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Financially Strapped  
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Heat For Firehouse

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

OCTOBER 19, 1991

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## 'Techno-Rave' Has Labels Dancing Euro Club Phenomenon Now U.S. Bound

BY LARRY FLICK

NEW YORK—Over the past six months, the European dance music scene has heralded a radically new sound that has been compared with the '70s punk movement in rock. Known as techno-rave, it has achieved mainstream pop success

overseas and is beginning to have an impact in clubs here as well.

Techno-rave is distinguished by its aggressive, sometimes dissonant synthesizer riffs, which are dropped on top of a frenetic house-inflected beat. The comparison with punk comes from the rude force of the music and the fact that many techno-

rave artists are not professional musicians.

While club music in general has increasingly emphasized more real instruments and traditional song structure over the past year, techno-rave veers off into the extreme opposite direction with its freely improvised, electronic approach. Like industrial music, techno-rave is often sample-driven and rapidly paced, clocking in at roughly 127 beats per minute. The primary difference between the two genres is that techno is usually instrumental and, when it isn't, uses rap more than singing.

Leading acts in this movement include N-Joi, Quadrophenia, the Shamen, Moby, WestBam, DJ Dick, Gary Clail, T-99, Altern 8, Fortran 5, DJ Massive, and Fierce Ruling Diva. All of these acts have large followings throughout the U.K. and Europe and are beginning to develop a base in the

## Philips, Sony Agree To Work Together On Mini Disc, DCC

BY SUSAN NUNZIATA

NEW YORK—Heading off a potential format war before it begins, Philips Consumer Electronics, developer of the new digital compact cassette format, and Sony Corp. announced a joint licensing agreement for Sony's mini disc technology.

In an Oct. 9 statement, both companies said they plan to work together

to provide both DCC and MD with a smooth market introduction. Sony required several Philips-held patents in order to continue its development of the mini disc.

Both formats will record and play digital software, but DCC is a tape-  
*(Continued on page 88)*

## L.L. Cool, C&C Are Tops In Billboard Vidclip Nominations

BY MELINDA NEWMAN

NEW YORK—L.L. Cool J and C&C Music Factory lead the list of contenders for the 1991 Billboard Music Video Awards with four nominations each. L.L. Cool J has clips nominated in both the black/rap and dance categories; C&C Music Factory snared nominations with songs in both the pop/rock and dance genres.

Other leading contenders—each with three nominations—are K.T. Oslin in the country classifica-  
*(Continued on page 64)*

## Dys-Functional? Vid Firms Rethinking Rack Discounts

BY PAUL SWEETING and ED CHRISTMAN

NEW YORK—Due to widespread abuses of the functional discount, the studios' concern over their own profit margins, and their increased interest in direct distribution, the major video suppliers are beginning to change the way they handle wholesale pricing of sell-through product, say industry observers.

Already, MCA/Universal Home

Video and Columbia TriStar have eliminated from their wholesale pricing schedules the functional discount—the incremental discount provided to rackjobbers to compensate for the additional services rackjobbers are supposed to provide to retailers (Billboard, Dec. 2, 1989). Orion Home Video never distinguished between types of accounts in its pricing. And, by this time next year, according to a variety of industry sources,  
*(Continued on page 77)*



## Hits Hurting Catalog Sales

BY PAUL VERNA

NEW YORK—Catalog music sales are suffering because of a flurry of blockbuster hits, a lingering recession, and the resultant financial restraints under which many retailers are operating, say industry executives.

While in years past, increased store traffic generated by big hits would typically result in multiple  
*(Continued on page 79)*

## IN VIDEO NEWS

### NARM Ponders Higher Profile For Vid Firms

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### Repriced 'Ghost' Flies With 2.3 Million Orders

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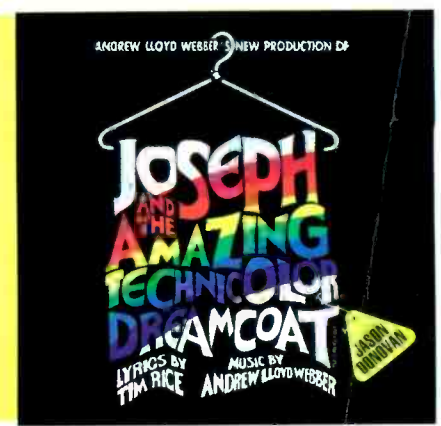
## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ EMOTIONS	MARIAH CAREY (COLUMBIA)
THE BILLBOARD 200 TOP ALBUMS	
★ ROPIN' THE WIND	GARTH BROOKS (CAPITOL)
HOT R&B SINGLES	
★ ROMANTIC	KARYN WHITE (WARNER BROS.)
TOP R&B ALBUMS	
★ GOOD WOMAN	GLADYS KNIGHT (MCA)
HOT COUNTRY SINGLES	
★ KEEP IT BETWEEN THE LINES	RICKY VAN SHELTON (COLUMBIA)
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ HOME ALONE	(FOXVIDEO)
TOP VIDEO RENTALS	
★ DANCES WITH WOLVES	(ORION HOME VIDEO)

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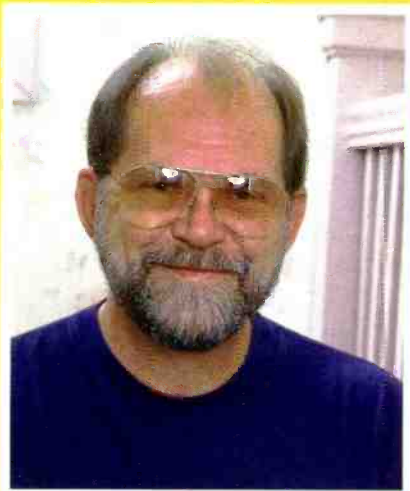
**VINCE GILL**  
Song Of The Year  
"When I Call Your Name"  
Male Vocalist Of The Year  
Vocal Event Of The Year



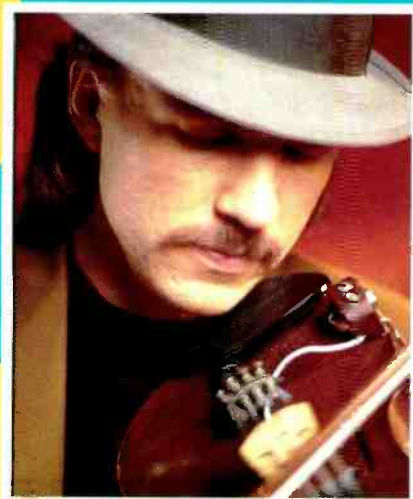
**TRAVIS TRITT**  
Horizon Award



**ALLEN REYNOLDS (Producer)**  
Single Of The Year  
"Friends In Low Places"  
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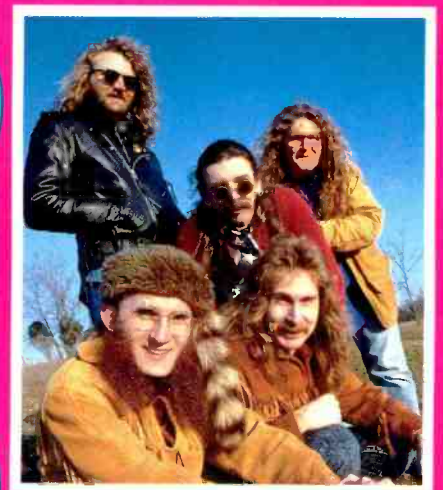
**MARK O'CONNOR**  
Musician Of The Year  
Vocal Event Of The Year



**STEVE WARNER**  
Vocal Event Of The Year



**KENTUCKY HEADHUNTERS**  
Vocal Group Of The Year



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VOLUME 103 NO. 42

OCTOBER 19, 1991

## OF SPECIAL INTEREST

Can the special-interest video industry garner increased interest via exposure on cable television? David Fox, CEO of a U.S.-based international consulting firm, explores the possibilities in this week's Commentary. **Page 11**

## URBAN RADIO REMAINS 'WITH YOU'

After a slow start out of the gate, Tony Terry's "With You" remains an urban radio staple seven months later. And as Sean Ross reports, the track, which shows no signs of slowing, provides a good illustration of the discrepancy between reported and monitored airplay. **Page 12**

## BRANFORD MARSALIS' SAX APPEAL

With a new trio of albums, a music score for a Showtime movie, and a blues recording among his myriad current projects, Branford Marsalis is beyond busy. But as the jazz saxophonist explains to Jeff Levenson, he wouldn't have it any other way. **Page 29**

## HITTING THE FLOOR AT AES

Despite economic concerns, the recent AES convention in New York was refreshingly abuzz with demonstrations of new products and announcements of budding companies. Susan Nunziata was there. **Page 52**

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# Musicland To Buy Record World Giant Chain Boosts Northeast Presence

■ BY DON JEFFREY

NEW YORK—Musicland Stores Corp. has agreed to buy the financially strapped Record World chain of 80 retail music outlets from its owner, Chemical Banking Corp., after only a month of negotiations.

Some sources estimate that the chain, which operates mostly in the New York metropolitan area, is being bought for about \$35 million, which includes real estate and inventory.

Musicland and Chemical Bank would not comment on the details of the acquisition, which is in the letter-of-intent stage. But the deal is expected to close in about two months.

The sale of Port Washington, N.Y.-based Record World has been anticipated since Chemical Bank took over its ownership in August, but it was not expected to happen so soon. The suitors were said to include Musicland, Trans World Music Corp., and W.H. Smith. But Smith, which was in-

terested in buying only certain Record World stores, dropped out of the talks after the bank indicated it wanted to sell the whole chain.

In 1989, Chemical Bank financed the leveraged buyout of Record World by its management and the investment firm General Atlantic Partners, supplying the latter with \$32 million. The bank recently assumed control of the chain because certain lending covenants of the agreement had been violated.

David Bloom, president and chief executive of Record World, says, "Chemical Bank is just not in the business of owning retail. It was never their intention to be a long-term holder."

The purchase of Record World will strengthen Musicland's presence in the Northeast and especially in the New York area, where it now has "in the neighborhood of 60 stores," according to a Musicland executive. Sources estimate that from 12 to 25 of the 80 Record World stores will overlap with Musicland's Sam Goody or Musicland outlets.

The acquisition will give Minneapolis-based Musicland a total of 885 music stores nationwide, plus 211 Suncoast home video outlets. None of the parties are commenting on how many Record World units might be closed or whether their names would change to Sam Goody or Musicland.

Although some sources place a \$35 million price tag on the deal, that figure does not include liabilities. The six major record companies are said *(Continued on page 88)*

## Navarre Management Buys Firm Back From Lieberman

■ BY PAUL VERNA and EARL PAIGE

NEWPORT BEACH, Calif.—The management of Navarre Corp., a Minneapolis-based independent distributor and one-stop, has reacquired the company from Lieberman, the former rack subsidiary of LIVE Entertainment Inc.

LIVE's announcement of the sale by Lieberman came Oct. 4, the day independent distributors convened here for the National Assn. of Recording Merchandisers' Wholesalers Conference.

Navarre chairman and CEO Eric Paulson told Billboard he was delighted to take the company pri-

vate again. "A group of investors led by myself and Chuck Cheney, our chief financial officer, reacquired it and took it back independent. We couldn't be happier," he said.

Lieberman acquired Navarre in early January 1990, at which time the rack was owned by LIVE. (Since then, Lieberman has been sold to the Handleman Co.) Following the acquisition, Paulson moved over to Lieberman to act as the rackjobber's chief operating officer. The marriage never worked, however. Navarre sued LIVE and Lieberman in late 1990, charging they had breached "an *(Continued on page 83)*

## Degree Of Vid Presence At NARM Spurs Debate Bonk Says Confab's Structure Has Not Been Altered

■ BY JIM McCULLAUGH and EARL PAIGE

NEWPORT BEACH, Calif.—How much presence the major home video suppliers will have at the 1992 National Assn. of Recording Merchandisers' convention,



March 13-16 in New Orleans, fueled intense, behind-the-scenes discussions here at the sixth annual NARM Wholesalers Conference.

While the studios will apparently have a more formalized presence in New Orleans than at some past NARM conventions, some members of the record community feel home video's continued encroachment has a distracting effect on NARM's major convention emphasis—music.

The likelihood of home video's higher profile was a logical though sensitive topic during NARM's Oct. 4-9 event at the Hyatt Newporter here, since the gathering drew more major home-video executives than ever before.

Moreover, several Hollywood executives made a special trip to Westfields, Va., Sept. 23 for a huddle with leading record retail executives during NARM's Retailers Conference there.

Traditionally, record labels have hosted formal product presentations and meal functions during the NARM convention, while video sup-

pliers have attended with a low-key hotel suite presence. But several relatively new factors have fueled speculation about the likelihood of a larger Hollywood presence at NARM in the future.

Among these factors are the continued growth of sell-through in record/tape/combo chains as well as through NARM's wholesale ranks; the recent split between NARM and the Video Software Dealers Assn.,

which was initiated by the NARM board at this conference a year ago; and the apparent advantage enjoyed by the likes of MCA/Universal Home Video and Warner Home Video, some of whose product is showcased in the Uni Distribution and WEA NARM presentations, respectively.

Studios like Disney, Paramount, LIVE Home Video, and others not linked to record distribution entities *(Continued on page 89)*

## Repriced 'Ghost' Flies Thru Window With 2.3-Mil Order

This story was prepared by Paul Sweeting and Ken Terry in New York and Jim McCullaugh in Newport Beach, Calif.

NEW YORK—Paramount Home Video has shipped 2.3 million copies of the repriced "Ghost," making it the biggest-shipping repriced title in the industry to date. Paramount rereleased the title Sept. 25, marked down from \$99.95 to \$19.95 suggested list.

"Ghost's" spirited sales surpassed the long-reigning champion "Dirty Dancing," also starring Patrick Swayze, which reportedly shipped over 1.5 million units for Vestron during its sell-through run.

It was also comfortably ahead of the first "Terminator," which distributors say has shipped close to 1 million units at \$14.95 for Hemdale Home Video since the blockbuster sequel, "Terminator 2: Judgment Day," broke theatrically.

"Ghost" had earlier set a record for the biggest-shipping rental title in March, when 642,000 copies were sold to dealers (Billboard, March 30). That record has since been surpassed by Orion's "Dances With Wolves."

