

"World's Youngest Ballet" (Kultur Video). $29.95.

"Art Farmer" (Kultur Video). $29.95.

"Mel Lewis" (Kultur Video). $29.95.

"Howard Jones: One" (Kultur Video). $29.95.


"Frankie Goes To Hollywood" (Pioneer Artists). Laserdisc. $24.95. (Continued on page H-10)
Introducing PBS Home Video.

Now 93 million people have a new reason to visit your store.

Each week 93 million diehard PBS fans tune in to their favorite entertainment choice. PBS. All kinds of fans. Active, involved fans demanding to know "where can I find my programs on video?" And with good reason. Many PBS Home Video titles have won numerous awards and each has received critical acclaim.

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Call your authorized Pacific Arts distributor for details or call Joanne Held at Pacific Arts 1-800-538-5856. And ask for your FREE 20 minute preview tape.

• Prebook Date: Sept. 5, 1990
• Warehouse Date: Sept. 24, 1990
• Street Date: Sept. 26, 1990

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AT&T teams up with MCA/Universal Home Video to spread the word on the videocassette release of Jetsons®: The Movie. In its first videocassette promotion ever, AT&T offers a free $3 Gift Certificate with the purchase of Jetsons®: The Movie.

- The cross-promotion with AT&T will enhance consumer interest in purchasing Jetsons®, The Movie with a special limited offer Gift Certificate, which can be used to pay AT&T long-distance bills or to purchase equipment at any AT&T phone center.
- AT&T supplies long-distance service to more than 70 million households nationwide, and provides access to more than 270 countries and areas around the globe.
- Extensive network, cable and spot television advertising in over 25 markets will insure awareness throughout the galaxy!
- Sticker on each box alerts consumers to the mail-in redemption offer form included inside each videocassette.
- Co-op Advertising Available.

CALL YOUR SALES REPRESENTATIVE AND ORDER TODAY.

 MOVIES

(Continued from page H-3)

Street: 9/27; Price: $89.98. Brian Dennehy.
“Martiens Go Home” (LIVE). Street: 9/27; Price: $89.95. Randy Quaid.
“Mob Boss” (Vidmark). Street: 9/26; Price: $89.95. Morgan Fairchild.
“Mob Story” (Shapiro Glickenhaus). Street: 9/13; Price: $89.98. Margaret Kidder.
“Mountains On The Moon” (LIVE). Street: 9/6; Price: $89.95.
“Night Breed” (Media Home). Street: 9/5; Price: $89.98. Craig Sheffer, Anne Bobby.
“Planet Earth” (Unicorn). Street: 9/5; Price: $59.95. John Saxon, Janet Margolin.
“Playroom” (Republic). Street: 9/20; Price: $89.98. Chris McDonald, Lisa Aliff.
“Rosalie Goes Shopping” (Vidmark). Street: 9/5; Price: $89.95. Judie Reinhold, Marianne Sägebrecht.
“Satan’s Princess” (Paramount). Street: 9/27; Price: $79.95.
“Side Out” (RCA Columbia Pictures Home Video). Street: 9/26; Price: $89.95. C. Thomas Howell.
“Spaced Invaders” (Touchstone). Street: 9/19; Price: $89.95.
“Time Of The Gypsies” (RCA Columbia Pictures Home Video). Street: 9/5; Price: $79.95.
“Twisted Obsession” (LIVE). Street: 9/13; Price: $89.95. Jeff Goldblum, Miranda Richardson.
“Tucks” (Imperial). Street: 9/12; Price: $89.98. Andrew Stevens, John Rhys-Davies.
“Vital Signs” (CBS/Fox). Street: 9/27; Price: $89.98. Jimmy Smits. OCTOBER
“Angel Town” (Imperial). Prebook: 10/12; Street: 10/30; Price: $89.95. Theresa Saldana, Olivier Gruner.
“Backstab” (Media Home). Prebook: 9/17; Street: 10/3; Price: $89.98. James Brolin, Meg Foster.
“The Cook, The Thief, His Wife &
Her Lover" (Vidmark). Prebook: 10/1; Street: 10/17; Price: $89.95.

"Deceptions" (Republic). Prebook: 10/3; Street: 10/25; Price: $89.98. Harry Hamlin, Robert Davi.

"Def By Temptation" (Shapiro Glickenhaus). Prebook: 9/25; Street: 10/11; Price: $89.98. Richard Gere, Julia Roberts.

"Red Blooded American Girl" (Continued on page H-6)
HOLIDAY VIDEO SHOPPING GUIDE

Spend the Holidays with Some Dear Old Friends

Video Christmas

CBS/FOX VIDEO presents
a new yuletide tradition —
The Honeymooners
I Love Lucy TV
Christmas Present — a
holiday collection from the
Golden Age of Television.

As a special bonus, we've
included the lost I Love
Lucy Jingle Bells music
video clip, not seen in 35
years. This clip will receive
national TV and radio
exposure throughout the
holiday season to promote this
home video release.

ADDED BONUS —
Award-winning, classic
animated CBS "seasons
greeting" have also been
included on this cassette as
an extra bonus!

We've also unwrapped
a quartet of great Christmas
classics to make sure there's
plenty of holiday cheer this
season. All these festive
collection titles are priced
for giving.

Order date to guarantee
street date 9/4/90
Street Date 9/27/90

It's a warm and wonderful Video Christmas your customers will celebrate all year long!

CBS/FOX VIDEO

MOVIES
(Continued from page H-5)

(Paramount). Prebook: 9/10; Street:
10/4; Price: $89.95. Andrew Stevens,
Heather Thomas, Christopher Plummer.
"Road Lawyers And Other Briefs"
(AIP). Prebook: 9/19; Street: 10/3;
Price: $79.95.
"A Show Of Force" (Paramount).
Prebook: 9/10; Street: 10/4; Price:
$91.95. Amy Irving, Lou Diamond
Phillips, Robert Duval.
"Sorceror" (MCA Universal).
Prebook: 9/14; Street: 10/4; Price:
$79.95. Roy Scheider. New to video.
"Spaced Invaders" (Touchstone).
Prebook: TBA; Street: TBA; Price:
$100.
"Stanley & Iris" (MGM/UA).
Prebook: 9/26; Street: 10/17; Price:
$89.98. Jane Fonda, Robert De Niro.
"Strapless" (RCA Columbia Pic-
tures Home Video). Prebook: 9/17;
Street: 10/3; Price: $79.95. Blair
Brown, Bruno Ganz, Bridget Fonda.
"Symptom" (South Gate). Pre-
book: 9/18; Street: 10/3; Price:
$89.95.
"Tales From The Darkside: The
Movie" (Paramount). Prebook: 9/
Street: 10/4; Price: $91.95.
Deborah Harry, James Remar, Rae
Dawn Chong.
"Tales Of The Unknown" (AIP).
Prebook: 9/19; Street: 10/3; Price:
$79.95.
"Teenage Ninja Mutant Turtles —
The Movie" (FHE). Prebook: 9/7;
Street: 10/4; Price: $24.99.
"That's Action" (AIP). Prebook:
9/19; Street: 10/3; Price: $79.95.
Hosted by Robert Culp.
"Thelonious Monk: Straight, No
Chaser" (Warner). Prebook: 9/27;
Street: 10/17; Price: $89.95. Clint
Eastwood-produced documentary.
"Wild Orchid" (RCA Columbia Pic-
tures Home Video). Prebook: 9/
Street: 10/15; Price: $92.95. Mickey
Rourke. NOVEMBER
"Back To The Future III" (MCA
Universal). Prebook: 10/23; Street:
11/8; Price: $92.95. Michael J. Fox,
Christopher Lloyd.
"Bird On A Wire" (MCA Univer-
sal). Prebook: 10/26; Street: 11/
Price: $92.95. Mel Gibson, Gold-
ie Hawn.
"Cadillac Man" (Orion). Prebook:
10/30; Street: 11/15; Price:
$94.98. Robin Williams, Tom Rob-
ins.
"Camille Claudel" (Orion). Pre-
book: 10/30; Street: 11/15; Price:
$79.98. Isabelle Adjani.
"Frankenhooker" (Shapiro Gluck-
enhaus). Prebook: 10/23; Street:
11/8; Price: $89.98. Louise Lasser.
"Mystery Train" (Orion). Prebook:
10/30; Street: 11/15; Price:
$79.98.
"Prancer" (Nelson/Orion). Pre-
book: 10/23; Street: 11/8; Price:
$89.98. Sam Elliot, Cloris Leach-
man.
"That Summer Of White Roses"
(Media). Prebook: 10/22; Street:
11/7; Price: $89.98. Tom Conti,
Susan George, Rod Steiger.
"Total Recall" (LIVE). Prebook:
10/15; Street: 11/1; Price: $24.99.
Arnold Schwarzenegger.
DECEMBER
"Robocop 2" (Orion). Prebook:
12/4; Street: 12/20; Price: TBA.
Peter Weller.
SELL-THROUGH
(Continued from page H-1)

Be Crazy" (CBS/Fox) headline six-title Critics' Choice promotion. Street: 9/27; Price: $19.98.

Nineteen titles for Halloween include “Child’s Play,” “Pumpkinhead” and “Freaks” (MG/M/UA). Street: 9/19; Price: $19.98. New for the promotion are “House Of Dark Shadows,” “Night Of Dark Shadows,” a “Poltergeist” trilogy, and uncut “Fearless Vampire Killers,” “Night Of The Demons” and “The Monster Of Piedras Blancas” (Republic) headline 12-title Halloween promotion. Street: 9/6; Price: $14.98. Also from Republic, the final full-length episode of “Beauty And The Beast: Though Losers Be Lost” along with two other “Beauty And The Beast” titles. Street: 9/20; Price: $19.98.

Among 14-title Christmas promotion are “A Christmas Story,” “Christmas In Connecticut” and “The Nutcracker” (MG/M/UA). Street: 9/26; Price: $19.98. New for the campaign are “The Canterville Ghost,” “Blossoms In The Dust” and “The Next Voice You Hear.” Available at the same time is “Gone With The Wind” at $89.98.

Headlining Rocker, Rogue And Rebel promotion are “Great Balls Of Fire,” “Farewell To The King” and “Lost Angels” (Orion). Street: 9/27; Price: $19.98.


Five-title Christmas promotion includes “The Honeymooners— I Love Lucy TV Christmas Present” (CBS/Fox) at $14.98 featuring a duet of classic holiday episodes from each show, along with “Miracle On 34th Street,” “Scrooge” and “A Tree Grows In Brooklyn” at $19.98. Street: 9/27.


“Leave ‘Em Laughing,” “Shattered Vows” and “Children Of Times Square” (Fries). Street: 9/26; Price: $14.95.


“IT’S A Wonderful Life,” “The Bells Of St. Mary’s” and “The Miracle Of The Bells” (Republic) highlight Christmas promotion. Preorder: 10/3; Street: 10/25; Price: $19.98. Also for the holidays three-feature gift sets of John Wayne, James Cagney, Gary Grant, Gary Cooper, and others. Price: $59.98.

Twelve RKO Westerns include (Continued on page H-8)
GRP VIDEO... NOW SEE THE MUSIC

Great artists in stunning visual and musical performances showcasing more than 14 great stars. Over 50 minutes of glittering entertainment. At a very special price!

THE GRP VIDEO COLLECTION

FEATUREING:
- Acoustic Alchemy
- Carl Anderson
- Pati Austin
- David Benoit
- Lory Delon
- Chick Corea Electric Band
- Dave Grusin
- The Rippingtons featuring Russ Freeman
- Lee Ritenour
- Spyro Gyra
- Diane Schuur & the Count Basie Orchestra
- Rob Wasserman
- The Yellowjackets

DIGITAL MASTER

World-class artistry and extraordinary visual imagery — videos that belong in everyone's VCR.

SELL-THROUGH
(Continued from page H-8)

three John Wayne titles (Turner). Street: 9/12; Price: $19.98 each.
Nine-title RKO Gold classics promotion includes "Gunga Din" and "King Kong." Street: 9/20; Price: $19.98.
Horror series "Nightmare On Elm Street, 1-4" (Media). Street: 9/26; Price: $9.98. Also: "Nightmare 5" at 19.98.
Biggest Stars, Best Movies promotion features "Tootsie," "Barabbas," "Brian's Song" and "Holiday" (RCA Columbia Pictures Video Home). Street: 9/26; Price: $19.95 each. Same street date for "Ghostbusters I & II Collector's Edition" and "The Karate Kid Trilogy" at $34.95 and $54.95 respectively.
The Russian Classics Series presents "The Sergei Eisenstein Collection" which includes "Battleship Potemkin," "Alexander Nevsky" and "Ivan The Terrible I & II" (White Star). Street: 9/18; Price: $29.95.
Elvira's Midnight Madness series features three camp scaries at $19.95 each plus "Dick Tracy" serial drama and John Wayne in "The Hurricane Express" (Rhino). Street: 9/13; Price: $24.95.
"Knute Rockne & The Fighting Irish" (Fries). Street: 9/26; Price: $19.95.

OCTOBER
"Rain Man," "Lenny," "Leviathan," "The Year Of Living Dangerously" (MGMTUA) and four other titles hit the low price point for Christmas. Prebook: 9/26; Street: 10/17; Price: $19.98.
It's a "Star Wars" holiday with "Star Wars," "Return Of The Jedi" and "Return Of The Jedi" (CBS/Fox) returning at a new low price. Prebook: 9/11; Street: 10/11; Price: $19.98 each. Also: "From Star Wars To 'Jedi': The Making Of A Saga" has been re-packaged. Price: $9.98.
Headlining five-title Jazz Ensemble promotion are "Bird" and "Round Midnight" (Warner). Prebook: 9/27; Street: 10/17; Price: $19.98.
"The Sergei Eisenstein Collection" of Russian classics continues with "October" (White Star). Street: 10/16; Price: $29.95.
Six-title Classic Chaplin Collectibles promotion features early work in "At Keystone Studios," "At Essanay Studios I & II" and "At Mutual Studios I, II & III" (Media). Prebook: 10/1; Street: 10/17; Price: $19.98 each.


PREVIEW

(Continued from page H-1)

as co-owner Herb Wiener can point out individual camcorders that have brought in $4,000 each. The 11-store chain rents camcorders at $39.95 a night. The extra service is a natural during the holidays with all the parties and relatives visiting and Wiener's main problem is just having enough machines to handle the rush.

Special Orders: "This is one thing the mass merchandisers and large chains have left in our domain," says Richard Rostenberg, owner of single store Hollywood At Home in Kansas City. Special ordering is really an extension of service, which the smaller video specialty store strives to excel in, believes Rostenberg. A key element is maintaining liaison with several distributors. Not easy if you are a small account to begin with and on top of that spread your business around. But to deliver on special orders you have to have multiple sources. "We also place orders directly with the manufacturers," says Rostenberg who does business with around seven distributors. Another key to special orders is demanding a deposit. "We would never want to have even one copy of some of the things people order." Still another key—lots of research resources.

Stress the Service Aspect: Steve Gabor, owner of three-store Odyssey Video in Los Angeles, goes even further in stressing special ordering as the ultimate expression of customer attention. There is one person in each store designated to review special orders constantly. Moreover, the customer order file is updated every 14 days. Thus, whether an order has arrived, or is on backorder, or is unavailable, the customer is guaranteed to receive word from the store in 14 days. No action is taken on any special order until there is a special order slip. This information is transferred to a customer request sheet. And just as Rostenberg insists on a deposit, the Odyssey refuses to process a special order if the customer will not put their name on the slip.