The huge shipment of repriced "Ghosts" is particularly noteworthy in that the "window" between its rental release and its repriced *(Continued on page 89)*

# Room On Rack For Smaller Operators

## Opportunities Arise From Handleman Growth

BY PAUL VERNA  
and EARL PAIGE

NEWPORT BEACH, Calif.—Rack-jobbers gathered at the National Assn. of Recording Merchandisers' Wholesalers Conference here said the recent acquisition by the Handleman Co. of Lieberman Enterprises has opened up a world of opportunity for smaller operators.



Although many of these smaller players say it is still too early to survey the playing field, they speak of a wealth of new accounts to explore.

H. Michael Walker, president of Gemini Distributing of Norcross, Ga., and chairman of the indie distributor

portion of the conference, commented on the new rack universe: "Being in this business for 26 years, the first thing that I thought when Handleman bought out Lieberman was, 'Hmm, that means they're the big guy and they can tell all the little [accounts] that they don't want them, so if somebody else started opening up rackjobbing [operations] and [hitting] all those little people, we'd probably start getting rackjobbers all over the place again.'"

Walker added, "All it does is open up business for the rest of the world to get into. That's why I got into racking about a year ago."

Others agreed with Walker's assessment, though they were cautious to point out that it is a little too early to fully gauge the situation. For instance, Paul Pasquarelli of Rank Video Services America, a major rack based in Pittsburgh, said the fourth quarter is no time to make sudden moves. "It's too early to tell," he noted. "Spring of '92 is when things will start to shake out."

Similarly, Don Weiss, head of Arrow Distributing of Solon, Ohio, said, "We hope this will open up new avenues; we'll know in the next 90 days. I think every regional rackjobber in the country has been to every one of the ex-Lieberman accounts over the past 45 days."

Observers here speculated that many of the former Lieberman accounts have already been parceled out among certain players. However, no rack sources were prepared to reveal their specific accounts.

### KEEPING THEM HONEST

According to Sylvan Gross, president of Syosset, N.Y.-based Serv-Rite, one reason many in the industry believe the Handleman/Lieberman alliance will strengthen competing racks is that "there are a lot of accounts that do not want to be serviced by just one company; they will deal with at least two to keep everybody honest."

Handleman president and CEO Stephen Strome agrees. "I think the market is going to change," he told Billboard. "You're going to see some smaller racks emerge, because one source isn't going to be acceptable; I don't believe that that's possible in

(Continued on page 89)

## Sony Acts Score In Sept. To Tune Of \$100 Million

NEW YORK—A broad range of Sony Music artists made a hefty contribution in September to what is expected to be the company's best sales year in history.

The surge in September, which filled the domestic company's monthly coffers with more than \$100 million for the first time, was 25% better than the previous monthly leader, September of last year, according to Tommy Mottola, president of Sony Music.

Mottola also says the first six months of 1991 showed an 8% increase in sales over the same period last year, which during the calendar year marked the company's biggest year to date.

According to a spokesman, the label is projecting a fourth quarter that will surpass the similar period in 1990.

What pleases the label further in its showing so far this year is the broad spectrum of product acceptance—including releases from the classical and video divisions—rather than one or two super sellers.

Both Mottola and Paul Smith, president of Sony Music Distribution, put Sony Music's performance this year in the context of a flat year for the music industry as a whole. "To post this kind of performance in this economic climate is a tremendous accomplishment," says Smith.

The current crop of top sellers includes recent new releases from Mariah Carey, Harry Connick Jr., Ozzy Osbourne, Public Enemy, Neil Diamond, and Barbra Streisand, just out with a four-CD retrospective, "Just For The Record."

Sony Music Manufacturing Operations also had a record month in September, reports Jim Frische, senior VP of manufacturing. The combined CD and cassette output in three facilities in the U.S. was more than 22 million units, a 20% increase over last September.

IRV LIGHTMAN

## Bill To Label 'Altered' Vids Faces Industry Opposition

BY BILL HOLLAND

WASHINGTON, D.C.—There's no congressional hearing date set yet on a bill to require labeling on videocassettes that are edited or altered, but the office of Rep. Robert Mrazek, D-N.Y., says the bill sponsor has "no intention of dropping this issue, even if it takes five years to get it passed."

The battle lines on the controversial legislation were drawn when the 1988 Film Preservation Act was passed, and the behind-the-scenes lobbying has intensified since the introduction of H.R. 3051 in July.

The opposition includes all of the most powerful movie, video, broadcast, and music industry trade groups. Labeling adherents are the politically less-powerful "creative community" guilds.

The bill would require all videocassettes that are altered from the theatrical version to carry a label (both on the package and at the beginning of the movie) stating, "This film is not the version originally released."

The labeling would also contain the objections of the film's director, screenwriter, and cinematographer, and describe how the film has been altered. Among the processes often used to bring feature films into the time-and-space constraints of the TV screen are editing, panning, scanning, colorizing, time-compressing, and expanding.

Insiders say Congress is not eager to referee another fight between Hollywood creators and merchandisers, although staffers say it is only because of the press of more "significant" issues.

(Continued on page 88)

## Mercury Puts 'Ugly Kid' Act In RED For That 'Indie' Feel

BY DEBORAH RUSSELL

LOS ANGELES—Mercury Records is tapping into the independent network this month by taking the debut release by metal act Ugly Kid Joe to New York's Relativity Entertainment Distributors.

The newly dubbed Relativity distribution unit—also known as RED—is the former Important Record Distributors. RED is half-owned by Sony Distribution and is the leading independent distributor. The web is known for its success breaking such acts as Joe Satriani, 24-7 Spyz, Megadeth, and Anthrax.

"We wanted to give Ugly Kid Joe a street vibe, an indie feel," says Mercury's senior VP of sales Jeff Brody. RED is exclusively distributing Ugly

Kid Joe's "As Ugly As They Wanna Be," a five-track EP on the Star Dog imprint that was released Oct. 8; Mercury will handle all marketing and promotion. Mercury already has tried to cop the indie feel, releasing photocopied band biographies and black-and-white DigiPak promo CDs to radio and retail.

"RED is tied into the mom-and-pop and alternative metal stores that break this type of record," Brody says. "They're progressive, independent-thinking people."

Mercury hopes to cash in on the street hype generated by RED and the Ugly Kid Joe EP when it releases a full-length Mercury album via the PolyGram Distribution Group in 1992. RED will retain exclusive distribution.

(Continued on page 89)



**Charting New Ground.** The National Assn. of Recording Merchandisers presents Billboard and SoundScan with the Mickey Granberg Award at NARM's Wholesalers Conference, held Oct. 5 in Newport Beach, Calif. The award, which recognizes outstanding contributions made to independent music, was presented in recognition of SoundScan's new point-of-sale system, which is used in compiling several of Billboard's charts and gives the industry a more accurate picture of retail music sales. Shown, from left, are Mickey Granberg, NARM director of public affairs and government relations; Geoff Mayfield, Billboard's associate director of retail research; Billboard reporter Deborah Russell; and Mike Shalett, SoundScan chief operating officer.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Epic Records in New York appoints David Massey VP of A&R and Marc Reiter director of marketing. They were, respectively, a London-based artist manager and product manager at Epic.

Scotti Bros. Records in Los Angeles appoints Kim Travis VP of promotion and Steve Lake senior director of national promotion. They were, respectively, head of his own consulting firm, and national promotion director at Scotti Bros.

Demmette Guidry is promoted to national director of black music album promotion, West Coast, at Columbia Records in Los Angeles. He was local promotion manager, black music and jazz promotion, West Coast.



MASSEY



REITER



TRAVIS



LAKE

Ann Brubaker is named director of international marketing for Atlantic Records in New York. She was international marketing manager for Warner Home Video.

Boo Frazier is promoted to national urban retail sales director for A&M Records in New York. He was national director of field operations, urban.

Sheila Coates is promoted to director of product and artist development for R&B at Virgin Records in Los Angeles. She was R&B product manager.

Edwin Stonefelt is named chief financial officer of Higher Octave Music



BRUBAKER



FRAZIER



COATES



SHORE

in Los Angeles. He was executive VP of County Bank in Santa Barbara.

Bill Kennedy is promoted to director of national accounts for Hollywood Records in Los Angeles. He was Midwest regional sales manager.

RCA Records in New York names Michelle Taylor director of national jazz promotion, Barrie Conway director of business affairs administration, and Derek Graham Northeast regional sales director. They were, respectively, manager of jazz promotion at PolyGram, VP of publishing at Zomba Corp. in England, and national sales director for I.R.S.

Graham Hatch is appointed director of national alternative promotion at Arista Records in New York. He was national alternative promotion manager at Atlantic.

Rachel Felder is named East Coast A&R representative for Morgan Creek Records in New York. She was New York managing editor of Alternative Press and New York bureau chief of Music Business International.

**DISTRIBUTION.** Candy Masengale is appointed director of mainstream marketing at BMG Distribution in New York. She was regional marketing director for Arista in Atlanta.

**RELATED FIELDS.** Marc Shore is named president of Shorewood Packaging Corp. in New York. He retains his title of vice chairman of the board of directors.

The Rascoff/Zysblat Organization appoints Timm Woolley business manager in New York and Dwayne Taylor business manager in Los Angeles. They were, respectively, an independent tour financial controller, and a tour manager/tour financial controller for BCL/CPI Group in Toronto.

**AFTER SELLING  
15 MILLION  
ALBUMS  
WORLDWIDE...  
AND OVER  
800,000  
HOME VIDEOS...  
AFTER SPENDING  
MORE TIME  
AT #1  
THAN ANY  
NON-SOUNDTRACK  
ARTIST  
IN THE PAST  
15 YEARS...**

[\* 29 weeks Black Album Chart \* 22 weeks Pop Album Chart]

**AFTER  
HAVING THE  
FIRST RAP ALBUM  
TO PRODUCE  
3 TOP 10  
POP SINGLES...  
AFTER BECOMING  
INTERNATIONAL ARTIST  
OF THE YEAR  
BY GOING  
MULTI-PLATINUM  
IN EIGHT COUNTRIES  
AND PLATINUM  
IN SEVEN...  
AND AFTER  
WINNING:**

**5 American Music Awards  
3 Grammy Awards  
3 Soul Train Awards  
2 MTV Video Awards  
Brit and Juno Awards for  
Best International Artist  
An Image Award  
And The People's Choice  
Award for Entertainer  
Of The Year...**

**DON'T YOU  
THINK HE'D  
CALL IT QUILTS?**

**NOPE.**

# Slowly, Firehouse Fans Sales Flames Epic Act Climbs Ladder To Platinum Level

■ BY CHRIS MORRIS

LOS ANGELES—Epic's Firehouse is the latest new act to join the list of slow-building hard rock bands that have scored platinum sales with a long-term label game plan.

Like such other recent examples as A&M's Extreme, Chrysalis' Slaughter, and Def American's Black Crowes, the North Carolina-based band took more than a year to rack up sales of 1 million units. Firehouse's self-titled debut album first came to a boil at retail, then moved on to album rock and top 40 success, bol-

stered by video play and tour support.

While Firehouse's album has never climbed higher than No. 21 on The Billboard 200 Top Albums chart, the band attained a top 15 hit on the Hot 100 Singles chart with "Don't Treat Me Bad"; that song's successor, "Love Of A Lifetime," hit No. 5 on the Hot 100.

Epic executives acknowledge that labels face a protracted battle to break new hard rock entries.

Pointing to several other long-term projects that paid off—Living Colour, Alice In Chains, and Slaughter—

sales VP Pete Anderson says, "With a lot of brand-new baby acts, it's going to take a long time. You can't lose those records, once you see the potential."

Initial resistance in some quarters of radio makes the terrain even rockier, says senior VP of promotion Polly Anthony: "To a certain extent, rock'n'roll and mainstream radio is a square peg and a round hole. Certain labels will grind, certain labels will give up and go home. We grind."

"Firehouse" shipped just 17,000 units upon its release on Sept. 7, 1990. Anderson says the album was sent out early to branch sales managers to get them involved in the project. Retail programs were built around consumer discount incentives and heavy in-store play.

Initially, Anderson says, "There were pockets where people would  
(Continued on page 83)



**"So Good" Signing.** Executives of EMI Records USA announce the signing of Brenda Russell. Russell's career began with the hit "So Good So Right" from her self-titled debut. In addition to appearing on her own albums, her songs have been recorded by such artists as Luther Vandross, Roberta Flack, Donna Summer, and Earth, Wind & Fire. Shown, from left, are senior VP of A&R/staff producer Ron Fair; senior VP of promotion Jack Satter; executive VP/GM Ron Urban; senior VP of marketing Jim Cawley; Russell; VP of business affairs Tim Mandelbaum; president/CEO Sal Licata; Russell's manager Dennis Turner; and VP of urban promotion Glynice Coleman.

## NewSouth Showcase Brings Major-League Scouts To Atlanta

■ BY THOM DUFFY

ATLANTA—The South is indeed rising again, in the view of major record labels whose A&R scouts flocked here Oct. 2-6 for the third annual NewSouth Music Showcase.

Observers say the platinum-plus success of the Indigo Girls and the Black Crowes, the long-term triumph of R.E.M., and the flurry of recent label attention to other regional bands account for this city's re-emergence as a talent hub of the Southeast.

The NewSouth showcase, while more modest in scale than its older counterpart, the South By Southwest

Music & Media Conference held in Austin, Texas, enjoyed its most successful year yet with more than 800 attendees and nearly 200 acts showcasing for A&R execs, attorneys, managers, press, and fans. (See the Beat, page 29).

The three nights of showcases at 16 city venues were preceded by the first NewSouth Awards Show, where regional artists on independent labels, such as Sky Records' act Insane Jane, shared a bill with new major-label signees, such as Chrysalis act Follow For Now and Motown's Basic Black, and now-established stars of  
(Continued on page 75)

## Sponsorship Safeguards Explored At BPI Conference

■ BY EDWARD MORRIS

NASHVILLE—While sponsorship deals are increasingly difficult to come by, they can still offer great benefits to both parties if they are approached with care and precision. This was the essential theme of BPI's Sponsorship & Event Marketing Strategies seminar, held Sept. 29-Oct. 1 at the Stouffer Hotel here.

About 160 registrants listened to a series of panel discussions and case histories offered by experts from both sides of the sponsorship fence.

"A sponsorship is nothing more than a marketing partnership," sum-

marized Steve Baker, president and CEO of Steve Baker & Assocs. and a former executive for the Walt Disney Co. Now specializing in finding sponsors for venues, Baker said his job is to "find all the things that are sponsorable" at a location, take these facts to potential sponsors, and then set a fair price for the linkup. But he added that it has become more difficult to find corporations that will pay a venue or event just to get their logo exposed.

Jackie Ford, director of sales and special services at Nashville's Starwood Amphitheatre, said she had to  
(Continued on page 79)

## MIDEM To Bow Awards Show Honors Music's Role In Visual Media

■ BY MELINDA NEWMAN

NEW YORK—The inaugural International Visual Music Awards will be held at MIDEM '92 in January in Cannes.

The awards, a co-venture between the MIDEM organization and French rights society SACEM, will honor musical use in four different categories, including film and television programming, during a Jan. 21 ceremony.

"The awards are a direct response to the increasingly important relationship between the music/record and video/film/TV in-

dustries," says MIDEM CEO Xavier Roy.

The first category, Cinematographic Works, will honor theatrical releases that are themed around a musical act such as "The Doors" or "Truth Or Dare."

In the category of TV Programming, separate awards will be given for recurring programs, such as "Top Of The Pops" or "Friday Night Videos"; documentaries on certain artists; and one-off specialty programs that are not live concerts. Awards will be given for both pop and classical areas in each field.  
(Continued on page 83)

## Awards Reward: Country Gets CMA Boost; Public Enemy 'Strikes' Billboard 200 At No. 4

COUNTRY ARTISTS account for a majority of the bulleted albums on The Billboard 200 Top Albums chart. This upsurge for country comes on the heels of the 25th annual Country Music Assn. Awards show, which finished as the third-highest-rated TV program of the week.

Garth Brooks, who won three key awards on the CMA show, rebounds to No. 1 with his latest album, "Ropin' The Wind." In addition, his last album, "No Fences," which has already sold more than 4 million copies, jumps from No. 15 to No. 10. And his eponymous 1989 debut vaults from No. 49 to No. 33.

Numerous other country artists register gains in the wake of the CMA Awards. Reba McEntire, who hosted the two-hour telecast, enters The Billboard 200 at No. 25 with her latest, "For My Broken Heart." Travis Tritt, who won the Horizon Award, jumps to No. 22 with "It's All About To Change." And Vince Gill, who upset Brooks' bandwagon by winning best male vocalist and best song, vaults from No. 156 to No. 61 with "Pocket Full Of Gold" and re-enters the chart at No. 87 with "When I Call Your Name."

At the same time that country music is growing in popularity, rap and metal are continuing to gain ground. Indeed, one reason for country's expanding audience seems to be a reaction on the part of some disaffected pop fans to the increasing dominance of rap and metal. This week, fully half of the top 10 albums on The Billboard 200 are by rap and metal bands.

Motley Crue's greatest-hits set, "Decade Of Decade," debuts at No. 2. It's the band's third consecutive album to reach the top two, following "Girls, Girls, Girls" and "Dr. Feelgood."

Public Enemy's "Apocalypse 91 . . . The Enemy Strikes Black" enters the chart at No. 4, instantly becoming the group's highest-charting album to date. The group's last album, "Fear Of A Black Planet," peaked at No. 10 in June 1990.

Guns N' Roses' "Use Your Illusion II" and "Use Your Illusion I," which held the top two spots the past two weeks, fall to Nos. 3 and 6, respectively. And "Metallica," which held the top spot for four weeks in August and September, dips to No. 8.

Mainstream pop and R&B acts hold down the three remaining spots in the top 10. Prince debuts at No. 5 with "Diamonds & Pearls"; it's his first non-soundtrack album to reach the top five since "Parade" in 1986. Mar-

iah Carey dips to No. 7 with "Emotions" after reaching No. 4 the past two weeks. And Bryan Adams' "Waking Up The Neighbours" dips to No. 9 after debuting last week at No. 6.

A FEW ALBUMS surprised us by falling backward in their second week on The Billboard 200.

The Cult's "Ceremony" dips to No. 36 after debuting at No. 25. The band's prior album, "Sonic Temple," logged six weeks at No. 10 in 1989.

Barbra Streisand's lavish, four-CD boxed set, "Just For The Record . . ." drops to No. 63 after debuting at No. 38. The set's hefty price tag, in the midst of a lingering recession, appears to be having an effect. If the economy can bedevil even a "can't miss" title like this, it's worse than we thought.

Heart's "Rock The House Live!" drops to No. 143 after debuting at No. 107. Heart's last three albums all reached the top three.

FAST FACTS: We all know that female artists are hot. But we bet you didn't know that four of this week's top 10 singles on the Hot 100 were co-produced by women. Mariah Carey, Bonnie Raitt, and Martika all co-produced their latest hits; Linda Ronstadt co-produced Aaron Neville's "Everybody Plays The Fool."

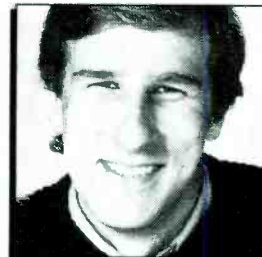
The surest sign of A&M Records' recovery is that its chart-topping artists are earning multiple hits. Amy Grant, Extreme, and now Bryan Adams have all followed up No. 1 singles this year with top 10 hits.

Karyn White lands her third No. 1 R&B hit with "Romantic." Jimmy Jam & Terry Lewis produced and co-wrote the smash, which also jumps to No. 3 on the Hot 100. L.A. Reid & Babyface did the honors on White's previous R&B chart-toppers, "The Way You Love Me" and "Superwoman."

Maxi Priest is featured on two hot singles. He teams with Roberta Flack on "Set The Night To Music," which jumps to No. 24 on the Hot 100, and is featured with Shabba Ranks on "Housecall," which jumps to No. 12 on the Hot R&B Singles chart. To which we can only add: Shabba Ranks, but so does Roberta.

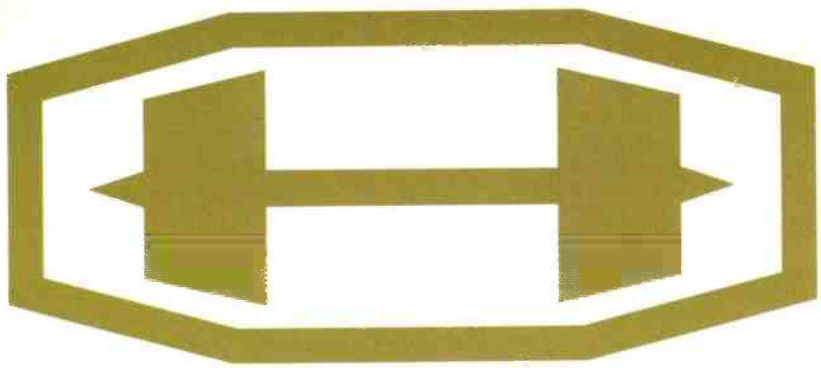
WE GET LETTERS: William Simpson of Los Angeles notes that "When A Man Loves A Woman" has now appeared on the Hot 100 four times—twice per gender. Esther Phillips and Bette Midler sang it from a female perspective; the male angle has been covered by Percy Sledge and now Michael Bolton.

**CHART  
BEAT**



by Paul Grein





**HAMMER**

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## Regional Awards Shows Spread To L.A., Chicago

■ BY CRAIG ROSEN

LOS ANGELES—The organizers of the annual New York Music Awards, which will be presented Nov. 1 at the Beacon Theatre, are planning similar regional awards ceremonies here and in Chicago.

According to Robbie Woliver, co-director of the National Music Awards—the organization behind the regional awards shows—the Los Angeles Music Awards will be held in February, probably before the Grammys, while the Chicago ceremony will bow in June, coinciding with the annual “Taste Of Chicago” festival.

The events will be held in theaters that seat between 2,500 and 3,000; a portion of the seats  
(Continued on page 87)

# Juke Biz Finds New Life Via New Technology, Markets

■ BY DEBORAH RUSSELL

LOS ANGELES—Jukebox manufacturers and operators are reaching for dramatic growth in the '90s, as leading firms explore new markets and exploit new technologies.

Attendees at the recent Amusement & Music Operators Assn. exposition in Las Vegas were decidedly upbeat about the future, noting that the jukebox “slump” bottomed out in the mid-'80s and now appears to be over. AMOA statistics indicate that up to 20,000 new CD jukeboxes appeared in the marketplace last year, with CD jukeboxes accounting for more than 50,000 of the estimated 250,000 total jukeboxes operated in the U.S.

“The jukebox market was stagnant during the past decade,” says Randy Chilton, owner of Wichita, Kan.-based Chilton Vending Co. and chairman of the AMOA jukebox-promotion committee. “But these things go in cycles. Our jukebox revenue is up significantly from last year.”

Chilton estimates the average CD jukebox costs the operator \$5,000, compared with \$3,000 for the average

45 rpm model. The CD jukebox generally takes up to 100 discs, at an average cost to the operator of \$12-\$15 per full-length CD, he says. Thus, the typical operator rotates only about two or three CDs per machine per month. With the 45 rpm records, which cost only \$1.35 each, the operator can afford to rotate closer to 12 new records per month.

“Generally, an operator spends about 10% of the net income per machine on product costs,” he says. “With CD, it’s risen to about 15%.”

Yet, despite the increased cost to operate the CD jukebox, Chilton

says, location owners who replace 45 rpm models with CD jukeboxes find the new machines generate about twice the gross income of their predecessors. The average CD box costs 50 cents per play and offers three plays per dollar; the 45 rpm model yields 25 cents per play and five plays per dollar.

Software management, Chilton says, is the CD jukebox operator’s greatest concern, and computer programs are being developed to assist in the buying and management of CDs. The album-oriented CD jukebox focuses on artists rather than sin-

gles, he says, “and if you make a mistake in buying CDs, it winds up costing you much more than in the past.”

As operators learn to adjust to the new marketplace, the nation’s manufacturers are working to expand that marketplace. Burger joints and fast-food chains are key targets.

Long Beach, Calif.-based Pioneer Laser Entertainment Inc. is rolling out CD jukeboxes into about 250 corporate-owned Burger King restaurants in Chicago, Detroit, Minneapolis, Indiana, and Omaha.

The manufacturer recently con-  
(Continued on page 83)

## K-tel Operating Profit Up Despite Slippage In Sales

■ BY DON JEFFREY

NEW YORK—K-tel International Inc., the marketer of compilation albums through direct mail, reports a large jump in operating profit in the past fiscal year, although sales and net profit were down.

Sales for the 12 months that ended June 30 dropped 17% to \$35.2 million from \$42.6 million the year before.

Paul Altman, chief financial officer, says sales fell because the company discontinued distribution services and TV-promoted retail music interests in the U.K. and sold all its businesses in Australia.

But operating profits (before taxes and special items) rose 261% to \$1.22

million from \$338,000 last year. Net profit, however, declined 17.7% to \$558,000 from \$678,000 in the year-earlier period because of higher taxes.

For the fourth quarter, the Plymouth, Minn.-based company reports net income of \$329,000 on \$7.21 million in sales, compared with a net loss of \$69,000 on \$8.4 million in sales in the same period last year. Operating income was \$378,000; the year before, there was a loss of \$759,000.

Altman says K-tel’s domestic operations were strong in the past fiscal year. On its K-tel compilation music label, the biggest hits continued to be the “Hooked On . . .” series. The  
(Continued on page 83)

## Commtron Sales Flat For Year Vid Distributor’s Profits, Revenues Wane

NEW YORK—Commtron Corp. reports that sales from distributing home video in the recently completed fiscal year were flat compared with those of last year. Revenues from rental product rose 6%, but sales of sell-through titles dropped 25%.

For the 12 months ended Aug. 31, Commtron’s overall home video revenues inched up to \$452.9 million from \$451.9 million the year before. In the fourth quarter, however, the year-to-year results were better: a 22.7% in-

crease in home video revenues to \$119.9 million from \$97.7 million.

Overall, the Des Moines, Iowa-based distributor of home video and consumer electronics reports that net profit slid 16.5% in the year to \$7.68 million as total revenues fell 4.76% to \$531.5 million. In the fourth quarter, net income decreased 27.2% to \$1.43 million on a 14.3% rise in revenues to \$137.9 million.

The principal reasons profits fell in the fourth quarter, despite the strong increase in revenues, according to the company, are lower gross margins on video because of “competitive industry conditions” and higher operating expenses “partly due to the opening of the company’s 19th facility in Baltimore.”

Total costs rose 15.5% in the fourth quarter to \$135.5 million. For the whole year, though, costs declined 44.5% to \$518.8 million.

Commtron’s stock closed at \$5.50 a share in American Stock Exchange trading at press time, near its 52-week low of \$5.125. DON JEFFREY

## MAD ABOUT YOU: STING’S BIRTHDAY BASH

LOS ANGELES—A&M Records’ Herb Alpert, Jerry Moss, and Al Cafaro joined Sting’s soul mate Trudie Styler Oct. 2 in welcoming a select group of Sting’s closest friends (many of whom were flown in from various far-flung locales) to celebrate the start of his fourth decade on the planet. The unusually festive party unfolded on a spectacular set at A&M’s studios that was designed to resemble the waterfront of Sting’s Newcastle birthplace. Boyhood chums of the rocker enjoyed “stottie cake” sandwiches washed down with Newcastle Brown Ale as they swapped stories with celebrity guests as diverse as rockers Bob Dylan, Don Henley, and Jack-

son Browne; jazz great Herbie Hancock; Police band mate Andy Summers; painter David Hockney; hot rug-cutter Joni Mitchell; and actresses Rosanna Arquette, Patsy Kensit, and Nell Campbell, the last of whom jumped out of a cake to serenade the guest of honor. Highlights of the fete included A&M chairman Moss’ presentation of a 1971 Riva speedboat to Der Stingle, as well as a hilariously heartwarming homemade video by his five children as they jammed on the 1961 Elvis Presley hit from “Blue Hawaii,” “Rock-A-Hula Baby.” A visibly choked-up Sting told his assembled mates that they made him “feel like the luckiest man alive.”



Sting gets a birthday hug from girlfriend Trudie Styler, left, and Elizabeth Glaser, wife of actor Paul Michael Glaser and co-founder of the Pediatric AIDS Foundation. Sting had contributed a song to the foundation’s benefit album.

Above, Sting is serenaded by Nell Campbell, owner of New York nightclub Nell’s and one of the stars of “The Rocky Horror Pictures Show.” Campbell surprised Sting by popping out of a 6-foot-high birthday cake before starting her song.



Wishing Sting, center, a happy birthday, from left, are A&M vice chairman Herb Alpert; A&M chairman Jerry Moss; Styler; and A&M president/CEO Al Cafaro.



Singer/songwriter Joni Mitchell boogies all night at Sting’s birthday party.