Add Fun Food Items: At VSDA, Wiener, Rostenberg, Kevin Kilroy, and Janice Williams, all brainstormed the number of alternative items stores can add, at anytime, though some make a lot of sense at Christmas. Wiener says some Haagen-Dazs counter-top freezers are bringing in $50 in profit weekly in each of four stores where he's trying it. Williams, who moderated the panel, urged retailers to be constantly aware of what items are selling. Using five of the 22 stores in the Williams' Video Towne Ohio chain, she came up with the following ratio: candy 54%; cookies 17%; popcorn 17%; ice cream 10%; soft drinks 7%. EARL PAIGE

ORDER CUTOFF DATE: SEPTEMBER 11, 1990

ORION HOME VIDEO

ON SALE: SEPTEMBER 27, 1990

The music was hot. The man was wild. The name was Jerry Lee Lewis and he was born to raise hell! Dennis Quaid, Winona Ryder and Alec Baldwin star. Rated PG-13. ▲

In the midst of war he came from nowhere to be their king. Now he alone can save their lives. Nick Nolte and Nigel Havers star. Rated PG-13. ▲

Fast cars. Big homes. Wild parties. They had everything. And nothing to lose. Donald Sutherland and Adam Horovitz star. Rated R. ▲

DENNIS QUAD IS JERRY LEE LEWIS IN
GREAT BALLS OF FIRE!

NICK NOLTE
FAREWELL TO THE KING

DONALD SUTHERLAND  ADAM HOROVITZ

Lost Angels
Triples Treat!

Rob Reiner. He's one of Hollywood's hottest directors. His films have audiences and critics laughing and cheering, begging for more. His track record is one long success story both in the theaters and on video.

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Available November 15, 1990

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4th Annual American Video Conference
November 7-9, 1990
Westwood Marquis Hotel and Gardens
Los Angeles, California

Awards Dinner
November 7,
Westwood Marquis Hotel and Gardens
Special interest video awards information:
Kimberly Wright, (213) 856-7690.
Conference registration information:
Anita Daly, (212) 553-2752
(212) 473-4343 • Fax: (212) 353-3162

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What is video's place in the music marketing mix? Join top producers, directors, record company executives and other industry insiders exploring new technologies, innovative marketing strategies and some of music video's most controversial issues.

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12th Annual Billboard Music Video Conference
November 7-9, 1990
Westwood Marquis Hotel and Gardens
Los Angeles, California

Tanqueray Sterling VODKA

Awards Show
November 9, The Palace, Hollywood
Music video awards information:
Peggy Dold, (212) 353-2752
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Conference registration information:
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BPI COMMUNICATIONS, INC.
SkyPix Sets PPV Sights High (Tech)
Planned System Boasts Some New Twists

**BY PAUL SWEETING**

NEW YORK—The pay-per-view business could be flying high soon if Seattle-based SkyPix Corp. gets off the ground as scheduled early next year.

The new, privately financed company plans to launch an 80-channel, direct broadcast satellite (DBS) TV system in the first quarter of 1991 in Seattle and one or two other cities. A national rollout is slated for the second quarter.

The key to the system is a newly developed digital video compression technology that the company claims allows for the transmission of 20 separate programs in the same amount of bandwidth typically required for one program.

Consumers will be able to choose from among 40-50 different movies at any given time, plus an assortment of news, sports, specials, children's programs, and conventional superstations and cable channels.

The company claims to have license agreements with most of the Hollywood majors and several large independent producers, such as Columbia Pictures, Disney, MGM/UA, Orion, Paramount, Universal, Carolco, Castle Rock, Miramax, and New Line Cinema.

Consumer hardware for the system will go on sale in the first quarter in the initial markets, according to company officials. The hardware, being manufactured under subcontract by several home satellite equipment suppliers, consists of a receiver dish and a black box that descrambles the picture and handles all ordering and billing.

Because the system uses medium-power Ku-band satellites, rather than the low-power C-band, the dishes will be only 22-36 inches in diameter.

The signal transmitted by SkyPix will contain both digital video and digital audio, which will be converted to analog by the decoder before being displayed on the TV screen. The company claims it will transmit 600 horizontal lines of video resolution, compared with the 260 lines or so delivered by most consumer VCRs.

SkyPix expects the introductory price for the hardware to be around $700; it will be offered through a network of authorized dealers/installers.

Movies will cost $3-$4 each for current hits and about $2 for older titles, according to SkyPix president Brian McCauley.

Each month's top movies will be available on several channels, with start times falling at 15-minute intervals, allowing for "virtually on-demand access," according to McCauley.

The decoders will be connected to SkyPix headquarters through consumers' phone lines, so all billing and ordering can be conducted instantly. Consumers establish a credit-card account with SkyPix and then prepurchase movies in any amount. That amount is then stored in the decoder. Each time a movie is ordered, that amount is automatically deducted from the account.

The decoder also can generate a "menu" of choices on the TV screen. Consumers will place their orders simply by pushing a button on the remote-control device.

Initially, SkyPix will have access to movies during the prevailing pay-per-view release window, which typically falls 30-45 days after the home video window, although McCauley anticipates eventually establishing an earlier window for SkyPix.

The company has developed what it claims is a proprietary anti-copying technology that would prevent consumers from using their VCRs to copy a movie broadcast on the network.

(Continued on page 60)

New IVA North America Arm To Flex Home Vid Muscle

**BY JIM MULLOUGH**

LOS ANGELES—While specializing primarily in music-based titles, the newly formed North American arm of Island Visual Arts plans to eventually flex its home video programming base with a variety of original, nontheatrical projects.

In addition to company-generated material, IVA will also be open to acquisitions and licensing arrangements.

Newly named president Liz Heller, previously an executive with Giant Records and MCA Records, says she does not want to pigeonhole upcoming projects into such categories as "comedy, children, or sports, since that doesn't capture what we are trying to do." Rather, she says, "We are looking at a lot of proposals that are more cutting-edge and more audio/visual in nature, which cross a lot of different boundaries and enter new marketplaces."

IVA North America's initial priorities, she says, are finalizing several music-based releases, as well as "working" recently released titles that focus on such artists as Bob Marley, Marianne Faithfull, and Buckwheat Zydeco.

A few titles, which will relate to "active" records by such artists as Anthrax, are expected to ship before the end of the year. A major priority in 1991, she adds, is a "large existing catalog of titles from IVA UK which we will time, introduce, and market in 1991."

Simultaneous release between record and video formats will also be a major 1991 priority.

Distribution of IVA North America's home video product—which is expected to be in the $10-$20 suggested-retail-list range—will be distributed by PolyGram.

And for appropriate original programming that will have broad appeal beyond the music/video chains, Heller says PolyGram will look to broaden its distribution sights to such other outlets as video specialty stores.
Canadian Dealers Assn. Estimates 1989 Business At $1.16 Billion

Long-awaited survey figures indicate that videocassette sales and rental revenue last year were $1.162 billion in Canada, reports the fledging Video Dealers Assn. of Canada (VIDAC). The association estimates the total included $960 million in rentals and $202 million in home video sales. Vidoes Assn. also estimates that there were 6.4 million VCRs in 5.5 million Canadian homes (800,000 of which have more than one VCR), a household penetration rate of 40%, and that 56% of all VCR households rent at least one video a month.

Seventy per cent of the respondents said video specialty stores were their favorite places to rent or buy video, while 14% said convenience stores, 7% said grocery stores, 4% each said book stores or discount stores, 3% said electronics stores, 2% said drug stores, and 4% said other outlets.

Feature films accounted for 56% of the business, children's product represented 22%, adult videos amounted to 7% of business, music videos 5%, fitness and how-to's 11%, and others 2%.

Action-adventure videos accounted for 16% of business, comedies 15%, drama 10%, horror/science fiction 7%, westerns 5%, classics 3%, and others 2%.

Toronto Man Jailed Again For Piracy

In one of the stiffer penalties yet for a video pirate in Canada, a Toronto man has been sent to jail for nine months and put on probation for a further two years. Victor Serpa pleaded Sept. 9 to fraud in the amount of more than $1,000, forgery of trademarks, and possession of obscene material. It was his third conviction on video piracy charges; Serpa was sent to jail for 90 days in 1987 and six months in 1988. Some 680 tapes and five interconnection VCRs were seized in the raid leading to his latest conviction; two of the machines were actually making pirated tapes when the search warrants were executed Aug. 25. Ontario Provincial Court Judge George Carter said Serpa will, as part of his probation conditions, not be allowed to have possession of video for rent or sale. Carter told Serpa he should soon start seeking “gainful employment” to curtail his desire to pirate tapes. The Canadian Motion Picture Distributors Assn. (CMPDA) and its Film/Video Security Office’s Ontario division participated in the raid at Serpa’s residence.

PHV Renews License Pact With Malofilm

Paramount Home Video has renewed its exclusive agreement with Malofilm Distribution for distribution of French-language videocassettes in Canada. The new deal runs for two years. In making the announcement, Yves Dion, president of Malofilm, said, “In the future, Malofilm will continue to make every effort to ensure that French-language videocassettes are released simultaneously with English versions. Malofilm is the largest distributor of French-language cassettes in Canada, handling product from MGM/UA, Cineplex Odeon Films, and Turner Home Entertainment, in addition to Paramount.

Bogner Entertainment Enters Kid Vid

Bogner Entertainment, a Sacramento, Calif.-based music circulation and supervision company headed by Jonathan Bogner, is launching a children's video division. Two tapes are currently in production, “Workout With Mommy And Me” and “Mr. Baby Frodo,” both directed by Peter Lippman, a veteran music video director. B.E.I. acquired the exclusive rights for use of the trade-marked names “Mommy And Me,” a national education workshop sponsored through YMCA’s, and “Mr. Baby Frodo,” made famous by Danny McNeill, who caters to a Hollywood celebrity clientele. The sell-through-priced programs are expected to be available in the fall, while B.E.I., says Bogner, is currently shopping for distribution.
UPDATE #1

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JOIN THE LEADER. BE A PART OF THE LASER DISC REVOLUTION.
Radio Shack To Launch $500-List Combiplayer
MD-1000 Unit Expected To Bolster Laserdisk Market

BY CHRIS MCGOWAN

LOS ANGELES—Radio Shack’s impending launch of a $499.95-list combiplayer is expected to add needed visibility to the laserdisc format.

The Fort Worth, Texas-based home electronics web will bow its Realistic MD-1000 Laser Disc Multi-Disc Player on Oct. 30 and carry it in all of the chain’s nearly 5,000 stores. In addition, many of the approximately 2,000 outside dealers who carry Radio Shack product will also handle the MD-1000.

“We think the laserdisc market is going to grow. We wouldn’t have gotten into it if we didn’t think it was a growing business. It offers video at its best today, and you just can’t find a better quality source,” says Bob Miller, Radio Shack VP of multimedia.

The MD-1000 will play 3-inch CDs, 5-inch CDIs and CDVs, and 8- and 12-inch laserdiscs. It features a 16-bit D/A converter with 4-times oversampling, plus 425 lines of video resolution.

Radio Shack will advertise the unit nationally, but as a promotional tie-ins with laser software manufacturers. “It’s always a possibility,” says Miller.

Radio Shack will not be carrying laserdiscs for sale in its stores, at least not in the near future. “We’re not in the software business,” adds Miller. The store will carry demo laserdiscs, however, to show off the new unit.

Pioneer introduced a $500-list combiplayer (the CLD-980) earlier this year, but Radio Shack’s entry at that price point has sparked perhaps even more anticipation in the laserdisc industry because of the chain’s vast reach. “It heightens the awareness of the format,” says Miller. If in its 5,000 stores, then all those people (visiting Radio Shack outlets) are going to be seeing the laserdisc and saying, ‘Wow, what’s that?’,” says Colleen Finn, director of business development operations for RCA Home Video.

“I think it will have a strong impact,” adds George Feltenstein, director of laserdisc sales and marketing for MGM-UA Home Video. “We have to remember that only 20% of the country has a CD player. And that 80% that haven’t yet taken the leap to CD may be willing to spring for an extra laserdisc player and thus be able to both see state-of-the-art motion pictures and hear state-of-the-art soundtracks. More and more efforts have been undertaken by both the hardware and the software people to make the general public aware of laserdisc, and now, with the overall growth that laserdisc is experiencing, plus laser-based software, titles, and dual-disc releases, there is every possibility that the consumer can make the consumer go ahead and take the plunge.”

Radio Shack expects to see a sales rush, with many units purchased for the holidays. “We’re expecting a strong holiday season,” says Miller. “We think it’s a really good move for people to be able to see the films in their living rooms.”

Thru The Magic Of Video (& RCA/Universal), Friedkin’s Long-Awaited ‘Sorcerer’ Reappears

by Jim McCullagh

VIDEO DEBUT: Director William Friedkin’s “Sorcerer”—a gritty, nail-biting suspense saga set in the South American jungle and released theatrically for its 1977 video release on home video wish lists. Film buffs need no more as RCA/Universal Home Video plans an Oct. 4 rental release of the Roy Scheider-starring epic, the same day it releases the horror-tinged “The Guardian,” a more recent home video effort. Interestingly, “Sorcerer” joins yet another wished-for film also finally arriving on the home video scene in the fourth-quarter—CBS/Fox Video’s “The Rocky Horror Picture Show.”

Based on French novelist George Arnaud’s “The Wages Of Fear,” the plot of “Sorcerer” revolves around a treacherous mountain/jungle journey whereby several transport nitroglycerin to the site of an oil company fire.

The film was to rave reviews in 1977 for its stark realism and jolting suspense, but like other films that year, was overshadowed at the box office by the runaway success of “Star Wars.”

As to the home video debut, Friedkin says, “It was really a question of who had the rights. The film was originally produced by Paramount and Universal and there was no provision for home video. It would never be handled. Home video was not a factor in 1977.” Recent negotiations, he says, resulted in RCA/Universal obtaining video rights.

Friedkin says he is pleased with the film’s release to home video since he ranks it “the favorite film of all the ones I’ve made. I’m very happy to see it come out. I love the picture. It speaks to me, and it’s the closest to me. Although it’s not flawless, I think it contributed a lot to film vocabulary at that time. I think I would make a different film today. The themes are universal.

“It didn’t have superheroes and there may have hurt it at the box office,” he continues. “Star Wars” changed what audiences expected of films. From then on, films had to be heightened and feature superhuman deeds performed by superheroes. Among the director’s other works are “The French Connection,” which won best director and best picture Oscars in 1971, “The Exorcist,” “Cruising,” “Dealth Of The Century,” “El Exorcista,” “El Negocio de las Armas,” and “To Live & Die In L.A.”

“Unlike the film’s original theatrical run, which didn’t have a lot of audience,” he adds, “over a three to seven-week period, I also re-recorded the soundtrack to stereo since it was originally monoaural mix.” The soundtrack features the group Tangerine Dream.

“After it went over in frame and shot and made certain color changes in an attempt to get closer to my original intentions, it was re-cast,” he adds. “There’s more possible with video technology in terms of achieving color balances and light and darkness levels than film technology. This version is a lot better to look at than any print of the film ever was.”

The film will be available only in pan-and-scan versions, including the Backlot Beat
### TOP VIDEOCASSETTES RENTALS

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<th>NO.</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
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<td>DRIVING MISS DAISY</td>
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<td>BORN ON THE FOURTH OF JULY</td>
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<td>HARD TO KILL</td>
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<td>Orion Pictures Orion Home Video 8763</td>
<td>Debra Winger, Nick Nolte</td>
<td>1989</td>
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*ITA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. * ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles.