## A Good Home For ‘Good Works’

NEW YORK—Effective this week, Billboard will run items dealing with charitable efforts in the home entertainment industry under the common heading of Good Works. This feature will appear on the Update page.



# Radio

## Urban PDs Are Staying 'With You' 7 Months Later, Terry Track Still Hot

■ BY SEAN ROSS

NEW YORK—It was one of the slowest starting records of the year, but now Tony Terry's "With You" refuses to fade at urban radio. Seven months after its release, "With You" is still a top 10 urban record, according to Broadcast Data Systems, and it has been top five within the last two weeks. That is higher than the No. 6 it reached on Billboard's Hot R&B Singles chart in June; it also means that "With You" has outlasted its follow-up, "That Kind Of Guy," which made it to only No. 38 urban last month.

"With You" is still in heavy rotation at major-market outlets like WBLN and WRKS New York, WYLD-FM and WQUE New Orleans, WJLB Detroit, WGCI-FM Chicago, KKBT Los Angeles, and WVEE Atlanta. Although sales and requests have slowed in some markets, PDs who do callout research see no sign of burn on the record. And some of the PDs who had moved "With You" from current to recurrent rotation may still move it back.

That "With You" is this strong when it is No. 87 on the R&B singles chart says a lot about the current disparity between reported and monitored airplay. "With You" is being reported by only one station this week, despite the fact that BDS shows it receiving five to nine plays a day at about 10 outlets. But the staying power of "With You" also reflects a number of other phenomena at play in urban radio, especially the increased conservatism of big-city urban stations and the format's ballad glut.

### BORN TO BE "WITH YOU"

The first single from Terry's eponymous second album, the up-tempo "Head Over Heels," was released last October. Epic VP of R&B promotion Trupiedo Crump says that song was chosen "because radio was telling us, 'The last thing we need is another ballad.'"

Things had not changed much in March when "With You" became a single. While there was no lack of up-tempo, nonrap material being offered, there were few such songs that tested or sold strongly, and few nonballads that appealed to both teens and adults, a situation that most say still exists. "It's a dark time in music history now when all we can find is ballads," says KMJQ Houston PD Ron Atkins. "Everything is either ballads or resampled hits."

Crump, and most of the PDs contacted for this story, agree that "With You" got caught in what Atkins calls "a logjam of ballads." Although it moved up the chart steadily, "With You" took several months to show major-market strength.

Crump remembers being told initially by PDs that "With You" was "just an OK record." After all, as a relatively subtle ballad, it was initially hard to distinguish "With You" from its male ballad competition. In May alone, that included chart hits

from Keith Washington, Phil Perry, Teddy Pendergrass, the Dells, Hi-Five, the O'Jays, Ralph Tresvant, Levert, Surface, and Will Downing.

"I thought it was a good ballad," says WUSL Philadelphia PD Dave Allen. "I just didn't think it was so different that it would have the unending popularity it ended up having. It took a long time to develop, but once it did, it developed big. And it doesn't seem to be burning."

Similarly, consultant Dean Landsman says "With You" broke slowly because "it just didn't scream of high sales... With consumer spending down, it was a tougher record to show great sales on."

But Landsman says, "About four or five weeks in, when it would have been time to get rid of ['With You'], it had too much going for it to be gotten rid of. It tested nicely and it's been a consistent telephone record." WHJX Jacksonville, Fla., PD Gary Young remembers that "With You" "just started selling after it had climbed everybody's chart."

### DOES CROSSOVER COUNT?

It was late June and early July when "With You" started kicking in as a major-market urban record. Not until September did it begin sporting double-digit adds at top 40. (In mid-

*(Continued on page 18)*



The New Boyz? MCA artist Heavy D., center, was a recent guest on Hitline USA and at WHTZ (Z100) New York. Pictured with Heavy D. are Z100 jock and Hitline USA host Elvis Duran, left, and Z100 assistant chief engineer Steve Pepe.

## '48 Hours' Sneak Preview; Oldies Passes Top 40

CBS WILL AIR the long-anticipated "48 Hours" episode on radio Wednesday (16). The episode, titled "Shock Waves," features behind-the-microphone glimpses of Larry King, Tom Joyner with Jack "The Rapper" Gibson, the WPLJ/WHTZ New York battle, and WYHY (Y107) Nashville's morning team.

The most talked about segment of "48 Hours" will probably be "Spin Control," which follows SBK's Monte Lipman as he works Jesus Jones' "Real Real Real" across the Southeast. Asked by a reporter why he described the song as a rock record at WXTB (98 Rock) Tampa, Fla., and as a dance record at WPOW (Power 96) Miami, Lipman says the game is to tell PDs "whatever they want to hear." SBK executive VP/GM Daniel Glass adds, "I give [Lipman] license to do anything within the legal bounds to get that song on a radio station, and that is a big spectrum."

Some other highlights: Z100 VP/programming Steve Kingston, asked if he would shake Scott Shannon's hand on the street, responds, "If it was on the street to Tampa, yes"; King, who admits to earning "well into the seven figures," tells a reporter he is still "Larry of the neighborhood" while getting a hand massage; WIBU Madison, Wis., GM Lee Harris prepares to switch from polka to satellite adult standards by instructing his staff to offer to sell the station to complaint callers... for \$475,000.

### OLDIES BIGGER THAN TOP 40

For the first time, there are now more oldies stations nationwide than there are commercial top 40 outlets. Annual figures from the Alexandria, Va.-based newsletter the M Street Journal show that top 40 has gone from the third most common format a year ago with 824 stations to fifth with 675. Top 40 now trails country (2,452-2,457), AC (2,135-2,088), religious (745-799 commercial stations, plus a 332-352 rise among noncommercial outlets), and oldies (659-704).

The biggest format gainers are album/classic/modern rock (419-529) and N/T (405-527). Total commercial stations have gone from 9,444 to 9,594 over the last year; noncommercial go from 1,636 to 1,726. The number of stations going dark went from 210 to 308 over the last year.

### WHFS STANDS ACCUSED

Former WHFS Washington, D.C., NSM Patti Ebert has filed a \$3 million wrongful dismissal suit against



by Sean Ross with Phyllis Stark & Rochelle Levy

the station and owner Duchossois Communications. Ebert, the wife of WHFS announcer Damian Einstein—known for his legal battles with the station—claims she was fired for complaining to station management that advertisers were being charged for unaired spots and that logs were being falsified. Ebert also claims WHFS DJs practiced plugola, overcharged political candidates, falsified EEO forms, and improperly conducted contests; Duchossois' lawyer "categorically" denies the complaint.

The Orlando Sentinel says the state attorney's office is looking into an incident involving TK Communications' WHTQ. Two TK employees, one of whom was really KXTN San Antonio, Texas, GM Steve Humphries, came to town to interview local salespeople under the guise of being potential clients. WHTQ GM Frank Tenore claims it was only a recruiting stunt; WHTQ's rivals say TK wanted proprietary information.

Then there's the bogus press release that somehow got sent out on the stationery of top 40 KHYI Dallas. Amid rumors about a format change, the bogus release said KHYI would become heavy metal "X-Rock 95" with such core artists as Napalm Death and Nuclear Assault. KHYI night jock Jojo Wright will go to KSOL San Francisco for afternoons, replacing Doug Lee.

### PROGRAMMING: WKSS LOVES JONES

Top 40 WEGX Philadelphia APD/MD Jay Beau Jones is the new PD at top 40/dance WKSS Hartford, Conn., replacing Jefferson Ward. Also, the American Comedy Network's Ed Kelly joins WKSS as morning co-host... Midday host Tori Turner is upped to PD at urban WIZF Cincinnati, replacing Todd Lewis... WZTA Miami, which dropped classic rock three weeks ago for a harder, more current-based approach, is classic rock again.

Former WGKL Charlotte, N.C., PD Tim Fox is the new PD at oldies KSMG San Antonio, Texas, replacing Kelly McCann... Ralph Cipolla, the PD of Metroplex's WUFY Buffalo, N.Y., until that station's LMA with rival WGRF, is the new PD at Metroplex's WFYV (Rock 105) Jacksonville, Fla., replacing Bryan Jeffries. GSM Mark Kanak is now officially GM.

N/T KFVB Los Angeles producer Scott Gorbitz is named ND, replacing executive editor Ken Beck... Easy listening KYBG-FM Denver is now simulcasting all-sports KYBG-AM. Also, WPNT-AM Chicago's long-awaited all-sports format will sign on this month as WSCR (The Score)... GM Ken Harris is out at AC WKJY Long Island, N.Y.

Classical WWCS Pittsburgh goes religious. PD Woody Cunningham exits... WLXG Lexington, Ky.'s Reggie Gay is now PD at religious WYZE Atlanta... KOSO Modesto, Calif., PD Max Miller becomes manager of program operations for par-

ent firm SpaceCom. VP John Kuehne is now executive VP/operations... Soft AC WWMY Greensboro, N.C., the LMA partner of rival WMAG (Magic 99.5), is now known as Magic Lite. WMAG night jock David Oakley joins for mornings.

At rock/AC KMMK Las Vegas, GM/mornings Tom Jeffries is out, replaced by Dax Tobin, son of owner George Tobin. John Anderson moves from middays to mornings... Easy KQSN Tucson, Ariz., becomes rock/AC KTZN under new station manager Joe Geoffrey from KRVV Monroe, La.

Country KSON San Diego APD Mike Brady is the new PD/p.m. driver at similarly formatted KSKS Fresno, Calif. Jim Nelly will stay on as APD/middays for now... Country WACO Waco, Texas, MD John Q. Morris adds PD stripes... Former WGH-FM Norfolk, Va., PD Mike Carta is the new PD at country KVET/KASE Austin, Texas, replacing Ken Jumper.

N/T WKBK-FM Keene, N.H., becomes Unistar oldies WXOD... Country WSKX Hinesville, Ga., is headed churban under new PD Stanton Jay... WZNS Florence, S.C., PD Bob Steele adds PD duties for sister WWTR Ocean City, Md., replacing Skip Isley... APD Rick Church is now PD at album KQDS Duluth, Minn.... Midday host Larry LeBlanc is now PD at classic rock WTGE Baton Rouge, La.; former PD Andy Holt is now APD at oldies KLUV Dallas.

AC WMXZ New Orleans PD Bruce Bond is now consulting AC WIMX Harrisburg, Pa.... Top 40 KTRS Casper, Wyo., PD Stan Icenogle is upped to OM; KSYZ Grand Island, Neb.'s Gary Marshall is named PD/MD... KQCL Faribault, Minn., overnigher Leigh Kelly is now PD/middays at top 40 KYEE Alamogordo, N.M. Former PD Christina Mars remains in mornings. Former midday jock Randy Foxx goes to weekends at KYIS

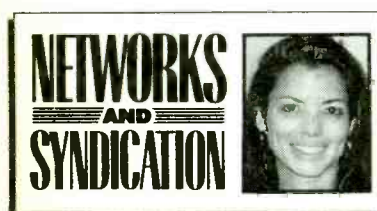
*(Continued on page 19)*

# Leeza Gibbons Entertains You With 2 New Radio Programs

LOS ANGELES—Leeza Gibbons is one busy woman. And she's getting even busier.

Gibbons has been with **Paramount Television's** syndicated "Entertainment Tonight" for eight years. She is seen on cable TV and heard on **Entertainment's** nationally syndicated "Countryline USA" call-in show. Annually, she co-hosts the **Miss Universe** and **Miss U.S.A.** pageants, plus a slew of parades.

Now she is hosting two new radio shows, both syndicated by the Culver City, Calif.-based **Entertainment (Billboard, Sept. 7)**. "The Leeza Gibbons Entertainment Report" is a twice-daily shortform that debuted Sept. 16. The weekly, one-hour series "Entertainment This Week With Leeza Gibbons" bows in November.



by Rochelle Levy

Both shows are produced in association with **Paramount**. Gibbons will tape the shows from her new home, once a studio under construction there is completed.

Although the shows grew out of "E.T.," each affiliate can choose whether or not to use the logo and theme music. Gibbons says the radio reports will be more than a rehash of the TV program. "There's so much information that we get that we can't use on the TV show," she says. "We could never use the fact that Mel Gibson began production for 'Lethal Weapon 3' with a pot belly, and a personal trainer was brought in. It doesn't need an interview with Mel, and the items on 'E.T.' are chosen partially because they're supported by personal interviews."

Currently in 186 markets, the shortform show includes two 60-second reports, which allows Gibbons to tailor material to stations' needs. "If we're doing an item on Joan Collins, and she's in a play opening in Denver, we can do a special item that's local for Denver," she says.

Gibbons, 34, is no stranger to radio. After graduating with a broadcast journalism degree from the Univ. of South Carolina (her homestate), she worked at local stations and did news segments for **National Public Radio's** "All Things Considered." "I listened to Barbra Streisand records to standardize my diction," she says with a slight trace of a Southern accent. "On some of my first news reports, I sounded like [the Beverly Hillbillies'] Jethro Bodean."

Although she moved into television early on, Gibbons still loves radio's spontaneity. "TV is so collaborative and intense. It takes so long to get a production on the air. [In radio], I like the fact that there's not a take two. You can't sweat the small stuff."

For the past year, Gibbons has hosted **Entertainment's** 90-minute monthly program "Countryline USA," featuring such country big-

gies as **Garth Brooks**, **Randy Travis**, and **Clint Black**. "It's kind of a nice solace to have an hour and a half of airtime," Gibbons says. "'E.T.' moves so quickly; the pace is frenetic. It's nice for me to kick back, really relax, and allow the mood to develop."

Gibbons is involved on the cable TV front as well. As the host of **Lifetime's** 30-minute morning show "Growing Up Together," she interviews experts about parenting, a subject that hits close to home for her and her daughter, **Alexandra**. Gibbons, her husband (actor **Steve Meadows**), and 2-year-old daughter recently moved into a new house and are preparing for a baby boy, due in February.

"Having a child challenges me to organize better, or otherwise I can't have the time I want to spend with my family," she says. "[Alexandra] thinks everybody's mommy works on TV, [so] I make sure she sees me cooking meals and going to the grocery store. She and I go twice a week to little classes. Way more than knowing the top of the pop charts, I would know 'Mother Goose's Favorite Nursery Rhymes.'"

But, despite her commitment to family life, Gibbons still gets a thrill out of never knowing what each work day will bring. "It's great not to get stuck in a routine every day, but it's also awful not to know where you're going to be. [At the last minute], you're not interviewing **Neil Diamond**, you're interviewing **Delta Burke**," she says. "But as much as I bitch and moan about it, it's probably what I like the best."

Further on, Gibbons says, "I want to develop TV movies and, somewhere down the line, features. I'll feel when it's right to move on." But that won't be any time soon, as long as her bosses at "E.T." continue to allow her to work on other projects.

Gibbons still expresses amazement at her good fortune. Although her original plan was to work for **National Geographic** ("I thought I would be producing documentaries in Kenya"), Gibbons ended up "doing 'Two On The Town' in New York, and it got canceled. I was flipping the dial, 'E.T.' was a new show, and I thought, 'Wow! Wouldn't this be fun,'" she remembers. "They didn't want me, but I flew myself out, armed with my audition tape."

"I never thought I would be in this [entertainment] aspect of the business," Gibbons says, laughing. "The first year someone called me for my Oscar predictions, I wondered, 'Why are you asking me?' I became an authority by default."

#### AROUND THE INDUSTRY

**MediaAmerica** will broadcast seven different concerts from the current **Tin Machine** tour live in seven major markets: **New York**, **Los Angeles**, **Chicago**, **Dallas**, **San Francisco**, **Washington, D.C.**, and **Boston**. Also, **MediaAmerica** is adding two new weekly programs to its lineup—**Supermixx** and **Countdown/Countdown**. The former is a dance program delivered by **Murray/Walsh Radio Programming Inc.**, while the latter, produced by **Too Lunar Pro-**

(Continued on page 34)

Billboard's **PD of the week**  
**Robert Scorpio**  
**KBXX Houston**



IN THE SPRING BOOK, it was **Chicago's** hard-rocking **WWBZ (The Blaze)** that showed how the right product could attract a lot of market attention with minimal outside promotion. This summer, **Cook-Inlet's** churban **KBXX (The Box) Houston** is the more-bang-for-less-bucks champion.

KBXX is up 3.6-4.8 12-plus in the newly released spring **Arbitron**, putting it within a few tenths of previously unshakable urban rival **KMJQ (Majic 102)**, which was down 7.0-5.1. In the spring **Birch**, **The Box** is No. 4, going 3.3-7.5 as **KMJQ** falls 7.1-5.5. Among Houston radio people, **KBXX** is largely credited with the recent decision by **KHYS**—which had never done better against **KMJQ** than a 3.6—to go urban/AC, and with the top 40-country switch by **KKBQ**.

The **Box** accomplished this with no TV, no billboards, and no cash giveaways. On-air giveaways were mostly limited to theme weekends and mostly centered on albums and concert tickets. Its other major promotion: an ad in one of the local black papers offering a free T-shirt to solicit names for its database.

KBXX, formerly **KFMK**, was launched April 2 by **GM Carl Hamilton** and **Jerry Clifton**, who also consults co-owned **WPGC Washington, D.C.**, and who had worked with **KHYS**. **WPGC APD Robert Scorpio** joined as PD about six weeks later.

KBXX's debut came just months after **KFMK** had gone from oldies to gold-based AC with a heavy '70s emphasis. If that change seems sudden, it's because even **Hamilton** admits that he hadn't been thinking about it that long. "We didn't spend a lot of time making a decision. The actual decision came maybe the weekend before we changed. We weren't moving anywhere in our in-house research," he says. **Hamilton** was also motivated by census estimates indicating that **Houston's** black and Hispanic population—currently 35% of the market—would rise to 60%.

Without a lot of outside marketing, **KBXX** has depended heavily on street promotions. The "Box Posse"—10-15 promotion interns—are on the street eight to 10 hours a day, and appear on the air twice an hour between 10 a.m. and 8 p.m.

They've also garnered a reputation for showing up at other stations' promotions, especially **KMJQ's** events. "We still do that once in a while," **Scorpio** allows. "But it was more in the first few months when we were trying to have an impact. Now that we're beating **Majic** on the streets, we don't have to do that as much."

Although it has since backed off slightly, **KBXX** got a lot of initial buzz both on the streets and in the industry by starting a lot of rap records, most notably "Mind Playing Tricks On Me" by the **Geto Boys** and **Grandmaster Slice's** "Thinking Of You."

During the day, **KBXX** has recently added two '70s

and early-'80s golds an hour and started dayparting most rap titles to after 2-3 p.m. in an effort to add more adults and pick up some of the top 40 listeners displaced by **KKBQ's** switch. At night, however, the formula is pretty simple: about 50% R&B ballads and 50% rap. Part of that, **Scorpio** says, is because there isn't much else that tests well with younger demos. Where a mainstream urban will throw in some up-tempo, nonrap material, say a "Runnin' Back To You" for balance, **KBXX** never played that song. It played "Romantic" for a few weeks, but dropped it when it didn't test. Only "Emotions" tests acceptably among up-tempo nonrap songs.

Here's **The Box** in middays: **Luther Vandross**, "I (Who Have Nothing)"; **After 7**, "Can't Stop"; **Tony Terry**, "Everlasting Love"; **Michael Jackson**, "Don't Stop 'Till You Get Enough"; **Prince**, "Insatiable"; **Color Me Badd**, "I Adore Mi Amor"; **Sister Sledge**, "We Are Family"; **Vandross**, "Don't Want To Be A Fool"; **Gerardo**, "Rico Suave"; **Grandmaster Slice**, "Thinking Of You"; **Earth, Wind & Fire**, "September"; and **P.M. Dawn**, "Set Adrift On Memory Bliss."

And here's nights: **Hi-Five**, "I Can't Wait Another Minute"; **Naughty By Nature**, "O.P.P."; **D.J. Jazzy Jeff & the Fresh Prince**, "Ring My Bell"; **Hi-C**, "I'm Not Your Puppet"; **B. Angie B.**, "So Much Love"; **Tracie Spencer**, "Tender Kisses"; **2 Live Crew**, "Pop That Coochie"; "Thinking Of You"; **Night & Day**, "Give Me A Chance"; **Convicts**, "This Is For The Convicts."

The **Box's** in-house research shows that about 44% of its audience came from **KMJQ**, 28% from **KHYS**, and about 21% from **93Q** and top 40 **KRBE**. For its part, **KMJQ** has tightened its music noticeably since **KBXX's** arrival. It has also backed off rap until nights, when, **Scorpio** says, "they rap harder than we do." **KMJQ** has been giving away \$102 in a money-song contest; now it's beginning a direct-mail "Free Money Sweepstakes."

**KBXX** does two countdowns a day, at 5 p.m. and 7:47. It also does a "top one at 1" with the most-requested song of the afternoon. When **KMJQ** does its late-night quiet storm program, **KBXX** does a mix show, "the Thunderstorm."

Currently, **KBXX's** main on-air thrust is behind a "Stop the Violence" campaign similar to the one **WPGC** and other **Clifton** clients ran last Thanksgiving. **KBXX**, which was one of the first **Clifton** stations to use the now-common "Stopless Music" slogan, is now using "Stop the Violence, Not the Music" on air. It has also circulated "peace treaty" petitions, in which listeners promise to become peacemakers, and is now sending the **Box Posse** to spot listeners' "Stop the Violence" signs for **Luther Vandross** tickets. In addition, it will sell T-shirts to raise money for a special **Stop The Violence** fund.

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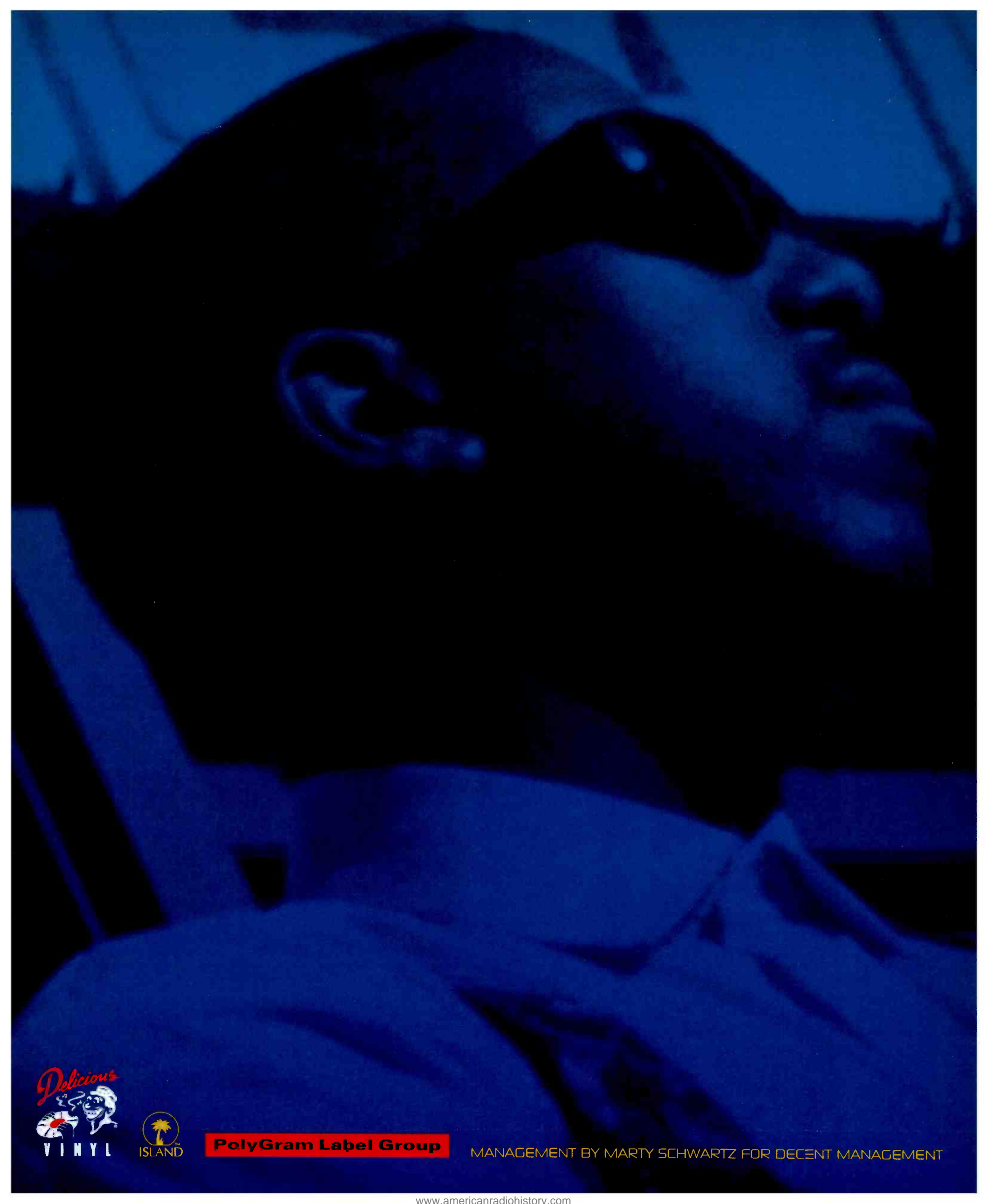
SUMMER '91 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1991, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table of radio stations and their Arbitron ratings for various cities including Washington, D.C., Dallas/Fort Worth, Houston, Atlanta, Seattle, St. Louis, Baltimore, Minneapolis/St. Paul, Kansas City, Milwaukee, Providence, Tampa, Phoenix, Sacramento, Cincinnati, Columbus, San Antonio, New Orleans, Indianapolis, and Hartford.

Table of radio stations and their Arbitron ratings for various cities including Sacramento, Cleveland, Denver, Portland, San Antonio, New Orleans, Indianapolis, Buffalo, N.Y., and Hartford, Conn.

Hits! in a Tokio advertisement for Pioneer 100 Hot One Hundred. Includes a Pioneer logo, the text 'Hits! in a Tokio', and a list of 100 songs with their respective artists and chart positions.



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# All-Sports Programming Steps Up To Bat In Smaller Markets

BY ROCHELLE LEVY

LOS ANGELES—With the rise of the all-sports format in large and medium markets, it was inevitable that small-market stations would get ideas. In the last two months, the all-sports format has popped up on several similarly formatted small-market outlets, including one FM. How those stations perform this fall will tell whether all-sports works in a less-fragmented market, or in one without major-league sports teams.

WSKR-FM, Atlantic City, N.J.'s first all-sports outlet, signed on Aug. 16. So far, coverage is limited to three sports: football, baseball, and NASCAR racing, but senior producer Otley Heulings says, "We're open for just about anything. We're testing the waters to see what people want. We'll do horse racing if people want to hear it."

PD Tom Williams and GM Jim Quinn both come from an extensive background in high school sports, but WSKR leans toward more national

than local coverage. Heulings says the two most popular shows have a national flavor. Those are former WIP Philadelphia announcer Joe Pellegrino's NFL interview show, which airs in p.m. drive, and the weekday morning show with Joe Masters. Masters, who works with Philadelphia Flyers trainer Pat Croce, discusses health and fitness.

However, there's no doubt WSKR is a local station, as evidenced by regular live broadcast remotes from local sports bars and hotels. Fridays and Saturdays are devoted to local high school and college football games, while NASCAR racing and NFL football air on Sundays.

WJOC (Joc Radio) Chattanooga, Tenn., debuted Aug. 28. GM Larry Ward, the voice of the Chattanooga Lookouts (a minor affiliate of the Cincinnati Reds), is clear on the station's priorities: "Our main emphasis is trying to be on local, then regional, then national," he says.

So far, WJOC has been airing four NFL games on Saturdays and three on Sundays. Fridays are reserved for local high school games. "The south is bananas about football," says APD Todd Agne, "but nobody recently has carried high school football. All of a sudden, we start carrying it, and we get a tremendous response."

College football is a big draw as well, and the station has contracts with both Auburn Univ. and the Univ. of Alabama. "It's not our region, but people have a major inter-

est," says Agne. "There may be more [Univ. of] Alabama fans here than there are [Univ. of] Tennessee [at Chattanooga fans]."

Similar to WSKR's Pellegrino show is WJOC's "Jay David Live," a two-hour feature that airs twice daily, in which PD Jay David Miller (NFL editor for Sport magazine) interviews sports celebrities. But the programming also ventures into less main-

*'We'll do horse racing if people want to hear it'*

stream areas. "Sports Card Report" focuses on sports memorabilia and trading cards; a boxing match featuring a local fighter is slated for Oct. 19; and bowling, tennis, and fishing coverage are all in the works.

"Just to say we do football, basketball, and baseball would be cutting off our nose to spite our face," says Ward. "Fishing fans are football fans; bowling fans are baseball fans. Whatever is going on in sports in my backyard we can cover."