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  - Concession Items
  - Sell-Through
  - Neighboring Businesses

- Now available in 3 models: Standard, Deluxe and Image Maker.

For more information call:
800-969-VIEW (USA)
416-487-8998 (CANADA)
## Home Video

### Store Monitor (Continued from page 56)

The low sell-through price on "Pretty Woman" and "Total Recall" will have "little effect on "Red October," it just leaves you able to buy more copies of "Red October." Also, "Total Recall" and 'Pretty Woman' are going to put some money in their pockets."

**Movie Club Bows:** The much-watched Movie Club prototype outside San Diego opened quietly the weekend of Sept. 1, with reportedly successful shakedown, according to observers. A number of decisions had not been made when Tommy Heiman, president, described the operation earlier (Billboard, Aug. 11). One was price. Movie Club went with $1.99 for one day, seven days a week on everything, including adult, which is featured in a separate section. The only exception: Nintendo games are rented at 99 cents. Also decided: pay upon rental, which all archives for night drop-off (a la Blockbuster were also decided, 9 a.m.-midnight seven days a week). "It’s one of the hottest locations I have ever seen," says Steve Gabor, president of Odyssey Video, Los Angeles. "Tommy shares a parking lot with a $20 million annual Ralph’s and a car wash that charges $3.50 and runs 600-700 cars a day. There is also a Fred-Mac sharing the lot."

**Rent Campaign:** At Wax Works/VideoWorks, Kirkpatrick says, "We’re starting a campaign ourselves with respect to rental prices. We’re putting together a poster. It shows rolls of quarters: Here’s how many quarters it takes for two adult theater tickets, two kids’ tickets, and a single ticket. It comes to $21.50. Then it shows $3 worth of quarters for a rental." Kirkpatrick sees two things happening to the retail base: (1) store owners are trying to educate their customers that there is a relationship between price and value—that the cheapest rental isn’t always best—and (2) stores are looking less to the studios to make retail profit. Store operators are coming to realize that it’s their role to help retail with good merchandise. The studios’ role is to make good movies.

**Four Fathom Five:** MGM-UA Home Video, prebooks Thursday (20).

In a fascinating display of world events, the Panamanians steal a Russian submarine to play nuclear blackmail before our recent invasion. But then their captain screws up and threatens to blow up Houston for his own devious ends. This is an intricate and gut-wrenching thriller starring Michael Moriarty ("Who’ll Stop The Rain"), who may be the most underated actor in film today. He plays the American submarine captain who ends up playing a deadly game of chicken with his mad adversary. It’s tense and unpredictable, full of surprising underwater tactics, plus some inconceivable lovemaking. It’s one of the best of Roger Corman’s recent presentations. Rent it with "Hunt For Red October" when it comes out.

**Intrigue:** Vidmark Entertainment, prebooks 9/11.

A complex and genuinely intriguing international spy thriller starring Scott Glenn ("The Right Stuff") as a CIA agent sent to retrieve his friend Neville, played by Robert Loggia ("Jagged Edge"), who defected to Russia years ago. The intricacies of East/West politics and espionage is everything you expect, with absorbing detail as he discovers a tangled web of conflicting motives and outright lies along the way. Perfect with the "Package," almost as they’re almost the exact same movie.

**Eros, Love & Lies:** Mystic Fire Video.

Laing was a psychiatrist whose thoughts on the nature of the mind were profound and surprisingly direct and understandable. This tape is a selection from various lectures, seminars, and interviews given by Laing in Boulder, Colo., in 1967, and his lecturing skills shine through in every concept he describes. Anyone who’s had a problem in a relationship will find something that will help them identify with his enlightened observations of the inevitable paradoxes brought about by our "normal" attitudes and thinking. According to Dr. Laing says, ‘Life is a sexually transmitted disease with 100% mortality.’ Watch this tape if you want a chance of increasing your own survival rate.

### Top Kid Video Sales

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>STORES</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>THE LITTLE MERMAID</td>
<td>117</td>
<td>26.99</td>
</tr>
<tr>
<td>3-4</td>
<td>DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES</td>
<td>172</td>
<td>19.95</td>
</tr>
<tr>
<td>5-6</td>
<td>DISNEY'S SING ALONG SONGS: THE RAINBOW FACTORY</td>
<td>108</td>
<td>14.95</td>
</tr>
<tr>
<td>7-8</td>
<td>DISNEY'S SING ALONG SONGS: HAPPLY BIRTHDAY</td>
<td>89</td>
<td>14.95</td>
</tr>
<tr>
<td>9-10</td>
<td>DISNEY'S SING ALONG SONGS: THE MAGIC OF DISNEY</td>
<td>126</td>
<td>4.95</td>
</tr>
<tr>
<td>11-12</td>
<td>DISNEY'S SING ALONG SONGS: UNDER THE SEA</td>
<td>200</td>
<td>9.95</td>
</tr>
<tr>
<td>13-14</td>
<td>DISNEY'S SING ALONG SONGS: A CHRISTMAS CAROL</td>
<td>201</td>
<td>9.95</td>
</tr>
</tbody>
</table>

### PPV System Planned (Continued from page 55)

System: Since each decoder will be individually addressable, the anti-copying system can be turned on and off from the head-end.

Eventually I see a two-tier pricing system developing," McCauley says, "with a view-only option at one price, a pay-per-view and a viewing and hard-card option at a higher price. That would allow the studios to give us more choices.

While McCauley stresses that SkyPix can be successful even without an earlier window, he is counting on the piecemeal pricing aspect of its new service to generate additional sales. A SkyPix-on-the-telephone appeal to the studios.

"This way they can get a piece of the action with each viewing," he says. "They know they left too much money on the table with home video and pay TV and they don’t want to make that same mistake with the next big wave in distribution."

Despite the potential for a technology such as SkyPix’s to carve out a revenue stream for advantage of home video, McCauley plays down any direct competition with video rental outlets. "I think there will be some competition with video stores, but basically I see this as a supplement to everything that’s out there," he says. The pie just keeps coming and the pie is bigger."

McCauley projects having 1 million households hooked up to SkyPix within 12-18 months.

SkyPix will be launched with an initial private capitalization of $200 million, arranged by BT Securities, a subsidiary of Banker’s Trust, Paine Webber, and Cope Brothers Capital, a Seattle-based venture capital firm.

McCauley says he could envision taking the company public “a few years down the line.”

---

*ITA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrical-released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrical-released programs, and of at least 50,000 units or $2 million at suggested retail for nontheatrical titles.
WEEK ENDING 9/19

TITLE
MORRISSEY: PLAYMORE CENTERFOLD
OLDIES
CONNICK, I
VI
IN
SHRUNK THE KIDS
MUTANT NINJA TURTLES: MUTANT NINJA TURTLES:
MGM
WALT DISNEY HOME VIDEO
PLAYBOY VIDEO
VARIOUS
MUSIC VIDEO ENTERPRISES
WARNER REPRISE
AVISION ENTERTAINMENT

ARTICLES
THE GROWING, ANGRY, SEXY
ANNIV. THE TOUGH

PRICES
$18 million

RECEIVES
$1.2 million

REVIEWS
THE MUSICAL OF THE MONTH
THE MAN FROM NOWHERE
THE COUNTRY AND THE LAST
UNDER THE DOME:
THE MIGHTY DUCKS 2:
THE LIE:
THE ADVENTURES OF PINOCCHIO
THE BIRD ON THE BLOCK:
THE TROUBLE WITH THE TROUBLESOME
THE BROTHERS: THE BROTHERS:

HIGHLIGHTS
THE MUSICAL OF THE MONTH
THE MAN FROM NOWHERE
THE COUNTRY AND THE LAST
UNDER THE DOME:
THE MIGHTY DUCKS 2:
THE LIE:
THE ADVENTURES OF PINOCCHIO
THE BIRD ON THE BLOCK:
THE TROUBLE WITH THE TROUBLESOME
THE BROTHERS:

TOP VIDEOS
THE MAN FROM NOWHERE
THE COUNTRY AND THE LAST
UNDER THE DOME:
THE MIGHTY DUCKS 2:
THE LIE:
THE ADVENTURES OF PINOCCHIO
THE BIRD ON THE BLOCK:
THE TROUBLE WITH THE TROUBLESOME
THE BROTHERS:

NO. 1
THE LITTLE MERMAID

TOP VIDEO ASSISTED SALES
Week ending 9/22 1990

GREEN WITH BUSINESS!
TURN YOUR

Supports Retail Price
$1.998

TOP VIDEO ASSISTED SALES
Week ending 9/22 1990

GREEN WITH BUSINESS!
TURN YOUR


c Patricia’s 18-night stint this summer at the Albert Hall. The performances were taped on a Sony 3584 48-track digital recorder and are being mixed to Masterdisc digital tape. So far, no overdubs or alterations.

Renowned Warner Bros. producer Russ Titelman and Townhouse engineer Steve “Barney” Chase are putting together the project on Townhouse’s Solid State Logic SL4000 E Series console, which also features a Yamaha CL.

The mid-mannered Titelman, who also produced Clapton’s “Journeyman” release, took time out from the mix sessions to discuss the project.

“The record is coming out beyond my wildest expectations,” he says, noting that the biggest challenge in mixing the project lies in capturing the sound of the hall and making the album as exciting as the live experience.

The assortment includes a number of incarnations of the Clapton band, including a four-piece band, a 13-piece band, a blues band, and a full orchestra.

“There’s only one recording of each incarnation of the Clapton band,” explains Titelman. “Usually when you make a live album you record a bunch of performances and then decide what to use. We did that to a certain extent here in that ‘Sunshine Of Your Love’ was better in the four-piece than 13-piece. But there’s no editing on any of the takes.”

By leaving approximately 22 songs, both old and new, the project will include versions of “Layla,” “Bell Bottom Blues,” and “Hard Times” with full orchestra; “Sunshine Of Your Love,” “White Room,” “Pretending,” “Running On Faith,” and “Wonderful Tonight” with the Clapton Band; “Have You Ever Loved A Woman” and “All Your Love” with the blues band; and a version of “16 Shots (The Sheriff)” with the 13-piece band.

Performers include Robert Cray, Johnny Johnson, and Buddy Guy.

“That really is the biggest challenge—making it feel like you were there,” Titelman reiterates. “The main thing is getting the echo right so it sounds heroic.”

To get that heroic echo, Titelman and Chase are using a variety of overdub gear, including a Lexicon and Yamaha. “It is live, but you have to make it sound like it,” notes Titelman. “Without the echo this sounds like a radio recording.”

The main job is to keep it exciting and a little loose.

Titelman notes that he is most comfortable mixing on SSL. “I’m very used to working on it,” he says. “The Neve is great for recording, but that’s got that ‘pro sound.’ [But] there’s such an ease of use on

One of a series of occasional columns on the European professional audio industry, this column was compiled by Gary Hopkins in the U.K.

Top Berlin recording studio Hansa is reducing in size from four studios to one, along with various pre- and postproduction facilities. No official reason has been given for the trimming, though sources say that more revenue can be generated from the project.

The studio recording department is relocated and is situated in the most desirable areas of East Germany. The two studios, Hansa and Kulturpalast, have been relocated and are from Berlin have so far been successful.

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## STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD’S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 15, 1990)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>BLACK</th>
<th>COUNTRY</th>
<th>ADULT CONTEMPORARY</th>
<th>MODERN ROCK</th>
</tr>
</thead>
<tbody>
<tr>
<td>RECORDING STUDIO/ Engineer(s)</td>
<td>OCEANWAY/ WESTLAKE/ STUDIO ULTIMO Francis Buckley</td>
<td>LIVE OAK Ken Kessie; Steve Counter; Dale Everingham</td>
<td>EMERALD Steve Marc Antonio; Jeff Gedt</td>
<td>OCEANWAY/ WESTLAKE/ STUDIO ULTIMO Francis Buckley</td>
<td>TRACK RECORD Ronnie Champagne; Dave Jarden</td>
</tr>
<tr>
<td>RECORDING CONSOLE/ Engineer(s)</td>
<td>Custom API/ Neve V/Neve 8018</td>
<td>Sony MCI 636</td>
<td>SSL 4064-E Series</td>
<td>Custom API/ Neve V/Neve 8018</td>
<td>Neve 8232</td>
</tr>
<tr>
<td>MULTITRACK RECORDER/ Engineer(s)</td>
<td>Mitsubishi X-850/ Sony APX 24/ Ampex ATR 124</td>
<td>Mitsubishi X-850/ Sony MCI JH24</td>
<td>Mitsubishi X-850/ Sony APX 24/ Ampex ATR 124</td>
<td>Mitsubishi X-880</td>
<td></td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>Ampex 456/ Ampex 467</td>
<td>Ampex 456</td>
<td>Ampex 467</td>
<td>Ampex 472/ Ampex 487</td>
<td>Ampex 467</td>
</tr>
<tr>
<td>MIXDOWN STUDIO/ Engineer(s)</td>
<td>WESTLAKE Francis Buckley</td>
<td>CAN-AM Ken Kessie</td>
<td>EMERALD Steve Marc Antonio; Jeff Gedt</td>
<td>WESTLAKE Francis Buckley</td>
<td>SOUNDCASTLE Dave Jarden; Bob Latoria</td>
</tr>
<tr>
<td>CONSOLE/ Engineer(s)</td>
<td>Neve V</td>
<td>SSL 4000-E Series</td>
<td>SSL 4064-E Series</td>
<td>Neve V</td>
<td>SSL 4000-G Series/ SSL 4000-E Series</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>Ampex 456/ Ampex 467</td>
<td>Ampex 456</td>
<td>Ampex 467</td>
<td>Ampex 456/ Ampex 467</td>
<td>Ampex 456/ Ampex 467</td>
</tr>
<tr>
<td>MASTERING HOUSE/ ALBUM Engineer</td>
<td>BERNIE GRUNDMAN Chris Bellman</td>
<td>BERNIE GRUNDMAN Brian Gardner</td>
<td>STERLING Ted Jensen</td>
<td>BERNIE GRUNDMAN Chris Bellman</td>
<td>FUTURE DISC Eddy Schreyer</td>
</tr>
<tr>
<td>PRIMARY CD REPLICATOR/ ALBUM</td>
<td>Capitol-EMI Music</td>
<td>WEA Manufacturing</td>
<td>JVC</td>
<td>Capitol-EMI Music</td>
<td>WEA Manufacturing</td>
</tr>
<tr>
<td>PRIMARY TAPE DUPLICATOR/ ALBUM</td>
<td>Capitol-EMI Music</td>
<td>WEA Manufacturing</td>
<td>Sonopress</td>
<td>Capitol-EMI Music</td>
<td>WEA Manufacturing</td>
</tr>
</tbody>
</table>

**Is It Any Wonder?**

Stevie Wonder, second from left, recently added a third Akai Adam digital multitrack recorder to his collection for use on the road. The 12-track recorder will be used in hotel rooms and temporary locations for impromptu songwriting in the digital domain. Wonder’s other Adams are installed at his Wonderland Recording Studio and his broadcast company, Taxi Productions, at KJIL-FM Los Angeles. Introducing Wonder to Adam were, from left, Akai U.S. director Woody Moran, digital product specialist Ron Franklin, and Akai rep Ken Kondo.

**AUDIO TRACK**

(Continued from preceding page)

in London Bridge Studios, Seattle, working on tracks for a CBS album. Terry Date produced and engineered.

Love Notes And Lithium were in Mobius Music tracking alternative guitar music for a three-song EP. Steve Masters produced, with Ken Kessie and Jane Scoller at the board.