All-sports is an expensive format but Ward thinks it is more than a limited-appeal niche format.

"When you talk about appeal to the masses, 75% of people will be interested in some aspect of sports during a week. We're going to try to appeal to ages 12 and up—male and female, white- and blue-collar. And we can sell hosiery or hoses, furniture or filet mignons."

WAJD Gainesville, Fla., which also went on the air at the end of August, is the least developed of the three new stations. Currently without a satellite dish, the station focuses mostly on local high school and college sports. PD Tom Collett hosts a morning show, during which he takes calls, gives score updates every 15 minutes, and talks about the Univ. of Florida Gators and the NFL.

On Friday afternoons, WAJD's Collett broadcasts live from a local sports establishment where he and two other reporters preview the Florida game being played the next day. But WAJD cannot run the actual play-by-play of any Gator games; rival WRUF—owned by the Univ. of Florida—has those rights.

For now, WAJD is simulcast with top 40 WYKS when no sports programs are being aired. WYKS PD Jeri Banta has been involved with the AM's all-sports format

since the beginning, and he says Gainesville is perfect for the format. "Being a small town and being in the south, there's a lot of potential for tying in with high school sports. It's like a religion in this part of the country," he says. "From both a listener and an advertiser perspective, I think there's a good base here. The key is if you can provide the right kind of coverage at the right time."

Collett says station management is working on acquiring rights to one major-league baseball team and one NFL football team. And Banta says there is a plethora of sports available in Gainesville, with successful teams in gymnastics, swimming, tennis, drag racing, and track events, as well as local football and baseball.

Meanwhile, it looks like Collett may actually have some competition. Although it does not have the rights to the Gators either, cross-town N/T outlet WGGG has modified its N/T format to sports-talk in the periods when it is not broadcasting Rush Limbaugh, Dr. Dean Edell, or Larry King. WGGG has just hired Orlando Magic play-by-play man David Steele, a former PBP man for the Gators, to do evening sports talk.

## FOR THE RECORD

The pullout quote used in the Sept. 28 issue, "The best use for Arbitrends is as tinder to start fires with," should have matched the actual quote in the adjoining article, which referred only to "trends," not Arbitrends.

## SEVEN MONTHS LATER, URBAN PDs ARE STAYING 'WITH YOU'

(Continued from page 12)

summer, there were weeks when "With You" was in the 0-3 add range.) Epic's pop staff, Crump says, heard many of the same complaints about a ballad glut as he had.

The slow crossover process also reflects how some top 40s do not watch the urban station in their own market for crossovers but instead watch churban outlets like WPGC Washington, D.C., and KMEI San Francisco; those stations came in on the record about the same time that the major-market urban outlets did.

Did the late crossover of "With You" help create the second wind at urban radio? Crump thinks so. "The nonbelievers, which were the major-market powerhouse stations, felt the impact of what pop radio was doing with 'With You' in their marketplace," he says. Similarly, Landsman and WHJX's Young think pop airplay could still give "With You" an extra six-eight weeks of activity.

But with the sharing between urban and top 40 radio being relatively low in many markets, some PDs say crossover airplay did not affect "With You" and does not impact them in general. "I don't pay attention to CHR," says KMJQ's Atkins. "I program for my audience. They're requesting it and it's researching well. So CHR has little or no effect," says WGCI PD James Alexander.

It is worth noting that Alexander has recently made a point of tightening WGCI's rotations to be more hit-oriented. In doing so, he joins a number of major-market urban outlets, among them WRKS, KKBT, and WVEE, that have become particularly conservative in recent years.

That works in the favor of a record like "With You," although it did not initially. So does an increased emphasis on callout research; a recent study of urban stations by WVEE owner

Summit Broadcasting shows that 80% of those surveyed use callout, something that often favors a ballad of this sort. Of the PDs who have moved "With You" from current to recurrent, several, like WCKU Lexington, Ky.'s Hozie Mack and KJMZ Dallas' Tom Casey, may still move it back up on the strength of its callout.

### THE CHART DISPARITY

But the new on-air conservatism has not, for many stations, been matched by slower reported playlists.

*'It took a long time to develop, but once it did, it developed big'*

Most urban charts began moving rapidly in the late '80s and did not slow down even when some stations that had initially stopped reporting due to label pressure to add and drop songs faster returned to the fold.

"With You" is not the only record with which BDS data does not match reported airplay. BDS has "Me And You" by Tony! Toni! Toné! in the top five, but that song was only No. 27 last week on Billboard's Hot R&B Airplay chart. Not coincidentally, "Me And You" is not a commercial single and, as such, is not being worked for adds by its label. And BDS also says more urban listeners are hearing a mostly unreported Stevie Wonder album cut, "These Three Words," than his single, "Fun Day."

That leads WGCI's Alexander—the only PD still reporting "With You" this week—to ask, "Why are stations not reporting it where it really belongs? ... Urban radio has to start getting back on track [and] letting the charts be a report card. It

has to start somewhere."

WUSL's Allen, who only dropped "With You" from his list this week, considers himself among the "major-market PDs who are trying to lead" on this issue, also citing Alexander and WXYV Baltimore's Roy Sampson. "We've all talked about this a great deal and some of us are now trying to get our lists more in line with actual airplay. I think we were all very good on the front end as far as putting records in the categories they were actually in."

But Allen says that "on the top end, although WUSL reports songs in heavy longer than any other urban station, even we have been dropping records from our chart one to three weeks faster than actual airplay."

Part of the reason stations drop records so quickly after their initial peak is that labels have new product to worry about and, as such, no vested interest in continuing to work something that is already dropping. "With You" did not have the reports to turn around on the urban charts. But Crump and most of the PDs surveyed here do agree that it was strong enough to torepedo Terry's follow-up, "That Kind Of Guy."

"'With You' was so strong that nothing else had a chance to break through," says WQMG Greensboro, N.C., PD Sam Weaver. "We all thought it was a great song," says WVEE PD Tony Brown. "'With You' was ... what people wanted to hear by him at that particular time."

With that in mind, Epic is holding the next single, "Everlasting Love," until Nov. 1, even though it already has significant album-cut airplay. For the interim, Epic is issuing a live version of "With You" that Crump will use "to keep Tony visible" until "Everlasting" comes out.

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VOX JOX

(Continued from page 12)

Oklahoma City as Jeff Stewart ... Former WIXX Green Bay, Wis., PD Wayne Coy is the new PD at top 40 KEWB Redding, Calif.

Modern KUSF San Francisco adds a new weekend show, "Jive Radio," saluting the pioneering free-form days of crosstown KSAN, then known as Jive 95. Former KSAN jocks, as well as staffers from other former progressive outlets like KKCY and KTIM, will host. Among those set thus far: Terry McGovern, Stefan Ponek, Tony Kilbert, Bobby Cole, and Ben Fong-Torres.

PEOPLE: BOSTON/LA. HOSTAGE SWAP

AC WBMX Boston MD Michelle Mercer is the new MD at top 40/dance KPWR (Power 106) Los Angeles, replacing Al Tavera, who becomes the local Boston rep for Atco. Also, KPWR programming coordinator Karen Scott's position is eliminated ... Longtime MD Cheryl Broz is out at top 40 KRBE Houston.

KCBQ San Diego PD/morning man Sonny West goes to crosstown AC KYXY for mornings, teaming with weekender Pat Brown. Sam Bass moves to middays. O.J. Lawrence goes to afternoons. Alan Kirk becomes production director.

At urban WPEG Charlotte, N.C., ND/morning co-host Pamela Spears is out ... Former KBXX Houston morning co-host Smokin' Tony Richards goes to crosstown urban KMQJ as part of the morning team ... Johnny D., last with WRBQ

SUMMER '91 ARBITRONS

(Continued from page 15)

Table of radio station ratings for various markets including Charlotte, N.C., Nashville, and Dayton, Ohio. Columns include station call letters, format, and ratings for oldies, top 40/dance, album, and other genres.

newsline...

GREAT AMERICAN will sell WDVE Pittsburgh and WNDE/WFBQ Indianapolis to Frank Wood's Broadcast Alchemy for approximately \$50 million.

PAT DUFFY, last the GSM at KABC Los Angeles, is the new GM at crosstown KRTH, replacing longtime GM Pat Norman.

RICHARD EYRE is named managing director at London's Capital Radio, replacing Nigel Walmsley. He is chairman of the British ratings agency.

BILL VIANDS is the new GM at WKXX St. Louis following that station's sale to Zimmer Broadcasting. He was GSM there.

BURT ROSENTHAL, last the GSM at CKLW Detroit, becomes GM at KFNN Phoenix; Ron Cohen becomes president of parent CRC Broadcasting.

SCOTT MEIER, last GM of WFAN New York, has formed the Mamaroneck, N.Y.-based SRC Inc. (Sports Radio Concepts) to provide consulting and marketing services for all-sports stations.

(Q105) Tampa, Fla., goes to nights at WJMO-FM (Jammin' 92) Cleveland, replacing Nate Bell.

Modern KJQN Salt Lake City promotes night jock Dom Casual to MD/p.m. drive, replacing Biff Raffe. Also, part-timers Andrea Gappmeyer and Chet Tapp will do late-nights and overnights, respectively. At crosstown top 40 KUTQ, morning co-host Sheila Nardone is named APD. P.M. driver Mick Martin is now MD. Night jock Mike Stalker goes to rival KZOL for nights, replacing Mick Parsons ... WLUP Chicago sportscaster Jim Volkman goes to mornings at sports KJR Seattle, replacing Gary Lockwood.

At country KNIX Phoenix, PD/p.m. driver R.J. Curtis joins W. Steven Martin in mornings. John Michaels goes from nights to afternoons; Bobby Lewis moves from overnights to nights. Morning newsmen Stephan Kaufman goes to middays at N/T rival KTAR ... AC WOMX Orlando, Fla., moves night jock Nick Sanders to middays and P/T Tim Norton to nights; Dave Kelly goes to overnights ... WRCA Boston's Marcia Masters joins the morning team at rival WVBF.

Fort Wayne club jock Chris Underwood joins oldies WOWO Fort

Wayne, Ind., for overnights, replacing Dan Knight. He is the son of WOWO veteran Jack Underwood ... At AC KKLI Colorado Springs, p.m. driver Dean Radice adds APD stripes. Midday host Sharon Green becomes MD ... Beau Nasty returns to nights at KHFI Austin, Texas, from KIOC Beaumont, Texas; he replaces Jay Michaels, who goes to nights at new crosstown modern rocker KNNC.

Top 40 WAZY Lafayette, Ind., PD Jim Stacy moves from afternoons to mornings. Overnighter Mike Carmin moves to afternoons; P/T Mike Hamm moves into overnights ... KCNA Medford, Ore., morning sidekick/news anchor Kelli Powers joins KLUC Las Vegas in the same capacity, replacing John Navin.

WIXX Green Bay, Wis., morning man Max McCartney joins WBIZ Eau Claire, Wis., morning man Jeff Day in mornings at WBIZ-FM. PD Darren Lee comes off the air ... Former WOVV West Palm Beach, Fla., MD/afternoon jock Rick Lovett joins WFMF Baton Rouge, La., as midday jock. Phyllis Renee exits ... WCGQ Columbus, Ga., MD Brian Waters joins top 40 WXMK (Magic 105.9) Brunswick, Ga., as APD/MD.

NAB Attacks FCC Fine Rule Claims No Public Review Called

BY BILL HOLLAND

WASHINGTON, D.C.—In 1989, Congress gave the FCC the authority to beef up its fines for broadcast rule violations, from minor technical rules to major violations involving fraud, misrepresentation, indecency, and others that could now draw a \$25,000 per day or a \$250,000 fine for a "one time" violation. Now, the National Assn. of Broadcasters is challenging the hikes.

In Oct. 8 comments to the commission, the NAB says the FCC has violated constitutional due-process laws by skirting the comment-and-review processes and not holding a required public rule making. Citing federal case law, the NAB said the FCC's fine schedule does not constitute a "policy statement" exempt from normal rule-making requirements.

WASHINGTON ROUNDUP

In other FCC news, the commission got negative feedback to its new plans for AM revitalization from both the National Assn. of Black Owned Broadcasters and the American Hispanic Owned Radio Assn.

Both groups have filed petitions for reconsideration; they view the plans to expand the AM band—drawing incumbents from the existing band, without a 10% provision for new entrants, especially minorities and women—as exclusionary.

Criticism also came from Capitol Hill, where several lawmakers and staffers said the FCC was placing the interference issue above diversity.

Hot Adult Contemporary™

Chart of Hot Adult Contemporary songs. Columns include This Week, Last Week, 2 Wks Ago, Wks. on Chart, Title, and Artist. Songs include 'Too Many Walls' by Cathy Dennis, 'Everybody Plays the Fool' by Aaron Neville, 'Emotions' by Mariah Carey, etc.

Records with the greatest airplay gains this week. Videoclip availability. © 1991, Billboard/BPI Communications, Inc.

CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

Table for WZLX 102.7 FM Boston. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 94.5 FM Boston. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 102.7 FM Los Angeles. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 94.5 FM Los Angeles. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 96.3 FM Detroit. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for KRBE 104 FM Houston. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 97 FM New York. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 102.7 FM Los Angeles. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 94.5 FM Pittsburgh. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 102.7 FM Washington. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 96.3 FM Minneapolis. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 104 FM San Francisco. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 97 FM New York. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 102.7 FM Los Angeles. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 94.5 FM Philadelphia. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 102.7 FM Atlanta. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 96.3 FM Chicago. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 104 FM Providence. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 97 FM New York. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 102.7 FM Los Angeles. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 94.5 FM Philadelphia. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 102.7 FM Detroit. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 96.3 FM Dallas. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

Table for WZLX 104 FM Dallas. Includes artist names like Mariah Carey, Emotions, and tracks like 'I Do I Do' by Bryan Adams.