The Ellen James Society mixed its first album for Daenon Records at Musselsip in Atlanta. Amy Ray produced, with George Papas at the board. Dale Abbott assisted.

Soundworks Studio in Macon, Ga., had Kid Gloves in working on three tunes. Motown’s AC Black was also involved in David Norman produced and engineered both projects.

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

**LIVE CLAPTON SET DUE**

(Continued from preceding page)

SSL I know my way around it, and it’s very user-friendly.”

Tietlman also prefers the Mitsubishi X-80. “[I’ve tried other things but I like that the best,]” he says. “I always like to mix to digital, and I always wind up using it.”

Tietlman sat in on the live recordings, which were engineered by Chase in the Virgin Group’s remote truck, Manor Mobile.

Chase also did some work on the “Journeyman” project at Townhouse, recording the song “Bad Love” and working on some overdubs for that project.

Tietlman, who began his career working with producer Phil Spector, has also produced Steve Winwood’s “Back In The High Life.” George Harrison’s eponymous 1978 album, Paul Simon’s “Hearts And Bones,” Rickie Lee Jones’ first two albums, and projects for Chaka Khan, David Sanborn, George Benson, and Patty Austin.

In addition to being producer-in-residence at Warner, Tietlman is involved in A&R at the label, and plans to return to those duties once the Clapton project is complete.
## Billboard Top Gospel Albums

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

<table>
<thead>
<tr>
<th>No</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Rev. J. Cleveland/Southern California Community Choir</td>
<td>Live In New Orleans</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>The Winans</td>
<td>Great Is Our God</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>Walter Hawkins</td>
<td>I Love You, Lord</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>Milton Brunson</td>
<td>Thank You Lord</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Commissioned</td>
<td>Love For Sale</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Florida Mass Choir</td>
<td>Holy Is the Lord</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>Mississippi Mass Choir</td>
<td>Faithful and True</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>Gospel Music Workshop of America/Rev. James Cleveland</td>
<td>Back Home</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>Helen Baylor</td>
<td>Jesus Paid It All</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>Shirley Caesar</td>
<td>I Remember Mama</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Rev. F.G. Barnes &amp; Co. with Debra and Geraldine Barnes</td>
<td>Atlanta International 1016</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>L.A. Mass Choir</td>
<td>Can't You See...</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>Rev. Charles Nicks/ST. JAMES BAPTIST CHURCH CHOIR</td>
<td>Give Back the Night</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>Hezekiah Walker/Fellowship Crusade Choir</td>
<td>Hold Back the Night</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>The Richard Smallwood Singers</td>
<td>There Is Hope</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>John P. Kee &amp; Friends</td>
<td>You're Everything</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>Wanda Nero Butler</td>
<td>Secret 707 Sound of Gospel</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>Rev. R.L. White &amp; Rev. D. Vails/MT. EPHRAIM BAPTIST CHURCH</td>
<td>New Born Soul</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>Nicholas</td>
<td>More Than Music</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>Walt Whitman &amp; the Soul Children of Chicago</td>
<td>This Is the Day</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>Cosmopolitan Church of Prayer with Dr. C.G. Hayes</td>
<td>If Anybody Can, God Can</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>New Life Community Choir feat. John P. Kee</td>
<td>Wait on Him</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>Georgia Mass Choir</td>
<td>Hold On, Help Is On the Way</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>Douglas Miller</td>
<td>Living at the Top</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>Young Artists for Christ</td>
<td>能够的歌</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>New Jerusalem Baptist Church Choir</td>
<td>IN Worship</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>Donald Vails Choir</td>
<td>Jesus Christ I Have Everything I Need</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>Dorothy Norwood</td>
<td>I Am 402</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>The Ricky Grundy Chorale</td>
<td>A Wonderful Day</td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>King Baptist Church Mass Choir</td>
<td>The Sweetest Thing</td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>O'Landra Draper</td>
<td>Do It Again</td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>Johnnie Wilder, Jr.</td>
<td>Light 7308/Spectra</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td>King Baptist Church Mass Choir</td>
<td>I Am 402</td>
</tr>
<tr>
<td><strong>35</strong></td>
<td>The Brooklyn Tabernacle Choir</td>
<td>Holding On to Jesus' Hand</td>
</tr>
<tr>
<td><strong>36</strong></td>
<td>The West Angeles C.O.G.I.C.</td>
<td>From the Heart</td>
</tr>
<tr>
<td><strong>37</strong></td>
<td>The West Angeles C.O.G.I.C.</td>
<td>Love &amp; Mercy</td>
</tr>
<tr>
<td><strong>38</strong></td>
<td>The Gospel Keynotes</td>
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*Albums with the greatest sales gains this week. **Recording industry Assoc. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a * . **All albums available on cassette and CD. * Asterisk indicates viny unavailable. * Copyright 1990. Billboard. All rights reserved.*

### Commissioned Still Thrives, Despite Personnel Changes

"It's really something that I'll have to get used to—being by myself," he says. "It's killing me. We're still good friends, and we plan to keep doing a lot together."

### Cleveland Update

On a happy note, the Rev. James Cleveland, who was hospitalized just one day prior to the opening of the Gospel Music Workshop of America last month in Washington, D.C., is now up and about. In fact, the Rev. Cleveland, who was released from the hospital Aug. 27, was well enough to attend Labor Day services at his Cornerstone Institutional Baptist Church in Los Angeles.

### GOSPEL MUSIC'S PREMIER MALE VOCALIST

**DARYL COLEY**

**HE'S RIGHT ON TIME**

**LIVE FROM LOS ANGELES**

"Daryl's first live recording and video"


---

Staten is currently touring in support of his solo debut, "From The Heart," which was recently released through Lection. And while his distinctive singing style is the dominant form of vocal attack, there are definitely overtones of Commissioned, particularly because it was produced by Brooks and features backup vocals by Commissioned's Mitchell Jones. Not surprisingly, Staten believes it will appeal to the same market.

"This album is perhaps a little less funky, and it may attract more of a younger adult market," he says. "I've already done a video and there's another in the plans—and I'm with a great company."

Despite the progress he has made since signing with Lection in May, Staten admits that the biggest adjustment is life without Commissioned.

---

**On Sparrow Album, Cassette, CD and Home Video Cassette: SPR/C/D-1234**

TAKIN' THE MESSAGE TO THE MASSES

Available through: Greater Bay Distribution
Jerry Brown Distribution
Justin Entertainment
Malaco Distributors, Inc.
Savarese Corporation
Precision Sound
Central South Music Sales
Gemini Distributing
WHAT IS THAT BAND that has been flirting with the top of the chart in recent months? The group is GLAD, and its "Acapella Project II" has been one of the year's big surprises, just as the original "Acapella Project" was a couple of years back. Founder/vocalist/songwriter Ed Nalle says the success of the band's latest Benson project has exceeded its wildest dreams.

"I don't think when we did 'The Acapella Project' we expected anything at all," he says. "We certainly weren't trying to capitalize on a certain demographic, because we've never done that. Besides, we put on a cappella thing on 'Beyond A Star' back in 1980. It just seemed to us to be a good thing to do. It came from the heart. Maybe for that reason, 'The Acapella Project' continues to do well—although 'The Acapella Project II' is doing even better.

GLAD seems to have been around forever. Always a favorite with critics, the band has never enjoyed commercial success... until now. For those of us who have followed the band for years, it seems odd that success would come from a cappella renditions of hymns.

"We thought of the hymns right off the bat, partly because our arrangers are all so good at rearranging," Nalle says. "I didn't know what to think about 'Just As I Am'—it has been done to death. But Bob Kauffman did such a good job on it, we had no choice."

"As for the Keith Green song 'You Put This Love In My Heart,' I like to do remakes. Our industry is finally old enough to do remakes—there is some great stuff caught totally off guard by the demand. It was wonderful. The Christians in England have an anti-star mentality. They don't want to see Christian performers who think highly of themselves. And hey, we're supposed to be servants, not stars."

Nalle also spent a week in May in Brazil with Randy Stonehill, Garth Hewitt, and Stuart Henderson, hosting a Compassion International special.

"So with the trips and 'Acapella,' it was a great year all the way around," he says. "The response to 'Acapella' has already opened new avenues for us. It's just given us new impetus as a band.

'The band was always good, but it was the vocals that interested people. I remember 1980 mixing 'Beyond A Star' with Brown Bannister at the Gold Mine in Nashville when Amy Grant wandered by. We played her a couple of cuts and she said, 'That's all so good—but it is that a cappella thing that people love.'"
P’Gram Chief Targets Order Fulfillment

**EROS System Launched At U.K. Sales Meet**

**BY NIGEL HUNTER**

LONDON—PolyGram chairman and CEO Maurice Oberstein re- 
buked some plantations of the tape 
trade during his address to the Poly- 
Gram sales conference, tagged “Target For The ‘90s,” Sept. 7 at 
Brighton. “It’s a matter of regret we don’t find unanimity among dealers 
about using the EROS system,” he said. “The record industry is unique in 
being expected to turn around or- 
ders and deliver within 24 hours, 
but people still complain about not 
being able to get through on the 
telephone, or having to wait a di-
cial”

**Belgian Trade Group To Fight Tape-Levy Plan**

**BY MARC MAES**

BRUSSELS, Belgium—Gilbert de 
Clercq, president of the Belgian 
Trade Importers & Manufacturers’ 
Assn., has formally announced a 
national campaign against the 
plans of both the Belgian IFPI 
group and the Sen. Lallemand-led 
group of politicians to impose a 
blank-tape levy here.

He says the campaign will be 
launched at a conference for 
specialist publicists and other me-
dia in mid-October. Plans include 
teaming up with both Belgian 
(Testaankop) and European 
(IBEU) consumer organizations to 
strengthen the anti-levy fac-
tion.

“The tape levy is claimed to be 
protection for authors, but in the 
current Belgian government pro-
posal, it’s the Sen. Lalle-
mand, only 16.6% of the revenue 
would go for that purpose, with 
50% going for various Belgian 
communities,” de Clercq says.

“This is plainly ridiculous and 
simply adds up to another form of 
taxation which consumers will 
have to pay,” he continues. “As an 
association, we have nothing 
against fighting piracy and we are 
certainly in favor of protecting 
the rights of authors, but not in 
the way put forward by IFPI and 
Lallemand. I might even consider 
negotiating for a 1% or 2% levy 
going directly to the authors.”

He adds that the imposition of a 
tape levy by 1995 would add “up 
levy.”

(Continued on next page)

**Small But Mighty Turnout At Scot Contab**

**BY HOWARD SHANNON**

GLASGOW, Scotland—Conference 
cordinator Simon Frith remains for-
ward, puts his head in his hands, and 
seems to think this is the best he 
can do a conference of its size.

Firth is addressing the do-

ience, a piece or two, and a 
discussion on the European 
Unions, the administration of 
the major labels, the charts, and 
the impact of the major labels on 
the market. It seems to be the 
main thrust of the conference.

The panelists included 
leads. Those who did attend— 
panelists included Tony Wilson 
(Factor 
ions, Bruce Findlay 
(Schoolhouse Management), Peter 
Malsems (Rough Trade), Una 
Johnston (New Music Seminar), and 
Bill Drummond (a member of current 
U.K. chart dance band KLF)—said 
they were impressed with what 
has been achieved. A head count of dele-
gates and speakers over the event’s 
several days comes in at about 140.

Atlantic International A&R repre-

(Continued on next page)

**Reunification Dominates German Publishers Meeting**

**BY WOLFGANG SPAHR**

HAMBURG, West Germany— 
Prospects for the success of next month’s reunification of the two 
Germanies dominated the discus-
sions at the recent annual meeting of the German Music Publishers 
Assn. (Gema) in Constance, West 
Germany.

More than 150 music publishers 
attended the meet, mostly from 
West Germany but also including 
some from Austria and Switzer-
land as well as a GEMA delega-
tion headed by the new chairman, Prof. 
Dr. Reinhold Kreile. It was generally agreed that eu-
phoria about the reunification should be tempered with real-
tization of the many economic and so-
cial difficulties to be solved before 
East and West Germany are total-
ly one again.

Major concern was expressed 
about the protection of copyright. 
Several speakers anticipated a 
serious problem with unauthorized 
photocopying. The inevitable es-

tablishment of East German 
branch offices by West German 
publishers was emphasized as a 
way of keeping such illegal activi-
ties in check or under control.

“What we decide today will be 
old hat tomorrow because of the 
rapid rise of the German Democratic Republic,” observed 
Mr. Schmelzer, publisher of the 
weekly "Deutsche Schallplatte." 

Publisher Rolf Budde from 
Berlin related his experiences in deal-
ing with GDR songwriters and art-
ists. He said they were unsure of 
the Western music market and likely to make unrealistic claims and 
expect too much too soon.

GEMA president Kreile believes 
there should be a single copyright 
society for the unified Germany to 

de about the reunification should 
be tempered with real-
tification of the many economic and so-
(Clarke from next page)
SCOTTISH CONFAB
(Continued from preceding page)

dent Network Radio (INR) franchise, came a question from the floor.

Lawrence gave the idea short shrift. He had experience in applying for a U.K. incremental license with Rhythm Radio. The limited number on offer, he asserted, would go to rock and classical, not indie. Defeatist, retorted the floor.

Guthrie wants to see more challenging independent and BBC radio, but tempers it with a realization that alternative music fails to attract advertising, or ratings. Perhaps community or incremental could help, he said. "I subscribe to the view that radio promotes records and shouldn't have to pay for the privilege. Night-shift has already been approached by one incremental to waive Performing Right Society payments, signed away by me on behalf of artist and publisher."

He has not yet signed. "And would not be able to," said Christian Ulf Hansen from PBS, in the audience. Guthrie concluded, "I have challenged INR by saying: 'Here are 20 indie records. Put them on heavy rotation and I guarantee 50% will chart.'"

POLYGRAM SALES MEET
(Continued from preceding page)

It had been included in the Conservative Government's election manifesto but disappeared later because the government did not want to introduce another tax.

Pledging to resurrect the measure, Hanley said, "It's not a tax; it's a royalty."

Nigel Haywood, PolyGram pop sales division GM, noted the group's continuing success for the sixth successive year at the head of the league in both singles and albums in the U.K. market. The PolyGram labels had scored 50 top 40 singles this year to date, a third more than for the same period in 1989, and 38 top 40 albums, including four chart-toppers. Sales of Elton John's "Sleeping With The Past" and Luciano Pavarotti's "The Essential Pavarotti" have each been selling up to 60,000 units a week.

PolyGram's TV album promotion activities this fall will center on 'Rocking All Over The Years' by Status Quo, "The Very Best Of The Bee Gees," "Cornerstones" by Jimi Hendrix, and "The Very Best Of Elton John."
EVENT...IN THE MUSIC INDUSTRY!

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Looking East & West

The Executive Conference
of East and West Europe's
Music Industry.
23-26 NOVEMBER, 1990
BUDAPEST, HUNGARY

Netherlands To Host Another
Major Jazz Fest

BY WILLEM HOOS

AMSTERDAM—Paul Acket, who
recently organized his 15th edition
of the annual North Sea Jazz Festi-
vale in The Hague, is to set up an-
other major jazz event in the Nether-
lands—the European Jazz Festi-
val, to be held Nov. 2-4 in the
southern city of Maastricht.

Miles Davis has already been
signed for the event, which Acket
is organizing with his daughter
Madelon, since 1989 his co-organiz-
er of the North Sea fest.

Acket says the new project will
become an annual event. "There
will be no problem over signing
major acts since the European
Jazz Festival is staged the same
week as the Jazz Fest Berlin.

"The new festival will be on
the same conceptual lines as North
Sea, though smaller. The MECC
Center in Maastricht has seven
stages but the Congress Center
in The Hague, where the North Sea
event is based, has 13."

Additionally, Acket is to arrange
a special jazz concert Nov. 17
at the Amsterdam Concertgebouw,
by the original Oscar Peterson
Trio—the pianist joined by guitar-
ist Herb Ellis and bassist Ray
Brown, with drummer Bobby Dur-
ham added for the evening.

Acket says this year's North Sea
Festival, sponsored for the sixth
consecutive year by Japanese gi-
ant JVC, attracted a record 71,000
people. There were only 5,000 for
the first time in 1976.

For the first time, the event had
competition from another major
jazz happening in the Nether-
lands, the Drum International
Festival in Amsterdam, sponsored by
Dutch tobacco company Drum and
staged over the six days before the
start of the North Sea Festival.

This was organized by Hans and
Annette Loonstijn, who own a
chain of record stores. They had
predicted an attendance of 60,000-
70,000 but only half that number
showed up. Most jazz critics feel it
is a bad idea to run major festivals
in Amsterdam and The Hague so
close to each other.

Import CDs Fetch
High Price In Tokyo

TOKYO—Imported CDs and vinyl
disks are being sold in Tokyo at
the yen equivalent of $16.40-
$17.85, some 20% up on the com-
parative New York prices of
$12.15-$15.85, according to a gov-
ernment survey here that cites
prices of imports in Tokyo, Hong
Kong, London, Paris, Munich,
and New York. Some 19 import prod-
uct lines, also including whiskey
and books, were checked between
October last year and March 1990.
Paris ($18.55-$22.85) was the only
city where records cost more than
in Tokyo.

SHIGU FUJITA
Record Biz Gets Good News Via CRIA Stats

By KIRK LaPOINTE

OTTAWA—The Canadian recording industry's strong second quarter has spilled over into July, with overall sales revenue ahead of general inflation and apparently insulated from what many say is the early stage of a recession.

Audited figures released by the Canadian Academy of Recording Artists show sales revenue up 7% in the first seven months of 1990 over the same period last year. Leading the way is a 33% jump in compact disk sales revenue, a quick build of the cassette single format, and improving numbers on what had been a static overall cassette market.

Vinyl declines continue, with the LP and 7-in. single formats still registering a year-to-date deficit on the books. The 12-in. single is in decline, but seemingly not fatally.

On the sales and shipment front, CDs are surging of late. The July figures were up 34% from the same month last year, and brought overall gains to 31% for a revenue total of more than $89.6 million. The cassette total was up only 3% in July of this year over last, but the overall gain is 5% in the year, for a total sales value by record firms of nearly $88.9 million.

The cassette gains have been achieved, it seems, by price increases. Overall shipments are actually down 6% on cassettes, even though revenue is up.

On the CD front, the opposite seems the case. Shipments are up 36% but sales revenue is up only 31%.

The total industry figures saw shipments down 4% in the first seven months of the year, to 28,422,000 units. But sales revenue was up 7% to $130,607,000.

Meanwhile, CRIA has announced 20 certifications for the month of August, with top 40 mega-acts Richard Marx and Roxette and multifactor Sinead O'Connor and Billy Idol in front of the pack.

Marx's "Repeat Offender" went six-times platinum in the month, signifying shipments of 600,000 in Canada, while Roxette's "Look Sharp!" and O'Connor's "I Do Not Want What I Haven't Got" passed the 500,000 mark at quintuple platinum.

Idol's catalog "Vital Idol" now is past quadruple platinum in Canada.

Double-platinum albums include the chart-topping "Please Hammer Don't Hurt 'Em" by M.C. Hammer and the "Pretty Woman" sound track (which also went gold in the month, CRIA says). Platinum albums for the month included that soundtrack, plus "Pickin' On Nashville" by Kentucky Headhunters, "Killin' Time" by Clint Black, and "Runaway Horses" by Belinda Carlisle.

The 2 Live Crew has its first gold Canadian album, but it is the 'As Clean As They Wanna Be' release, Black Crowes' "Shake Your Money Maker" and Concrete Blonde's "Bloodletting" represent more breakthroughs in Canada, as do debut self-titled albums by Mariah Carey and Canada's Sue Medley.

"World Power" by Snap, "Blaze Of Glory" by Jon Bon Jovi, and "I Am A Wild Party" by Canada's Kim Mitchell rounded out the list.

MacLennan's "Vogue" is the first platinum single in some time in Canada.

Country Music Industry Honors Its Top Talent

OTTAWA—The coming-of-age Country Music industry has honored its own Sept. 8 in Edmonton, Alberta, with a mixture of emerging and established artists taking music awards that have more meaning than ever before.

There was no big winner, but both could boast of the big prizes by evening's end. Prairie Oyster, k.d. lang, and Family Brown took two Canadian Country Music Awards each. Rita MacNeil snagged an honor normally reserved for American country superstars.

Grammy-winning lang, the most celebrated Canadian singer these days, took the popular-vote entertainer-of-the-year award, and the industry-selected album-of-the-year honor for "Absolute Torch And Twang." Interestingly, the album was outsold by Michelle Wright in the race for the best-female-vocalist category.

Prairie Oyster broke the long-standing domination by Family Brown in the group-of-the-year category, and lang took single-of-the-year honors for "Goodbye," for "So Long, Hello.

Family Brown was by no means absent from the proceedings, though. The Ottawa-based traditional country band, shifting in recent years to a slightly more contemporary sound, took best video for "Pioneers," while group leader Barry Brown took the songwriter's prize for that tune. Manager Ron Spurlock was inducted into the Canadian Country Music Assn. hall of honor.

MacNeil, meanwhile, bettor such Americans as Clint Black, George Strait, and Sawyer Brown to claim the top-selling album of the year, "Rita." And George Fox repeated as male vocalist of the year.

The Canadian country music industry's artists have garnered significant American interest in the last couple of years. Apart from lang, who has had a long-running Sire Records deal, Wright (on Arista), Prairie Oyster (on RCA), Fox (on Warner), and MacNeil (now on Polydor) have been signed.

Someone close to such a deal could be Patricia Conroy, an impressively Vancouver, British Columbia, singer who took the CCMA's Rising Star award at the nationally televised ceremonies.

Best duo was Gary Fjellgard and occasional partner Linda Kidd. Gordie Tapp, the comedian and television performer best known to Americans for his work on "Hee Haw," was also inducted into the CCMA hall of honours.

Earlier in the week, lang was deemed female vocalist of the '80s in Canadian music by a music critic and composer by the Canadian Recording Industry Assn. (Bryan Adams was best male vocalist and Rush best group of the decade.)

Tom Cochrane & Red Rider are now just Tom Cochrane. The band members have gone their various ways, with guitarist Ken Green part of the new tour group for Gordon. singer Johnstone, for their Capitol-EMI debut.

Colin James will open dates in Canada and the U.S. for ZZ Top. His "Sudden Stop" album has gone platinum in Canada, and the pairing with the Texas rockers should be a good match; James used their producer, Joe Hardy, on the new album.

Sue Medley, meanwhile, will be adding more Bob Dylan dates to her itinerary. Her superb debut, which is awaiting a U.S. release date, has gone gold in Canada.

A one-year renewal has been given to CHRC-AM Quebec City to put the station on notice that the federal regulator will not countenance the performance of talk-show host Andre rihard. The Canadian radio-television and telecommunications Commission says it is "unnecessarily narrow" with the lack of balance in talk radio on the station.

Arthur is king of the French-language talk shows in Quebec and has spoken his mind more than a few times. The CRTC says freedom of speech is not absolute, and will be listening carefully in the coming months.

The International Turntable and Showcase support fund from the Foundation to Assist Canadian Talent on Record is out of money. The fiscal year ends March 31, so there will not be many new tours supported abroad. A government announcement on the future of the Sound Recording Development Program, a component of which is the tour fund, is expected this fall.

Former Factor executive director Mel Shaw will be the Walt Disney Special Achievement Award winner awarded to the Junior Showdown. Shaw, a former manager and label executive, was crucial in the lobbying for changes to the compulsory mechanical collection in Canada. He is now working on producing a rock musical.

Steve Rosen
Director of Creative Services, West Coast
PHILOSOPHY
I look for originality, quality and integrity in the songwriters and artists that I sign. I believe in nurturing all aspects of their careers. No stone is unturned.

BACKGROUND
Started his career as a musician and accompanist recording engineer... former studio owner. Later affiliated with the Motown Music Group. Joined Peermedia Los Angeles as a Professional Manager in 1988... Promoted to Director of Creative Services/West Coast in 1989.

TRACK RECORD
Signed exclusive deal with Jud Friedman, co-writer of James Ingram's current hit single, "I Don't Have The Heart." Worked closely with Dorvan on his new Polygram LP Signed Marvin Etzioni, formerly of Lones Justice and producer of the Toast the W-Srookett-Pole. Also signed artist development deals with San Francisco-based band "Monkey Rhythm" and local artist Jeanette Katt.
WEA Convenes In Frisco

SAN FRANCISCO—WEA Corp. held its seventh sales meeting Aug. 22-26 at the Hilton Hotel here. WEA president Henry Droz led the staff in celebrating the company's seventh record-breaking sales year and the additions of Charisma and Hollywood Records to the WEA family.

Mingling at the conference, from left, are WEA president Henry Droz; Lenny Waronker, president, Warner Bros.; Doug Morris, president/CEO, Atlantic; Ahmet Ertegun, chairman, Atlantic; and Jeff Ayeroff, co-managing director, Virgin.

WEA executives discuss business during the conference. Shown, from left, are Ahmet Ertegun, chairman, Atlantic Records; Robert J. Morgado, executive VP, Warner Music Group; Derek Shulman, president, Atco; Harry Palmer, executive VP/GM, Atco; and WEA president Henry Droz.

WEA president Henry Droz, fourth from left, welcomes Giant Records to the WEA fold. Shown, from left, are Irving Azoff, chairman, Giant; Hawk and Terrell, members of recording group Terrell, Droz; John Brodey, VP of promotion, Giant; and George Rossi, executive VP of marketing, WEA.

Recording group Texas Tomados socializes with WEA executives. Shown, from left, are Vic Faraci, senior VP, country, Warner Bros.; Flaco Jimenez, Texas Tomados; WEA president Henry Droz; and Doug Sahm, Augie Meyers, and Freddy Fender, Texas Tomados.

WEA president Henry Droz, left, chats with Elektra recording artist Ernie Isley.

Relaxing at the conference from left are, Mo Ostin, chairman, Warner Bros. Records; Robert J. Morgado, executive VP, Warner Music Group; and Droz.

Enjoying the festivities, from left, are Mo Ostin, chairman, Warner Bros.; Irving Azoff, chairman, Giant Records; WEA president Henry Droz; and Doug Morris, president/CEO, Atlantic.

Henry Droz, center, congratulates members of Elektra group Faster Pussycat on the success of their debut album. Shown flanking Droz, from left, are band members Brett Bradshaw, Greg Steele, Brent Muscat, and Taimie Downe.

Members of Hollywood Records recording group the Party celebrate the success of their debut album, which was Hollywood's first release. Shown, from left, are Chase Hampton and Deedee Magno, the Party; WEA president Henry Droz; and Tiffini Hale, Damon Pampalina, and Albert Fields, the Party.

Virgin representatives welcome executives from the recently launched Charisma Records to their first WEA sales conference. Shown, from left, are Jordan Hams, co-managing director, Virgin; WEA president Henry Droz; Jeff Ayeroff, co-managing director, Virgin (back); Phil Quartararo, president, Charisma Records (front); Jerre Hall, VP of sales, Charisma; Bob Catania, VP of promotion, Charisma; and George Rossi, executive VP of marketing, WEA.
ALBUM REVIEWS

POP

NEIL YOUNG & CRAZY HORSE
Ragged Glory
PRODUCERS: David Briggs & Neil Young
Reprise 26215
Neil rides his favorite Horse into the wild wastes of Feedbackland with exciting, brutally loud new release. Musically and vocally, performances here could not be more forceful—lashing guitar-driven numbers like “Country Horse,” “Over And Over” & “Love To Know” and “Only Love” (most clocking in near the 10-minute mark) work with Young’s most powerful. A banjo for hard rockers.

ROB DYLAn
Under The Red Sky
PRODUCERS: Dan Was, David Was & Jack Frost
Columbia 46794
With the Was brothers behind the board, this release is sure to become Dylan’s Bobbly Comeback-studded with such all-star sidemen as George Harrison, Elton John, Bruce Hornsby, Slash, and Jimmy and Stevie Ray Vaughan. Musical guestนั่น(4,11),(993,990) notwithstanding, these solid, unvarnished tracks capture the elemental Dylan of legend—rocking, biting, and full of spy-eyed observations. Outstanding are the kickoff single, “Unbelievable,” as well as “Data In The Weigh,” “Wiggle,” “Handy Dandy,” and the title track.

QUEENSCHYNE
Engage
PRODUCER: Peter Collins
EMI 48184
Quintet follows the gold-plated “Mindfire” with an 11-song cycle that should only cement its solid reputation with melodic hard rockers. Deft production and playing, as well as smart lyrics and arrangements, make tunes like sturdiest pop/rocker “Another Night Without You” likely candidates for top 40 display. Some of the seedier cuts, like title track, should make inroads at rock album.

TRISHA LEIGH FISHER
PRODUCERS: Phil Hyning, Les Currie, Red Gramophone, Dennis Lambert, Ray Hadigis
Atlantic 197/3
Daughter of Eddie Fisher and Connie Stevens offers a bright and perky debut that leaves heavily on Kyle Minogue-style pop/rock. Quick Fisher reveals a stronger voice and charisma. Controversial first single “Empty Beach,” is already gathering healthy pop radio attention, while equally infectious “My Heart Holds On” waits in the club wings. Activity would easily be generated for either truck given proper remaking.

MDO NIXON
One
PRODUCER: Jim Dickinson
Rhino 72329
Raving San Diego lunatic whoops it up on his first album with a full band, and adds to its lusty, dotty personality with only hyperboles. Accomplishes are top-notch: John Doe, Chuck Prophet, Mangone (Blackwater), Bill Davis (Dash Rip Rock), and Eric Ambel (Del Lords, Roscoe’s Gang). Anthemic “Destroy All Lawyers,” fanka-clotted “Put A Sex Mo-Sheen In The White House” and unrepentant “Don Henley Must Die” are among the most deranged numbers included.

John McEntire
Columbia House Sitting Pretty
PRODUCER: Elizabeth Ostrom
Nonesuch 8635
Conductor/scholar McEntire has done another big service to musical theater buffs, offering a new version of Donizetti’s comic opera “L’elisir d’amore” (and, for the first time in history, successfully exhibited 1974 Jerome Kern/P.G. Wodehouse-scored musical McEntire presented in a concertized version last year in New York. The score, with charming Kern melodies throughout, most notably the engaging “The Eulenspiegel Train,” is performed with great appeal. And—leave it to McEntire—the last few tracks of the two-CD package contain material McEntire unearthed that didn’t make the show’s Broadway run.

BLACK

TASTE
So Much 2 Say
PRODUCER: Averill Warren, Taste 6
Reprise 25892
Astonishing a cappella act comes across like half a dozen by sharing a Simpkins-like rocking, sophomoric session. Lyric emphasis remains on spiritual themes, yet essentially secular “I Love You” might be the big push that moves The Taste over to the pop side, while title cut also holds appeal for black and pop programmers. Whatever the subject, sestet continues to dazzle the ears.