32 34 Naughty By Nature, O.P.P.
35 Van Halen, Top Of The World
A35 — Amy Grant, That's What Love Is For
A36 — Michael Bolton, When A Man Loves A Woman

26 EX Chicago, You Come To My Senses
27 — Paula Abdul, Blowing Kisses In The Wi
28 21 Amy Grant, Every Heartbeat
A29 30 The Commitments, Let's Little Tendern

18 20 Simply Red, Something Got Me Started
19 25 Prince And The N.P.G., Cream
20 22 Janyne Falcon, Power Windows
21 23 Jasmine Guy, Just Want To Hold You

23 21 Scorpions, Wind Of Change
24 26 Rhythm Syndicate, Hey Donna
25 27 Van Halen, Top Of The World
26 30 Nia Peoples, Street Of Dreams

99.1 KGGI FM
1 1 Tony Terry, With You
2 2 Jasminka, Just Want To Hold You
3 3 Marky Mark & The Funky Bunch

22 24 Guns N' Roses, Don't Cry
23 26 John Mellencamp, Get A Leg Up
24 27 The Commitments, A Little Tendern

96.1 TIC-FM

96.1 TIC-FM

96.1 TIC-FM

96.1 TIC-FM

96.1 TIC-FM

96.1 TIC-FM

Hartford P.D.: Tom Mitchell
1 2 Mariah Carey, Emotions
2 4 Karyn White, Romantic
3 1 Color Me Badd, I Adore Mi Amor

Miami P.D.: Bill Tanner
1 1 Marky Mark & The Funky Bunch
2 4 Scorpions, Wind Of Change
3 9 Shabba Ranks w/ Krystal, Twice My Age

Cleveland P.D.: Cat Thomas
1 1 Firehouse, Love Of A Lifetime
2 2 Marky Mark & The Funky Bunch
3 13 Extreme, Hole Hearted

New Orleans P.D.: Brian Thomas
1 2 Mariah Carey, Emotions
2 1 Scorpions, Wind Of Change
3 3 Firehouse, Love Of A Lifetime

Riverside P.D.: Bob West
1 1 Tony Terry, With You
2 3 Jasminka, Just Want To Hold You
3 2 Marky Mark & The Funky Bunch

Seattle P.D.: Casey Keating
1 1 Mariah Carey, Emotions
2 2 Karyn White, Romantic
3 6 Natural Selection, Do Anything

KISS 95.7

KISS 95.7

KISS 95.7

KISS 95.7

KISS 95.7

KISS 95.7

Hartford
1 1 Color Me Badd, I Adore Mi Amor
2 2 Heavy D & The Boyz, Now That We Four
3 3 Mariah Carey, Emotions

Tampa P.D.: B.J. Harris
1 1 Natural Selection, Do Anything
2 2 Mariah Carey, Emotions
3 7 Sait-N-Pepa, Let's Talk About Sex

Cincinnati P.D.: Dave Allen
1 4 Marky Mark & The Funky Bunch
2 3 Natural Selection, Do Anything
3 1 Extreme, Hole Hearted

Dallas P.D.: Frank Miniaci
1 2 Scorpions, Wind Of Change
2 4 Firehouse, Love Of A Lifetime
3 6 Mariah Carey, Emotions

Seattle P.D.: Bob Case
1 2 Mariah Carey, Emotions
2 3 Karyn White, Romantic
3 1 Color Me Badd, I Adore Mi Amor

Seattle P.D.: Bob Case
1 2 Mariah Carey, Emotions
2 3 Karyn White, Romantic
3 1 Color Me Badd, I Adore Mi Amor

B104

B104

B104

B104

B104

B104

Baltimore P.D.: Todd Fisher
1 1 Firehouse, Love Of A Lifetime
2 4 Mariah Carey, Emotions
3 6 Extreme, Hole Hearted

Tampa P.D.: Jay Taylor
1 3 Mariah Carey, Emotions
2 2 Marky Mark & The Funky Bunch
3 4 Bonnie Raitt, Something To Talk About

Indianapolis P.D.: Don London
1 2 Color Me Badd, I Adore Mi Amor
2 4 Boyz II Men, Motownphilly
3 6 Natural Selection, Do Anything

Houston P.D.: Guy Zapoleon
1 1 Michael Bolton, When A Man Loves A Woman
2 3 Firehouse, Love Of A Lifetime
3 2 Scorpions, Wind Of Change

New York
1 2 The Brand New Heavies, Never S
2 9 Shabba Ranks, Housecall
3 3 Karyn White, Romantic

New York
1 2 The Brand New Heavies, Never S
2 9 Shabba Ranks, Housecall
3 3 Karyn White, Romantic

#1 100

#1 100

#1 100

#1 100

#1 100

#1 100

Miami P.D.: Frank Amadeo
1 1 Scorpions, Wind Of Change
2 2 Bonnie Raitt, Something To Talk About

Columbus P.D.: Dave Robbins
1 1 Mariah Carey, Emotions
2 2 Natural Selection, Do Anything
3 2 Karyn White, Romantic

St. Louis P.D.: Mark Todd
1 1 Extreme, Hole Hearted
2 2 Natural Selection, Do Anything
3 3 Bonnie Raitt, Something To Talk About

San Diego P.D.: Kevin Weatherly
1 1 Naughty By Nature, O.P.P.
2 2 Angelica, Angel Baby
3 3 Mariah Carey, Emotions

Atlanta P.D.: Mike Roberts
1 1 Boyz II Men, It's So Hard To Say
2 2 Jennifer Holiday, I'm On Your Side

Miami P.D.: Keith Isley
1 1 Vanessa Williams, Running Back To You
2 2 Jennifer Holiday, I'm On Your Side

## PROMOTIONS AND MARKETING

(Continued from page 14)



**Braving The Elements.** WSTR Atlanta morning man Steve McCoy, camped out on a billboard until the Braves won the National League West championship.

jocks are provided with everything from meals and beer to satellite dishes and pinball machines.

Speaking from his temporary rooftop home, Walker describes the gifts he has received, including a leather recliner, prescription sunglasses, and "more snacks than anyone could eat in a year." His favorite donation, however, is the "highly toxic insect repellent," which helped alleviate a problem with yellowjackets.

Goins' comforts included a VCR, an exercise bike, weights, and pornographic magazines. He was occasionally allowed conjugal visits, according to Evans.

While many of the gift-givers are nonclients, the stunt provides an opportunity to turn them into advertisers. Evans says, "I think the billboard promotion created top-of-mind awareness for the sta-

tion, which, in turn, brought new advertisers to us."

But Owens says that despite some attempts to "convert them into an advertising relationship, to our purposes, that is really academic. We have invested in this not for the revenue but for the dividend of the publicity and promotional value."

The stunts provide other promotional opportunities. Claiming McCoy was lonely, WSTR staged a "pep rally" for him. Staffers brought two large-screen televisions to the parking lot below McCoy's billboard and invited listeners to bring lawn chairs and watch a Braves game one night. WSTR provided free pizza and Coca-Cola.

Walker, on the other hand, hasn't suffered from loneliness. "There is no lack of visitors up here," he says. "It's almost to the point where I wish I could get some peace and quiet." On Friday nights, Walker is joined by nine or 10 of his "closest friends" for a card game.

To reach Walker, visitors have to come up through the building and then climb a ladder. As a result, Walker has not seen much of his 6-month-old son during the board stunt. Besides that, Walker says the worst part of the ordeal has been not being able to take a shower.

Provided with broadcasting equipment, the jocks can perform most of their regular duties, with the exception of public appearances. Because he missed paid appearances, Walker's salary has been increased during his time on the board. Owens calls the extra money "duty pay."

Goins earned extra money during his stay on the board by selling \$10 autographed T-shirts featuring a caricature of himself. And while he did not receive "duty pay," as a result of the stunt he was upped from part-time to full-time status and provided with insurance.

The stunt is not without its hazards, which often come from over-enthusiastic fans. One night, a Walker admirer climbed a tree with a branch that overhung the roof in an effort to meet him. The offending limb has since been removed and Walker is now provided with security at night.

But Owens says Walker was a natural for this stunt because he has a long history of doing things that have "generated a larger-than-life image for himself in this market." In addition to being buried alive, Walker and some listeners drove to the Super Bowl in California in a beat-up '74 Grenada, although the car made it only as far as Las Vegas. Recently, when Walker's girlfriend wanted breast-augmentation surgery, the station staged the "Wildman Walker quest for breasts," in which listeners were asked to donate money to pay for the procedure.

In another sports-related stunt, WIBC Indianapolis afternoon host Bruce Stevens recently walked 54 miles after losing a bet on an Indianapolis Colts/Seattle Seahawks game. Stevens was joined on his journey by listeners and Colts fans in what was billed as the "ultimate

Colts fan walk."

### IDEA MILL: PLAY IT BY EAR

The Salem, Mass.-based Rykodisc label is tying in with dozens of stations to promote its new game, "Play It By Ear," in morning drive. Although promotions vary by station, most put callers on the air to answer questions based on sound clues from a compact disc that comes with the game. Some, like WMMS Cleveland, put four or five callers on the air at the same time to play against each other. Stations are given copies of the game to give away on the air.

Participating in the first round of promotions, which are running through Friday (18), are WNEW-FM New York, KROQ Los Angeles, WXRT Chicago, KZPS Dallas, WBAB Long Island, N.Y., and about 50 others. A second round of promotions will start in November. Interested stations can contact Rykodisc's Jim Neill.

Album WAAF Worcester, Mass., has produced a client mailer called the "WAAF promotional menu." Similar in design to a small restaurant menu, it lists the value-added options available to clients with descriptions of each. They include remote broadcasts, the interactive telephone line, bumper-sticker sponsorship, on-air giveaways, jock appearances, direct mail, and station merchandise.

When Kenny Loggins canceled a recent Houston concert because of poor ticket sales, KHMZ organized a benefit show for a police charity with Loggins as the headliner. The station sold more than 10,000 of the \$5 show tickets. The concert program included a 10-15 minute crime-awareness presentation.

AC KFMB San Diego has tied in with the local county office of education, the PTA, and several local businesses for a promotion called "Project S.O.S." (Support Our Schools). The central focus of the project is a monthly series of town meetings held at local schools in which parents, teachers, and students discuss education-related issues. The meetings are aired on local cable systems.

KRFX marked the first day of legalized gambling in Colorado (Oct. 1) by dropping a balsa-wood piggy bank filled with \$500 worth of quarters off the roof of the Gilded Garter casino moments before the casino doors opened for the first time... Classic rock WYSP Philadelphia held its sixth annual "Be-In" Oct. 6. The events are an attempt to re-create the free outdoor concerts of the '60s. This year's show featured Santana.

### PRO-MOTIONS

WCKG Chicago director of marketing Chuck Gessert exits. Send resumés to GM Marc Morgan... Jim Marchyshyn joins KYYS (KY 102) Kansas City, Mo., as marketing/promotions director. He last held the same position at KKBQ Houston... Former WEGX (Eagle 106) Philadelphia promotions assistants Fashad Aazami and Tim Dundee are looking for a new opportunity. Reach them at 215-265-0226.

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**& DFC**

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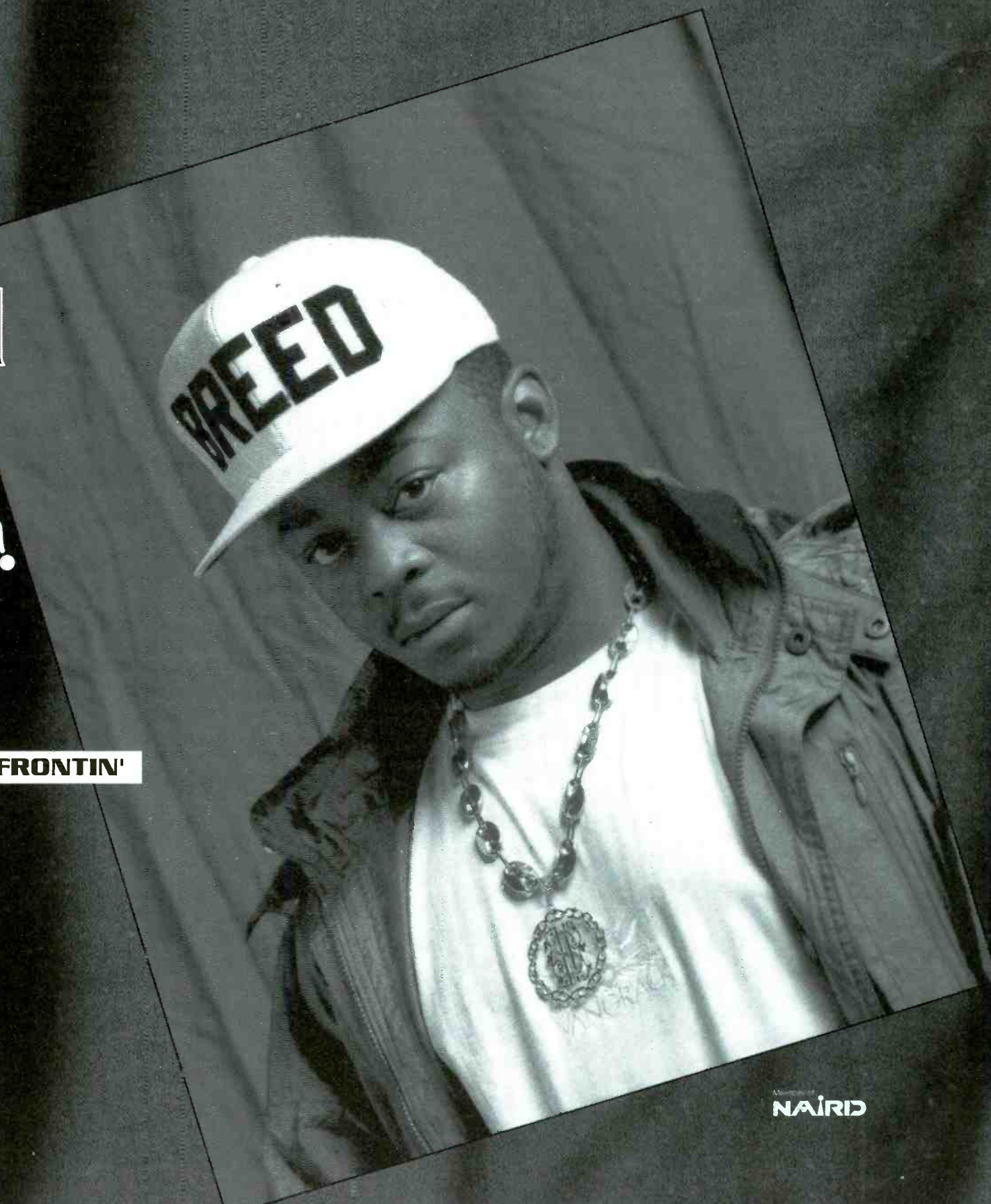
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NOV. 23

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**Billboard**



**T**URNIN' ON THE RADIO: "Love Crazy" by **Atlantic Starr** (Reprise) surges 64-49, gaining 30 new stations, and is this week's Power Pick/Airplay single. It has reports from a total of 80 stations. "Private Line" by **Gerald Levert** (EastWest) is just shy a few points of earning the airplay kudos. It has reports from 94 stations, as it gains 17 this week. There are only eight stations out on this single—stay tuned for film at 11!