BRUCE SPRINGSTEEN
Escaping The Boss
PRODUCER: John Ilagan
Capitol 94244
Soundtrack to “sequel” to the 1972 movie about dope and violence in the ghetto features four numbers by Curtis Mayfield, whose original “Superfly” album topped the pop chart 13 years ago. Mayfield’s “Superfly” remake, with rage by Lee-T and guitar by Lenny Kravitz; in the radio pick here, but rawer numbers by Easy-E, Tene Trim, Mellow Man Ace, and Uzi Brothers a spacy take on Coasters’ “Riot In Cell Block Number 9” add fuel to chart possibilities.

JAZZ

GEORGE BENSON
Big Band Featuring The Count Basie Orchestra
PRODUCER: George Benson
Warner Bros. 24595
Singer/guitarist plums his jazz and soul roots on a sturdily arranged and smoothly performed recital with the Basie Band. Material here is mostly jazz and pop standards (“Without A Song,” “Skyline,” “all-purp Green Dolphin Street”), but incursion of Jackie Wilson’s “Baby Workout” makes for wider appeal. A convincing and easy-to-take set from a perennial favorite.

ANDRE PREVIN, MUNDIE LOWE & RAY BRANDT
OTHERS
PRODUCER: Robert Woods
E. M. McFarlane Tapes 30303
Versatile pianist Previn offers a lovely sequel to his fine “After Hours,” with the all-too-frequent—outrageous drummer Lowe replacing Joe Pass in the rhythm section, the all-too-abundant saxophonist Brandt. Session samples the Harold Arlen and Duke Ellington songbooks; while many of the numbers are the same Previn’s light touch and the subtlety of his accompanists make this a winning date.

COUNTRY

REBA McEntIRE
Tammy Was II
PRODUCERS: Tony Brown, Reba McEntire
MCA 10130
A solid set of songs finds McEntire backed by some of Nashville’s finest musicians—Larrue London, Michael Rhodes, Steve Gibson, John Jarvis, and Edgar Meyer. The title song, a twisty tale of cheap talk about cheap thrills, sets the tone for heartbreak-meets-love that dominates this collection. McEntire’s voice squeezes the emotion out of such tunes as the powerful “Now You Tell Me,” the devastating ballad “You Lie,” and the lament of mental helplessness “This Picture.”

Kenny Rogers
Love Is Strange
PRODUCERS: Jim Ed Norman, Eric Prestige
Reprise 26289
True to the title, Rogers rhodizes on the many faces of modern love. Except for the title cut—Rogers’s lively, spirited duet single with Dolly Parton—the album is reflective, low-key, and sweetly melodic.

KATHY MATTIE
A Collection Of Hits
PRODUCER: Michael studio (!!)
Mercury 492340
Matters in the smoothest, classiest singer in country music, as this round-up of hits from 1980-1990 illustrates. Includes “Love At The Five & Dime,” “Eighteen Wheels And A Dozen Roses,” and “Where You’ve Been.”

CLASSICAL

SCHUMANN: Marchenbilder; BRUCH: violin concerto
SCHUMANN: Marchenbilder; BRUCH: violin concerto
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SCHUMANN: Marchenbilder; BRUCH: violin concerto
SCHUMANN: Marchenbild
The debut single from DRAMARAMA, from the album Cinema Verite (D-74819) is back by popular demand.

SONIC LOVE REMIX by Val Garay. Produced by Chris Carter and John Easdale.

"DRAMARAMA is one of Pirate's biggest success stories. A monster callout and request record for months and still remains as one of the most requested. This is not just a Pirate record, this is a hit record for those who have the marbles to play it. Pirate Radio"

"Anything, Anything is the most requested song in the history of my show and #4 song of the decade at KROQ." - Rodney Bingenheimer, Rodney On The ROQ

"#1 Alternative Track * Over 200,000 albums sold * New Video on MTV NOW!! * L.A. sales on fire * "Live At The China Club" just released * U.S. Tour October - November. * Call 1-800-444-6046 for F.O.S. * $100 bills for everyone (just kidding...) * Distribution by CEMA (US); A&M (Canada); Festival (Australia) * The Chameleon Hitmen DELIVER Anything * The Chameleon Commitment, Everything."

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"CINEMA VERITE (D-74819) contains "Anything, Anything""

"BOX OFFICE BOMB (D-74820) contains "Steve & Edie"

"STUCK IN WONDERAMALAND (D-74822) contains "Last Cigarette" and "Wonderamaland"

"LIVE AT THE CHINA CLUB (D-74836) also contains "Anything, Anything"

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BMD MARKS HALF CENTURY WITH TOP 50 LIST
(Continued from page 6)

Among music publishers, the BMI-cleared catalogs of BMI—Beechwood, Screen Gems, Combina, Blackwood, and Unart—gave EMI eight songs, the most of any publisher.

The time span between the earliest and latest copyright represented on the list is 44 years, from Hoagy Carmichael and Stuart Gorrell's "Georgie On My Mind," written in 1909 (when the birth of BMI was a decade away), and 1974, when the airwaves first greeted "I Honestly Love You," written by Peter Allen and Jeff Barry.

The most productive period reflected by the listing is 1966-69, with five songs represented for each of the four years. Thirty of the songs were initially presented to the public between 1965 and 1971. In another example of the intense period of BMI-associated song success, three of BMI's top four songs were introduced in 1967. "Never My Love," "By The Time I Get To Phoenix," and "Gentle On My Mind." By decade, 30 of the top 50 songs are from the '60s, 12 from the '70s, five from the '80s, two from the '90s, and one from the '80s. Beyond the two 5 million performance songs, 17 songs have more than 4 million U.S. radio and TV performances, while the remaining 31 have logged more than 3 million performances as of the last quarter of 1989.

BMI'S MOST PERFORMED SONGS OF 1940-1990

5 MILLION PERFORMANCES

1. Yesterday
   Lennon/McCartney
   Adrias/Adrias

2. Never My Love
   Jim Webb
   John Hartford

4. Gentle On My Mind
   Newell/Oliviero/Octavio/Copaci
   George Harrison

5. More
   Paul Simon
   Paul Simon

6. Something
   Paul Simon
   Paul Simon

7. Bridge Over Troubled Water
   Paul Simon
   Paul Simon

8. You've Lost That Loving Feeling
   Specter/Mann/Weil
   Fred Neil

9. Mrs. Robinson
   Paul Simon
   Paul Simon

10. Georgia On My Mind
    Carmichael/Gorrell
    Fred Neil

11. I Can't Stop Loving You
    Don Gibson
    Don Gibson

12. Strangers In The Night
    Kaempfert/Singleton/Snyder
    Gimbol/Heywood

13. Everybody's Talkin'
    Kaempfert/Singleton/Snyder
    Gimbol/Heywood

14. Michelle
    Gimbol/Heywood
    Gimbol/Heywood

15. Canadian Sunset
    Gimbol/Heywood
    Gimbol/Heywood

16. Can't Take My Eyes Off Of You
    Gimbol/Heywood
    Gimbol/Heywood

17. Killing Me Softly With His Song
    Gimbol/Heywood
    Gimbol/Heywood

18. Sunny
    Gimbol/Heywood
    Gimbol/Heywood

19. Snowbird
    Gimbol/Heywood
    Gimbol/Heywood

3 MILLION PERFORMANCES

20. Scarborough Fair
    Simon/Gartunkel
    Simon/Gartunkel

21. Girl From Ipanema
    Gimbol/Jobim/Moraes
    Gimbol/Jobim/Moraes

22. We've Only Just Begun
    Coppers/Redding
    Coppers/Redding

23. Sitting On The Dock Of The Bay
    Gimbol/Heywood
    Gimbol/Heywood

24. For The Good Times
    Paul Simon
    Paul Simon

25. Twilight Time
    King/Leiber/Stoller
    King/Leiber/Stoller

26. Stand By Me
    King/Leiber/Stoller
    King/Leiber/Stoller

27. Up Up And Away
    Jim Webb
    Jim Webb

28. Spanish Eyes
    Kaempfert/Singleton/Snyder
    Gimbol/Heywood

29. Angel Of The Morning
    Hick/Taylor
    Hick/Taylor

30. Only You
    Hick/Taylor
    Hick/Taylor

31. The Most Beautiful Girl
    Hick/Taylor
    Hick/Taylor

32. Sounds Of Silence
    Gimbol/Heywood
    Gimbol/Heywood

33. Help Me Make It Through The Night
    Gimbol/Heywood
    Gimbol/Heywood

34. Traces
    Gimbol/Heywood
    Gimbol/Heywood

35. Goin' Out Of My Head
    Williams/Yount/Miller
    Williams/Yount/Miller

36. Release Me And Let Me Love Again
    Gimbol/Heywood
    Gimbol/Heywood

37. Both Sides Now
    Joni Mitchell
    Joni Mitchell

38. All I Have To Do Is Dream
    Boudreau/Bryant
    Boudreau/Bryant

39. Cherish
    Terry Kirkman
    Terry Kirkman

40. Tennessee Waltz
    Williams/Yount/Miller
    Williams/Yount/Miller

41. (I Never Promised You) A Rose Garden
    Joe South
    Joe South

42. My Charlie Amour
    Cosby/May/Wonder
    Cosby/May/Wonder

43. I Honestly Love You
    Brazy/Allen
    Brazy/Allen

44. Tie A Yellow Ribbon Round The Ole Oak Tree
    Brown/Lennie
    Brown/Lennie

45. Breaking Up Is Hard To Do
    Greenfield/Sedaka
    Greenfield/Sedaka

46. For All We Know
    Wilson/Griffin/Karlo
    Wilson/Griffin/Karlo

47. Never On Sunday
    Towne/Haddad/Sakaki
    Towne/Haddad/Sakaki

48. Blue Bayou
    Ortonson/Meison
    Ortonson/Meison

49. Behind Closed Doors
    Kenny O'Dell
    Kenny O'Dell

50. My Way
    Anka/Revvu/Francois/Thibeaut

BVH ESTABLISHING DIRECT-SALE RELATIONSHIPS

(Continued from page 5)

In a prepared statement, Dick Longwell, senior VP, domestic sales, for Buena Vista Home Video, said, "This move does not represent a change in our support of distribution. Nor will we neglect those retailers serviced by our distributors and rack-jobbers. This is a step in distribution which virtually every other supplier has already taken.

"We will continue to be supportive of the industry's current distribution system," the statement continued. "In fact, we will request an even greater degree of effort from our distributors to ensure that the accounts they service are treated as well as those we handle ourselves."
In October, after the completion of the test. A competing video distributor expressed skepticism about the concept, saying that, if Super Club is "going to finance $30,000-$50,000 in inventory, a competing video retailer in the program, they will have insurmountable problems within a few months. Not even Super Club has the kind of money to handle that problem."

Baldis agrees. While the deal is "very attractive" to video retailers, he points out that inventory is not provided on a consignment basis but through a loan. "We want the [program participating] customer's credit history before allowing it to participate in the program, he says. "If Super Club were willing to go along, the customer would have to pay for the product and then for the terms."

Baldis says the Best program shows how the company intends to maximize the synergies between its various operations. "Turtle's, one of the music chains owned by Super Club, will be overseeing Best's (Continued on page 84)

KEEPING OUT OF MISHIEF: Claudia Abado directed his first recording for Deutsche Grammophon in 1997. It featured pianist Martha Argerich in concertos by Prokofiev and Ravel. The orchestra was the Berlin Philharmonic.

The conductor has now signed a new agreement with the label that extends his DG alliance into 1997. That signing, on Sept, 5, followed by a day implementation of a pact confirming Abado’s appointment as the new music director of the Berlin Philharmonic.

It’s not surprising that recordings by Abado and the BPO will figure prominently in his plans for DG. Among the commitments are a Mahler Symphony No 1, Tchaikovsky’s Symphony No 6, and a complete edition of the Beethoven piano concertos with Mauricio Pollini as soloist.

Much more extensive, however, are Abado’s commitments with the Vienna Philharmonic for DG, which enjoys exclusive rights to all recordings he performs with the orchestra.

On the operatic side, Abado will direct a 1997 taping of "Pelleas et Melisande" with Maria Ewing and Francois LeCouvreur, to be followed by a Leharene with Siegfried Jerusalem and Cheryl Studer, and a Salzburg Festival production of "From the House of the Dead," with Boris Godunov and "Elektra."

As if that weren’t enough to keep Abado’s baton waving briskly before the VPO and DG, the BPO concertmasters, "This is the best thing I’ve ever done with DG," he says. "I can’t wait for the children of Vienna to hear."

Abado’s career has been an almost unbroken success story, from his artistic début in Austria in 1968, to his recent appointment as artistic director of the Vienna Philharmonic. His path has been marked by a string of high-profile successes, from his early career as a prodigy to his current position as one of the world’s most acclaimed conductors.

Abado has made a significant contribution to contemporary music, especially in the realm of chamber music. His recordings with the BPO have earned him critical acclaim and have helped establish the orchestra as a major force in the world of classical music.

Abado’s style is characterized by a combination of technical precision and emotional depth, with a strong emphasis on rhythm and a sense of urgency. His interpretations are often praised for their clarity and dynamism, with a particular focus on the music of the classical repertoire.

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says, and he hopes to eventually be able to broadcast a variety of programming to all the troops involved in the Desert Shield operation. In the meantime, AFRTS is sending over only priority news, sports, and information programs.

But even after the AFRTS adds entertainment programming and additional transmitters, there will be a very limited use for the tapes from US radio stations. Although Fuller stresses that he appreciates the broadcasters’ support, he says, “We already provide a very well-balanced type of programming to the troops, so we don’t need a great deal more.”

In January, when the AFRTS aired similar dedication tapes for the troops in Nicaragua, AFRTS PD Gerry Fry called them a “good morale booster.” But Fuller says, “Letters [and tapes] from home are the best morale boosters. After the troops have been there a while, they are more interested in entertainment programming than in hearing their name on the radio.”

Fuller has heard from hundreds of stations, including one that sent a full 48 hours of special programming to the troops. But he is not encouraging the stations that call to send tapes because he cannot promise that they will be used. “Stations send us the tapes and assume that Johnson will hear them,” Fuller says, “but there is no guarantee that he will.” One exception is tapes targeted for specific ships, which are being forwarded overseas.

For stations that do want to send tapes, however, Fuller advises that they be free of commercials, references to specific troop locations, and “anything that would be demeaning or embarrassing to the countries that we are working with or that violates our relationship with them. We would not want to be broadcasting something that would create difficulties for the folks that are trying to negotiate a solution there.”

The AFRTS currently provides 24-hour radio and TV broadcasts to 131 countries. Four radio signals are provided in these countries, including two news, sports, and information channels, and two entertainment channels that provide a wide variety of programs “for all different tastes.” Time-dated shows, which Fuller refers to as “persuasive materials,” are sent by satellite. Other programs are sent by mail. All AFRTS satellite broadcasts are encrypted with codes and transmitted in the receiving country, where “anyone with a radio” can then pick them up.

**TOP 40 IS FINE**

Although Saudi Arabia is a conservative Islamic country, the AFRTS has no problem with airing suggestions: top 40 hits as Bell Be De-Voe’s “Do Me” and Digital Underground’s “The Humpty Dance.” The Network plans to air an uncensored version of “American Top 40” with Shadow Stevens, which is also available on AFRTS elsewhere in the world.

Many stations, perhaps aware of the AFRTS situation, have taken a different route in getting their tapes to the troops. The USO Morning Show Network, a group of 60 stations organized by top 40 WAVA Washington, D.C. (Billboard, Sept. 1), forwards tapes directly to the troops through USO Member stations. Members produce weekly 90-minute tapes and are also involved in various USO fund-raising efforts in their markets. The Network plans to raise $5 million for the USO, which is not a federally funded organization.

Since some members are finding that more listeners want to leave messages than the stations have room for on their tapes, the USO has set up a phone line (900-820-2USO) that listeners can call to leave messages for either the troops or an individual serviceman in the Middle East. These messages will also be forwarded on tapes. The call costs $3, which benefits the USO.

Billboard Network member stations include country KPLX Dallas, top 40 KPWR Los Angeles, top 40 WAPW (Power 99) Atlanta, album WMMW Cleveland, and AC WCRQ Boston. The Network recently added as national sponsors Coca-Cola, AT&T, Anheuser-Busch, and American International Group.
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<td>STRIPER</td>
<td>AGAINST THE LAW</td>
<td>ELEKTRA</td>
<td>62825-1 (9.99)</td>
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<td>BRUCE HORNSBY &amp; THE RANGE</td>
<td>A NIGHT IN SF</td>
<td>MCA</td>
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<td>PAULA ABDUL</td>
<td>SHUT UP AND DANCE</td>
<td>JIVE</td>
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<td>DON HENLEY</td>
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<td>HARLEY CONNICK, JR.</td>
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<td>COLUMBIA</td>
<td>66146 (9.99 EQ)</td>
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<td>THE JEFF HEaley BAND</td>
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<td>60532-1 (9.99)</td>
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<td>THE RIGHTEOUS BROTHERS</td>
<td>THE RIGHTEOUS BROTHERS GREATEST HITS</td>
<td>MOTOWN</td>
<td>85407 (9.98 EQ)</td>
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<td>STANSFIELD</td>
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<tr>
<td>BAD COMPANY</td>
<td>HOT LIFE</td>
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<td>GEORGE LIONEL</td>
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<td>GARTH BROOKS</td>
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<td>CAPITOL</td>
<td>60997-1 (9.99)</td>
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<td>VAN MORRISON</td>
<td>THE BEST OF VAN MORRISON</td>
<td>MCA</td>
<td>84170 (9.98)</td>
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**Notes:**
- **NO. 1:** Indicates the number one album.
- **NEW:** Indicates a new release.
- **R&B** indicates a new release in the R&B genre.
- **LP** indicates a long-playing album.
- **CD** indicates a compact disc.
- **DIGITAL** indicates a digital release.

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**Billboard September 22, 1990**
### November

**EVENING**
- Nov. 1-4, Southwest Music Expo '90, Birmingham Convention Center, Birmingham, Ala. 205-991-5000.

**MARKET ACTION**

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<th>Paine Webber Research, 1205 Ave. of the Americas, New York, N.Y. 10019, (212) 731-2000</th>
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<tr>
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<tr>
<td>Blockbuster Entertainment</td>
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<tr>
<td>CBS Inc.</td>
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<td>Capital Cities/ABC, Inc.</td>
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<td>Caravel Pictures</td>
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<td>Colpix</td>
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<td>MGN USA</td>
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<td>Webs Online</td>
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<td>Ready Useful Group</td>
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<tr>
<td>Thames EM</td>
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### Lifelines

**Births**
- Girl, Vanessa Evelyn, with Mark and Gini Billings, Age 10 in Huntington Beach, Calif. He is tour manager for recording group Little Feat.

**Deaths**
- Michael & Magda Rock Management, formed by Michael and Magda Rock, is a music management firm specializing in national rock acts. Most recent signing is Silke Hammer. P.O. Box 155, 1924, Wine Road, Point of Rocks, Md. 21777, 301-674-5687.

**Commodities**
- Tom Fogerty, 48, of respiratory failure after a lengthy battle with tuberculosis, Sept. 6 in Scottsdaile, Ariz. Born in Berkeley, Calif., guitarist/rocker Fogerty played with his brother John in the Bay area bands the Blue Velvets and the Golliwogs, before achieving spectacular success in the late '60s in Creedence Clearwater Revival. The group scored eight top 10 singles (many of them two-sided hits) and six gold albums between 1968 and Tom Fogerty's departure from the band in 1970. He subsequently formed five solo albums before Creedence's label Fantasy between 1972 and 1981, and cut two albums with the group Ruby in 1977-78. He is survived by his wife, Tricia, their two daughters, and four children by a previous marriage.
FALL TOUR FORECAST CLOUDY
(Continued from page 1)

Lakewood with the competition advertising agency, says to hand Dayton, Baldwin sees it being expanded "We tion services to..."

Later, Artec to embrace its Turbo system. "We had a nice season, but it was so competitive," says John Scher of the New	

Despite the revenue from amphitheater sources other than ticket sales and merchandise, "The summer was fine but the fall is looking a little slow," says Larry Magid of the American Music Awards.

TOO MANY ACTS IN SUMMERTIME
"In general, there are too many acts in the summertime and there are very high ticket prices," says agent Bill Boman of New York's MCA Talent Agency. "At some point, someone gets hurt. There's not enough money to go around. The really big acts do great and the marginal acts suffer." Despite the predictions, Bell says he does not recommend that his acts avoid the summer crunch. "We don't have enough acts to go around. I can't risk the chance of building my own business, you're getting money elsewhere—from parking, food, merchandise so that if you only do 6,000 or 7,000 people, you can still pay them what they're getting or special presentation," says Mankin at Avalon. "We're really hanging on by our fingernails. We're in a recession, don't kid yourselves." "It's not a great time to put out main stream shows," says Dan Wenner of Monterey Peninsula Artists, who notes that most of his major roster of acts are completing tours as the fall arrives.

The summer was fine but the fall is looking a little slow

A $100,000 guarantee.

Barry Fey of Fey Concerts, who handles Red Rocks Amphitheater in Denver and several other venues, concurs with Bell. "Another summer season was really good ... We did have two or three bad shows and the guarantees are so high, the amphitheaters are just foot it."

Afraid. The summer was fine but the fall is looking a little slow, says Larry Magid of the American Music Awards. "It just seems that now more acts are going out in November, December and the winter."

Looking ahead, promoters and agents expressed concern about an impending recession that could affect the business. "I'm cautiously optimistic," says Cooley in Atlanta. "But everybody I talk to has been worried about the economy. It's time to look real hard at things."

"Concertgoers want to know what concert owners are doing to get their money's worth."

THE CONCERT OWNERS
They've been very busy, very in the box office. "Turbografx

According to the company's Ken Wirt, of the 400,000 people who have purchased Turbografx units in the U.S.; the company estimates that approximately 15,000 people own the CD option. The company estimates that approximately 15,000 CD options will be sold by the end of the year and predicts sales of 100,000-150,000 CD options in 1991.

Other interactive technologies in development include CD-32, CD-193, and DVI, which is supported by Intel and Microsoft.

You'll have multiple inventories in this to deal with until the market shakes itself out, just like there was Beta and VHS," says Corman. "It's a marketing decision that and do not perform well with [so... people have to make]."

SCHER BARNS ON ANOTHER CLOUDY FALL TOUR FORECAST

DISTRIBUTING BRANCHING OUT
(Continued from page 80)

thrust into audio, lending its music expertise to Best's specialty video operations.

Super Club already has leveraged the capabilities of its retail chains by having Atlanta-based Turtle's supervise the installation of music in many of the 100 outlets run by Dayton, Ohio-based Video Towne, and the company's network of stores.

The Best program includes fixtures, inventory, training, and a hand-held computer terminal that allows the retail employees to input elec-

Some components of the program are provided as a service to the video retailer. But others, including managing co-op advertising, generating store promotions, and others would normally pay to an advertiser, says to Baldwin.

Baldwin claims the program allows the retailer "to identify and entice" itself from the competition. "We are out there trying to compete with the competition for [the] video retailer [a dollar]," he says. "We want them to be loyal to us.

Later, if the program is successful, Baldwin sees it being expanded to embrace video sell-through, which many video retailers are neglecting because of the high cost of marketing two separate video product lines.

In acquiring Central South Rack, Artec apparently sees an opportunity to bolster its ability to cross-market music and video.

Artec is already a full-service video and audio distributor, says Sid Melvin, president and CEO of Central South Rack. While Artec has sold audio products via video returns, so the Central South deal, when completed, will enable the distributor to sell records to music retailers.

The Central South firms provide full rackjobbing and telemarketing services to about 1,000 accounts, including several in the long-established customers.

In addition to expanding its ac-

According to one source, Central South's music customers have been "screaming" for video product, which was an incentive for entering the agreement with Artec.

Melvin, along with son Randy Melvin, who will run Artec's South employees, will join Artec. That division will handle both video and audio, and will open a new rackjobbing warehouse office in Atlanta, according to spokesperson Dave Bogendale.

SOFTWARE MAKERS PREPARE FOR GROWTH OF CD-INTERACTIVE MARKET
(Continued from page 8)

promoters offer assessments rang-

From the often-voiced concern over the lack of "true" interactive video (a la videodisc) there is a more positive outlook. New York's Ron Del- Sener reports the "biggest summer we ever had" at the two outdoor venues he operates, the Jones Beach Theater on Long Island and the Garden State Arts Center in New Jersey. "It was much better than our expectations," he says.

In Atlanta, where the year-old Lakewood Amphitheater booked by MCA/Pace challenged the older Chastain Park booked by Alex Cooley of Concert/Southern Promotions, "This is the best we've had," says Pate at Lakewood, "but we would like" but enjoyed a banner season overall.

Among the strongest selling sum-

managers, they say it's "a banner season overall.

far," Pate says. "We're saying that my acts aren't getting well compensated. If you're a pro-

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SOFTWARE MAKERS PREPARE FOR GROWTH OF CD-INTERACTIVE MARKET
(Continued from page 8)

Initially, Philips expected to introduce CD-I hardware sometime in 1990, but, according to Doron Montry, marketing manager for Philips Interactive Media Systems, the company decided to hold off on deciding by which CD-I systems are available now, Philips has introduced new authoring systems designed to improve the ease of software development.

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stores with shelves and security sys-
tems to handle a new CD package.
Imber estimated that the cost of re-
fixturing an existing store today is as
high as $10,000 per outlet.
Panelists also agreed that security
is a major issue that cannot be solved by
any sort of universal system. Ac-
cording to Imber, pilferage now ac-
counts for 2.5%-3% of total volume at
his chain, and he estimated that with-
out the longbox that figure could in-
crease by another 2%.
In addition to finding fault with the
longbox, several panelists launched
an attack on the jewel box. "All of us
have found out that CDs are virtually
indestructible and we don't need the
jewel box," said MMG's Moss.
According to Jones, BMG studied a
sample of consumers and "they love
the jewel box." Imber disagreed. "I
find the jewel box an unnecessary
item," he said, "yet we seem to feel
it's one part of the package that we're
craved. You could make it a small card-
board package. They put $80-$100 la-
serdiscs in cardboard sleeves and
consumers still buy them. I don't think
any package is sacred."
Immediately following the debate,
Gilnert showed samples of a 5-by-12
package Shorewood has developed
that incorporates a jewel box-sized
cardboard holder with a plastic tray.
This package, which could reduce
packaging costs by 10 cents per unit,
can be assembled on existing packag-
ing equipment, says Gilnert.
But Simonds says, "The idea that we
have to find an alternative to all CD
packaging is one that's been basic-
ally put forth by packaging com-
panies because they see significant lost
revenues with elimination of the
longbox." He adds that the problem is
not what package to use but how to help
retailers successfully sell CDs in jew-
el boxes. "The jewel box is the world
standard for CD packaging," he says.
"It would be irresponsible for the
United States to, by itself, replace
that standard with another package."
Nevertheless, he sees signs that a
compromise is in the offing. "By the
end of the year," he says, "there will
be a solution that is agreed upon by
the majority of major labels and key
retail people that involves a financial
package from record companies to re-
tailers to help them refxuture during
1991."

ARTIST PRESSURE
Pressure from artists could play a
role in labels' decision to discontinue
using the longbox, notes Simonds. U2
recently requested that its label, Is-
land, not use the package on its next
release, joining A&M's Sting in tak-
ing an anti-longbox stance.
Ban the Box is circulating a pro-
sal to major record companies out-
lining a label-subsidized refxxturing
program. Labels would ship CDs in
jewel boxes and charge wholesale
prices that would pass on to dealers
the 25-40 cents saved in packaging
costs. In addition, the proposal sug-
gests that labels offer a 5% rebate to
retailers based on their purchases in
the second half of 1990.

WAXWORKS MALL LEASE WARNS AGAINST CARRYING EXPLICIT PRODUCT
(Continued from page 6)

the reason for deleting it from the
chain's inventory. But he adds that
he just received a lease targeting mu-
sic and was concerned that, eventu-
ally, such clauses could become a stan-
dard tool used by shopping center de-
tailers to exclude such product
from the mall.
Others have also expressed that
concern, including N.W.A independent
publicist Phyllis Pollack, who
says that conservative groups would
like to wield the uniform sticker like a
"scarlet letter."
In fact, Woodward initially told
Billboard that his real estate depart-
ment had reported that the developer
included a lease clause targeting
stickered product (Billboard, Sept.
15).
But the clause, as read by Wood-
ward to Billboard, actually states
that tenants should not permit the
display, sale, or rental of prerecorded
audio or video materials "which are
inconsistent with the general high
standards of the shopping center as
determined by the landlord, or which
do not satisfy the community stan-
dards governing obscenity or porno-
graphic materials."
In the event the music industry de-
velops a rating classification "which
parallels the X ratings for movies," that
product would be deemed incon-
sistent with the general high stan-
dards of the shopping center, the
clause reportedly states.
After having the WaxWorks lease
read to him, John Mitchell, attorney
with the firm Arent, Fox, Kintner,
Plotkin & Kahn, which serves as le-
gal counsel for the National Assn. of
Recording Merchandisers, says the
"clause is very interesting, but I
don't see any application to [the un-
iform sticker] because it's not a rating
classification at all. Even if the stink-
er is considered a rating, it's PG be-
cause it says 'parental advisory.'"
Furthermore, the PG is intended
for the parent and not for the devel-
oper, Mitchell says.
However, "The more important as-
pert of the clause has to deal with the
state obscenity laws. Since 2 Live
Crew [was ruled obscene in southern
Florida], you can't be oblivious to
that," he says. "If any record store
thinks a record runs afoul of a state
law, regardless of any lease clause,
you should obey the state law."

LOWER ECHelon
Woodward says the lease repre-
ts WaxWorks' first deal with the
developer, whom he declines to iden-
tify because he does not want to jeop-
ardize the relationship. In general,
music retailers occupy the lower
rungs of the echelon among specialty
tailers and compete heatedly for
mall space.
"The clause puts me in an awk-
ward position," Woodward says. "It
makes me have to determine what's
X and what's not X. I don't want to
do that. What's X to me may not be X
to you. But I don't want to lose my
lease over an X-rated title."
Other music retailers express re-
lied that the lease clause does not tar-
got stickered product. "That's going
to be a nightmare if that starts," says
Jim Bonk, executive VP and CEO for
282-unit, N. Canton, Ohio-based Cam-
elot Music.
In the past, developers have ex-
pressed concern to music retailers
about the lyrics issue, but on an infor-
mal basis, Bonk says. "There were
developers questioning what was go-
ing on with the [Parents' Music Re-
source Center], but they never put
anything in black-and-white in the
leases."

Maurice Starr creates
an artist-development
firm for new acts
... see page 36
from the race after resigning his post as president of Erol's (Billboard, July 11).

"There has always been a general consensus within the board that we have to keep up with the industry, and that we have to be a leader," says VSDA president Jack Messer, head of three-store Gemstone Entertainment, Cincinnati. "Five years ago, the VSDA was still 96% small stores. Now, there are larger specialty chains as well as nonspecialty

Vid Trade To Meet On Ads
Step Toward Generic Campaign

NEW YORK—The first industry summit to discuss the viability of a video industry image campaign will take place Oct. 2.
The meeting is being organized by Jack Messer, president of the Video Software Dealers Assn. and head of Gemstone Entertainment, Cincinnati.
Messer reports that invitations have been sent to program suppliers, the National Assn. of Video Distributors, the Motion Picture Assn. of America, and VSDA's sister-organization, the National Assn. of Recording Merchandisers, but the exact lineup of attendees has not been determined.
The motivation behind a generic advertising campaign to promote consumer sales and rentals has been one that Mobil has been pursuing since the mid-1980s. It was most recently spurred by Robert Klingleman, president of Paramount Home Video, who called for the industry summit during his keynote address at the ninth annual VSDA convention in Las Vegas in August and pledged $100,000 to support the effort (Billboard, Aug. 18).
Several other companies, including Blockbuster Video, Virgin and Reitnau, as well as some regional VSDA chapters, also pledged money to support the effort. At the same time, however, some

PARAMOUNT HOME VIDEO COOLS
(Continued from page 5)

major studios, such as Disney, Orion, and CBS/Fox, expressed reservations about participating in such a campaign.

"The initial focus will be to set up some ground rules for what we're trying to do," Messer says. "Why do we want to do it?" We want to go after the large stores and think some sort of steering committee will probably come out of it.

Messer says the VSDA is not planning to make any formal proposal at this juncture. "What we need is to search for a consensus, rather than dictating from one group," he says. "We're looking for input and cooperation in order to coordinate all our efforts.

In the wake of the VSDA announcement of the meeting, the agenda will include "background and profiles of other industry campaigns," but there are no plans for a video- related campaign, possibly including increasing retail traffic and enhancing the video industry's image; defining the time frame for the campaign; outlining possible strategies, including public relations, advertising, merchandising, and promotion; identifying the potential—-from committees to staffing; and finally, possible funding mechanisms.

Paul Sweeting

PARAMOUNT HOME VIDEO COOLS
(Continued from page 5)

tion happening right away. It's hard to buy a music company at current price levels without penalizing earnings for at least five years."
A Paramount spokesman declined comment on the speculation.

Many observers believe Para-

ROCKY HORROR ON VID
(Continued from page 5)

fan club for running promotions in their stores.
MTV also will run a 10-day contest promoting the film—called the Shocktober Promotion—using clips from the film and themed to its 15th anniversary. The winner of the contest will receive a free trip to London to see the live theatrical production of the show.

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

Y.N. L.A. RAIDS YIELD PREELEASURES
(Continued from page 8)

York and Los Angeles are where counterfeit pre-release titles are the most prevalent.

Since the beginning of this year, ads, Harrad, the MPAA has participated with federal and local authorities in 58 raids in the Los Angeles market alone.

Shorewood Profit
Down In 1st Qtr.

NEW YORK—Shorewood Packag-
ing Corp., a major fabricator of recorded music and home video packaging, reports that first-quarter net profit fell 30.8% from last year to $2.68 million.

Revenues were essentially flat for the three-month period that ended March 31, falling only 1.68% to $31.5 million.

Murray Frischer, chief financial officer of the New York-based company, attributes sluggish net sales to "lower-than-anticipated revenues in the home entertainment area because of a lack of major new releases in the music industry and major releases in the home video area, as compared to last year."

Profits declined, the company said in a quarterly filing with the Securities and Exchange Commission, because of lower revenues relative to an expanded manufacturing capacity, "substantial expenses" in connection with the development of new product lines, and increased costs for paperboard and labor.

Frischer said the new product lines are in the areas of consumer products and cosmetics, not home enter-
tertainment. He estimates that recorded music and home video packaging account for about 50% of the company's business.

DON JEFFREY
FOR GRAMMY CONSIDERATION...

(Continued from page 90)

WEA U.K. Threatens Chart Boycott

BY HUGH FIELDER

London—WEA Records U.K. is threatening to boycott the national charts compiled by Gallup after one of the company's acts was recently denied a No. 1 single.

Dee-Lite's "Groove Is In The Heart" (Elektra) and Steve Miller's "The Joker" (Capitol) are the same indexed sales reported by the panel of U.K. retail stores that Gallup uses to compile the chart.

Instead of sharing the No. 1 slot, Miller was placed above Dee-Lite because the Capitol record registered the greater sales growth compared with the previous week.

WEA is angry that it has been denied the exposure and accolades that go with a No. 1 single. Company chairman Bob Dickins says: "We have no problem sharing No. 1 with a classic record like 'The Joker.' But, if statisticians can wreak havoc with a group's career, we believe we have to rethinks our commitment to this new chart."

Gallup prepares the charts, which are broadcast by BBC radio and television, for Chart Information Network (CIN). This is the new company set up by trade paper Music Week after it took over the chart financing from the British Phonographic Industry. CIN says the rules have not changed since it began operating the best-seller list.

Miller's single is a reissue prompted by the song's use in a national TV commercial for Levi jeans.

"Under the Independent Network Chart, broadcast by U.K. commercial radio stations, and the Independent Television Chart Show placed Dee-Lite at No. 1 last week."

88
mation to Billboard for use in compiling the magazine’s Hot Country Singles & Tracks chart since January 1989. EMI’s senior VP of Country, Europe, and Latin America is Mark Martin, who has worked with BDS since 1980.

It’s one of the most exciting tools since callout research

As president of BDS, unless a program had good contacts at stations across the country, he notes, “you will look out of a lot of information. Now you can follow and track what just about any radio station in the country is doing... It also eliminates secrets and gueswork and will be a very reliable source of information for programmers.”

For most of the year, these subscribers have been able to track spots on BDS’s pop and country station. More recently, BDS has added urban and rock, and AC recognition data has been tested, and it will be loaded into all monitors next month.

Among the labels using BDS, Feely says, are CBS, MCA, Capitol, EMI, SBK, Island, Tommy Boy, and Profile. In addition, he notes, BDS has installed hardware and software at MCA’s Reprise and Elektra.

Labels with access to BDS give it their unsolicited Urban VP/GM of EMI Records, notes “we were in on this from the beginning,” by which he means in the start of BDS is invaluable for the urban and pop promotion staffs, and also for sales and marketing. “We find it real helpful. We know a lot about BDS as we develop and use the information more, it will be real strong.”

Urban notes that, by pinpointing where particular records are getting airplay, BDS information can help EMI’s field marketing people. “We can determine where to funnel retail advertising, he says, “you can go to an account and talk about what’s happening at BDS.”

Andy Allen, senior VP of promotion for Island Records, says, “We use BDS histograms [BDS’s data product] in a variety of reasons. We have a small field staff compared to most labels—only eight regional people. While we don’t have the markets in their areas at once, he says, BDS gives them the opportunity to track stations to 2,000 stations. Moreover, the program has a lot of ‘street’ records, which are often played in night rotations or on a mix or on the phone. Inclusively, BDS allows us to monitor when and where they are being aired.

Allen also asserts that BDS tips Island when particular records are in trouble and when upward moves of records at certain stations are not being reported to the trades. “For the first time, we can call someone up, particularly in a market we’re not in, and we can discuss it being ‘tipping with a record’ from a position of knowledge,” says Allen.

In addition, he notes, “We’ve done time charts in markets based on what we’re seeing in [radio] rotations.”

For radio people are also enthusiastic about BDS. Joel Folger, PD of top 40 KEGL Dallas, says, “I think it’s an extremely useful tool. It gives us a lot of help in marketing by knowing what’s happening in our market.”

“[BDS] is extremely useful for tracking new acts,” says Elektra VP of radio marketing. “It’s a useful tool across the country. It’s one of the most exciting tools of course. Since callout research.”

Prior to BDS, unless a program had good contacts at stations across the country, he notes, “you will look out of a lot of information. Now you can follow and track what just about any radio station in the country is doing... It also eliminates secrets and gueswork and will be a very reliable source of information for programmers.”

It’s one of the most exciting tools since callout research

Another matter that has concerned country music stations and labels was some mistakes that BDS made early on in tracking certain country radio.

Feely explains that the snafu “was not a technology-based problem, but a self-inflicted, BDS-generated problem,” stemming from insufficient testing of new software.

The latest software, which will enable BDS to raise its recognition capacity from about 20,000 to 40,000 stations, has been two months in Kansas City, Mo., says Feely, and there have been no problems.

But, before it was used as the new software was reported to be used in parallel” with monitors using the current software in at least 20 markets. “We can’t afford to deploy this technology and not have it work as well as it possibly can,” he says.

Meanwhile, although BDS has not yet signed either ASCAP or BMI, the leading performing rights societies, it is continuing discussions with them. It is also testing its system “with some television syndicators, with some very large consumer products companies, and with uniwirad and TV networks,” says Feely.

He estimates BDS will turn an operating profit by 1992. “It’s a capital-intensive, technology-based start-up, which means we have to chase profitability in our fourth year of start-up. That’s not terrific, but not terrible, either. A lot of companies take five years.”

He adds that, while BDS has not lowered its fees to RecordTrack customers, it is now charging them on a “per-deduct” basis. Under that system, the more successful a record is, the more a customer pays. BDS’s VP, Feely says, “is a very fair approach.”

EMI’s Urban likes this approach. “It’s more equitable on a per-deduct basis,” he says, “because if a record is just starting out, you pay less... It seems fair.”

The Geto Boys, who formerly used the spelling “ghetto,” have released two full-length albums on the Rap-A-Lot label. But all two of the albums on the Def American release are recorded versions of songs that appeared on 1989’s “Grip It On That Other Level.” “Maria’s Trouble.” The latter album broke into the top 20 of the Top Black Albums chart in April, but no controversy over the lyrical content ensued.

When “The Geto Boys” is released, it will be likely be greeted by chain retailers to carry the album, much like the N.W.A.’s “100 Miles And Runnin’” (Billboard, Sep. 15) and 2 Live Crew’s “As Nasty As They Wanna Be.” Rubin remains unfazed. “The people who are going to buy this record are not casual shoppers,” he says. “They’re going to go out and find this record. If certain stores decide not to stock the record, their competitors will really be getting the best of them in that situation.”
Inside Rack

Edited by Ivo Lichtman

Rick's (New) Place: Rick Dobbs, former executive VP of RCA Records, was working at PolyGram Records as of press time. A PolyGram representative confirmed he was 6 after Word confirmed reports that Dobbs is the new president of Polydor Records. Polydor will be one of three separate pop labels under the PolyGram Records umbrella under a restructuring expected to be announced this week. The other PolyGram pop labels will be Mercury Records and London Records, and an important imprint in the UK, and it is considered possible that Dobbs will run Polydor and London. The PolyGram source also declined comment on speculation that Mercury will be headed by Ed Eckstine, currently executive VP/GM, creative affairs, Mercury/Wing, or that he might co-head the label with former Michael Jackson manager Frank DiLeo.

In Another Development: At PolyGram, Bob Jamieson has left as executive VP of PolyGram Holding Inc., parent of the PolyGram, A&M, and Island Entertainment Group Inc. and of PolyGram Group Distribution. He will now act as an outside consultant to PolyGram on a number of levels, according to a press release, which also noted that Alain Levy, CEO of PolyGram U.S. and executive VP of PolyGram International, has no plans to replace Jamieson "in the current structure of PolyGram Holding Inc." Jamieson joined PolyGram in 1985 after a 17-year career at CBS Records.

In One of the Big executive changes on the music publishing scene in the last year or two, Lionel Conway has taken over the reins of PolyGram's U.S. publishing unit, replacing Dean Kay, who has left the company. Conway, who has been associated with Island Music for more than two decades, now heads a combined PolyGram/Island International Publishing Company.

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WEA Will Distribute 'Ghetto Boys' Disk

By Craig Rosen

Los Angeles — After more than a month of delays, the graphically violent and sexually explicit album debut by the Houston-based rap act the Ghetto Boys is set to be released Friday (21) under a special arrangement with the WEA Corp.

The release of the band's self-titled album follows Geffen Records' refusal to distribute the Def American album (Billboard, Aug. 25), and Digital Audio Disc Corp.'s refusal to press compact disk versions (Billboard, Aug. 4).

According to WEA president Henry Droz, the album will be handled by one of the WEA-distributed labels. He says the distributing label will be selected by Def American president Rick Rubin. "It is rather unique, but that's the arrangement."

Droz says WEA is not concerned with the lyrical content of the album. "We don't make those decisions," he says. Droz adds that neither he nor Rubin anticipates a problem finding a label in the WEA group to distribute the album.

According to Droz and Rubin, the Ghetto Boys' album will not necessarily be assigned to a label before its release.

"Def American will be handling all the label functions as far as marketing and promotion," Rubin says. "When it does get assigned to a label, it will be strictly for clerical purposes."

"I'm fucking excited," says group member Bushwick Bill. "Freedom of speech has prevailed once again." Bill claims the group's songs have been misunderstood. In "Mind of a Lunatic," one of several songs on the album filled with graphically violent images, the narrator slaughters entire families and sex with corpses.

"It's like Alfred Hitchcock in Paycheck; he came at it from a different angle, a point of view. Why can't my record get the same respect?" Bill says.

Rubin also says the band has been given a bum rap. "The reason that people don't understand the record is that's really the beginning of a new genre of rap, almost like horror rap," he says. "The songs are written from the perspective of these guys who really feel like they're part of a lunatic fringe of Houston. They're taking from real life experience that they see around them as well as things they see through the media, through television, through going to the movies. If you put it all together it's a very exciting cultural document. It is a very timely record."

Group manager James Smith, who owns the independent Rap-A-Lot label, which released the first two Ghetto Boys albums, is also pleased. "I'm glad we could find someone with the guts to put out something that is as misunderstood as this," he says. "I'm glad everybody will get a chance to buy it and judge it for themselves."

Following Geffen's refusal to distribute the album, Smith charged the company with racism, since Geffen had distributed controversial records by white comedian Andrew Dice Clay and hard rock act Slayer.

Geffen head of publicity Bryn Bridenhahin responded by saying, "It's not a race issue. It has nothing to do with the color of the performer. It has to do with the lyrical content."

"I feel a lack of support artistically," Rubin says of Geffen's refusal to distribute the album. "But I do respect the fact that they didn't like the record. I wouldn't want to force anyone to put out any record they didn't like. I'm more upset that they didn't see what I saw in the record and the importance of it culturally."

While Rubin says he respects Geffen's decision, he says "a lot of labels really are folding and giving in to this pressure. It is a very, very scary time for art in this country."

According to Rubin, Def American can terminate its distribution deal with Geffen at any time. "I'm not going to decide the future of my label based on what happens with one record, but I will take this into account in deciding where is the best home (Continued on page 88)
Her legend keeps growing. Her hits have become a memorable part of our life. Now, Carly Simon is at the top of her form with a brilliant new album, Have You Seen Me Lately? Her first collection of original songs since the Platinum plus success of Coming Around Again includes the lead single “Better No Tell Her,” the latest in a long line of Carly classics.

Produced by Frank Filipetti and Paul Samwell-Smith

Last April, 35 million people tuned into the series premiere of "Twin Peaks." On September 30, millions more will watch the show's season debut. Three of the program's 14 Emmy nominations were for the music alone. Make a note, Diane. This town's got a soundtrack all its own.

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