**F**RESH AND EXCITING: "Living In Confusion" by **Phyllis Hyman** (PIR) leaps 73-55 as it gains 15 new reports, including WHUR Washington, D.C.; WXYV Baltimore; WZHT Montgomery, Ala.; WYLD-FM New Orleans; WJLB Detroit; KMJM St. Louis; and KJLH Los Angeles. It has reports from 55 stations... "After The Dance" by **Fourplay** featuring **El DeBarge** (Warner Bros.) has 77 station reports, gaining 11, including KKBK Los Angeles; WBLX-FM and WGOK, both in Mobile, Ala.; WBL New York; and WCDX and WPLZ, both in Richmond, Va. It glides 55-47... "Look Who's Loving Me" by the **Escoffery's** (Atlantic) has reports from 58 stations. Nine new stations list activity, including WHUR; WAMO Pittsburgh; WQMG Greensboro, N.C.; WBLX-FM; and KIPR Little Rock, Ark. The Escoffery's are four sisters from London—they sing as sweetly on their new album, "Opinions," as they do on "Loving You," which moves up 54-46.

**O**N THE ONE: "O.P.P." by **Naughty By Nature** (Tommy Boy) holds at No. 5. on the Hot R&B Singles chart. Its unbulleted status does not depict the success story of this record. It has reports from 80 stations, including four that report it new this week: WPLZ; WJJS Lynchburg, Va.; WANM Tallahassee, Fla; and WYLD-FM at No. 12. WUJM Charleston, S.C., re-added it at No. 7. It has No. 1 reports from WNJR Newark, N.J.; WUSS Atlantic City, N.J.; and WRKE Ocean City, Md. It has top five reports from 21 stations.

"O.P.P." is this week's No. 1 retail single. In recent years since cassette singles have become the favored consumer configuration, only one other record achieved No. 1 sales reports without a cassette single. In June 1990, "U Can't Touch This" by **M.C. Hammer** (Capitol) had a 12-inch single. **John Monroe**, director of retail promotion at Tommy Boy reports that "O.P.P." is platinum, based on sales of more than 530,000 maxicassettes. Also, in two weeks the group's self-titled album went gold and now has sales of more than 650,000. This week, "O.P.P." moves up 6-3 on the SoundScan Top POS Singles Sales chart.

**W**HAT A DIFFERENCE A DAY MAKES: "Apocalypse '91... The Enemy Strikes Black" by **Public Enemy** (Def Jam) enters the Top R&B Albums at No. 83. It enters The Billboard 200 Top Albums chart at No. 4. The disparity in entry positions is based on the difference in research dates for the two charts. The last time this occurred, chart debuts varied similarly for "Efil4azggin" by **N.W.A** (Priority). Next week's chart move for "Apocalypse '91" predictably will be enormous, since sales are reportedly more than 900,000. And with five-day sales reported at 200,000, this project will be platinum by the time you read this.

## HOT R&B SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 25 REPORTERS	SILVER ADDS 24 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 102 REPORTERS	TOTAL ON
<b>DOUBLE GOOD EVERYTHING</b> SMOKEY ROBINSON SBK	7	15	41	63	64
<b>YOU SAID, YOU SAID</b> JERMAINE JACKSON LAFACE	8	10	24	42	42
<b>LOVE CRAZY</b> ATLANTIC STARR REPRIS	6	10	14	30	80
<b>JUST ANOTHER GIRLFRIEND</b> HI-FIVE JIVE	0	9	10	19	37
<b>DO YA</b> VESTA A&M	6	6	7	19	24
<b>EVERYTIME MY HEART BEATS</b> RIFF SBK	4	6	8	18	43
<b>PRIVATE LINE</b> GERALD LEVERT EASTWEST	7	2	8	17	94
<b>AIN'T NO WAY</b> CHERYL "PEPSII" RILEY COLUMBIA	1	4	12	17	44
<b>KISS YOU BACK</b> DIGITAL UNDER. TOMMY BOY	3	2	12	17	17
<b>STAY WITH ME TONIGHT</b> SHIRLEY MURDOCK ELEKTRA	1	8	7	16	41

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.







# Talent

## Branford Marsalis Immerses Himself In Life's Music

BY JEFF LEVENSON

NEW YORK—To hear Branford Marsalis describe it, there's good reason why he drives himself so hard.

"When I was growing up in New Orleans, every aspect of life was about 'cutting heads'—track, street football, music," the 31-year-old saxophonist explains. "It was about rising to the challenge, about being involved in friendly competition so you could prove that you were the best."

Branford may not prove that he's the best, but he's likely to prove that he's the busiest. He's on a roll that finds him weaving through the wacky worlds of en-

*Calling Branford busy is like saying kid brother Wynton is opinionated*

tertainment—in jazz, pop, and film—like an ace running back heading for daylight. He is scoring points—eh, cutting heads—each time he carries the ball.

Columbia Records just released Branford's latest, a trio outing provocatively named "The Beautiful Ones Are Not Yet Born." Ask him about the significance of the title and with a furrowed brow he shoots from the lip: he has no idea, he never has any idea, he doesn't know why he does the things he does, how can you question creativity, and on and on and on. Hmmm . . . OK. Eventually the mock agitation gives way to a sly grin.

The fact is, Branford is mixing up his activities—touring to support his new album, appearing on stage with the Grateful Dead, sharpening his batting eye with ex-New York Mets hitting instructor Bill Robinson, writing music for a Showtime TV movie, wrapping up a blues recording with B.B. King and John Lee Hooker, dodging the lens of documentary

film maker D.A. Pennebacker, and playing parent to a force of nature disguised as a 5-year-old.

Calling him busy is like saying kid brother Wynton is opinionated. Not that Branford is without his own hardline points of view. It's just that, rattling behind his words and deeds, there's a street fight unfolding on behalf of his own self-improvement. It's born not from smugness but from an insatiable appetite for *doing*, for *being*. Branford recognizes that action is merely the outermost manifestation of determination.

"Actually, Wynton helped me out on this one," he says. "He helped me take responsibility for things, helped me realize that my life is mine to live or not. He used to say to me, 'Why are you always blaming shit on somebody else? When something goes wrong, why do you look around and try to point your finger?' He was right; I figured that my potential is mine to be fulfilled. So why not fulfill it?"

### 'AGAINST THE WIND'

That explains why in recent years Branford braved the winds of peer ridicule, "abandoning" jazz by acting in movies like Spike Lee's "School Daze" or Danny DeVito's "Throw Momma From The Train"; or why he left Wynton's band at the height of its early popularity to join forces with Sting, a decision that opened a rift between the brothers that still hasn't completely healed. It is just that the guy is restless—must have been born that way.

Still, after the extracurricular activities are noted and tallied, Branford will continue to be, fundamentally, a musician. The Marsalises of New Orleans are not the First Family of jazz for nothing. His five-day run at the Joyce Theater in New York, scheduled last month as the kickoff for the national tour supporting "The Beautiful Ones," presented the side of him that jazz lovers know well. The dates featured bassist Robert Hurst and drummer Jeff "Tain" Watts—both of whom grace the new album.

Watching the boys play illustrating perfectly the competitiveness Branford describes, though here it was enacted in the service of high art. On this, the opening night, Branford and his drummer were the main combatants. Each time one declared a musical thought, the other issued a there-you-got-it rebuttal.

Clearly, Watts originated the exchanges. He served as the percussion architect, building free-floating edifices of rhythm that Branford and his saxophone dressed

with tuneful melodies. The resulting sounds had a shape and a dimension that appeared to occupy space, physically, on the stage. Hurst tethered this sonic construction and kept it from floating out of the building.

### 'SPIRIT WITHIN'

When asked about this, Branford's muted laugh is equal parts bewilderment and pride. He is not about to buy into the professional writer's time-honored practice of visualizing everything, especially

that which is best heard. Instead, he goes for some real fun, knocking those most sacred of industry institutions—record labels.

"Let's just say we always have to look to ourselves for inspiration," he offers. "I remember on that opening night there were too many label executives in the audience. They were all over the place. Usually, when they're around, there's no creative inspiration in the room, no spirit, no life that we can tap into, we have to manufac-

(Continued on page 33)

## Life, Sex & Death At The Forum; Braving Atlanta's NewSouth; U2's New 'Baby' Set

The Beat hits the road. This week's column was written by Chris Morris at the Foundations Forum in Los Angeles and Thom Duffy at the NewSouth Music Showcase in Atlanta.

**M**ANY HEADS WERE BANGED but little enlightenment presented itself at Concrete Marketing's fourth annual Foundations Forum, held Oct. 3-5 at the Airport Marriott. The loud noise churned out by the many hard rock and metal bands on display was virtually drowned out by the gnashing of teeth by veteran attendees. One common take on this year's convention was that it had devolved into a party for metal fans who overran the "industry only" day Oct. 3.

Despite such discomforts, organizational and technical glitches, some worthy talent showed its hand. The major revelation was a performance by Warner Bros. signee **Life, Sex & Death**. The group is fronted by a grimy, twitching, reputedly homeless apparition known only as **Stanley**, who laid down some surprisingly strong vocals in front of a thrashing trio, to a chorus of cheers and apparent disbelief from many in the crowd . . . Columbia Records act **Love/Hate** impressed with an unannounced, alfresco stint . . . The ever-durable **Ozzy Osbourne** lit things up with a headlining midnight performance (although, as with last year's **Judas Priest** appearance, many conventioners were forced to watch the set on a giant video screen due to overcrowding).

"The Forum's master stroke was offered by Warner Bros., which held a showcase for its groups **Spyder Murphy** and **Rhino Bucket** at the Century Lounge West, an all-nude dancing emporium down the street from the Marriott," says Morris. "It was somehow refreshing to watch the hip, longhaired conventioners, who were plied with pizza, beer, and naked women, behaving exactly like middle-aged businessmen on an out-of-town trip."

**T**HE GREATEST SOUNDS in the streets of Atlanta this past weekend were the cheers of fans celebrating the triumph of the Atlanta Braves, new champs of the National League West. But in some 16 nightclubs around the city—from Buckhead to Midtown to Little Five Points—nearly 200 acts also were making noise for the third annual NewSouth Music Showcase, Oct. 3-5, looking for hits of their own and a shot at the big league.

A late-night set of frenetic, sample-rock by **Marilyn Mansion & the Spooky Kids** of Miami Beach at the Roxy was the most-talked-about show of the weekend, eliciting comparisons with acts ranging from **Iggy Pop** to **EMF** and comments such as "Dr. Seuss on acid" (with apologies to the late **Theodor Geisel**) . . . Whether you

credit the **Indigo Girls** or **Extreme** ballads, acoustic music is again on the rise and the best of the unplugged pack at NewSouth was **Floating Men**, a Nashville trio who performed at a BMI showcase, with acoustic lead guitar, acoustic bass guitar, and understated drumming supported by rolling harmonies and memorable material.

"I'm just looking for good songs," A&R reps say time and again. They need look no further than singer/songwriter **Marcus Hummon**, signed to BMG Music, who has been drawing notice around Music City since his Nashville Extravaganza showcase back in January (Billboard, Jan. 26). Although Hummon has had a foot in the country camp, his set showed an artist ripe for an AC-oriented breakout . . . **Face Of Concern** is a veteran of the "buzz band" hype (Billboard, Jan. 26, April 6) and an A&R shakeup at one major label pulled the plug on one potential deal. Other A&R execs seem to be hanging back now.

But, judging from a Saturday-night set, that hasn't kept this Atlanta quintet from continuing to hone great stage dynamics and stirring tracks to match. **Face Of Concern** remains one of Atlanta's most promising acts.

An afternoon interlude: As a CSX freight train rolled by the locked front door of Trackside Tavern in Decatur, Ga., **Amy Ray** and **Emily Saliers**, the Indigo Girls, turned their heavenly harmonies to new material, rehearsing before a tour run. Ray is adding some nifty new slide guitar to their mix.

**O**THER PEACHTREE PICKS: The infectious ska-funk of **Imaginary Friend**, spiced by sax, trombone, and trumpet . . . The bass-slapping, strobe-lit, day-glo funk'n'roll of **Egypt** from Washington, D.C. . . . The howling, limber, sample-spiced hardcore of Nashville's **Dessau** . . . The blues-driven soul of **Dianne Duerett & Soul Possession**, which raised the roof at Theatrical Outfit in pure Southern gospel fashion . . . **Holly Faith**, Atlanta faves who wisely reunited after a brief breakup, and who rocked through a compelling, brooding, tempo-jarring set before flocks of A&R reps at the Roxy . . . The flamboyantly garbed **New Version Of Soul**, three guys and two gals, rapping about "oh-riginali-tee" to an audience at Outfit, which included **Dexter King**, grandson of Dr. Martin Luther King Jr. . . . **The Screaming Iguanas Of Love** from Melbourne, Fla., power pop with wacky attitude, baked well-done in the Florida sun . . . The confident, well-written, hard rock of **Body Electric**, driven by double percussionists on live and programmed drums . . . The lyrical twists on the verities of love from singer/songwriter **Rache Alpert**, in an acoustic set accompanied by percussionist . . . **Love Bang**, aptly booked at the club called **Good Old Days**, drew allu-

(Continued on page 33)

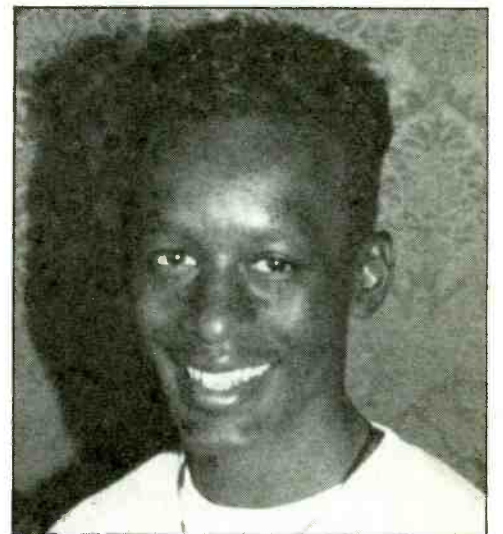


Showcasing his new Columbia Records album, "The Beautiful Ones Are Not Yet Born," Branford Marsalis and his trio played a five-night stand at the Joyce Theater in New York on a bill with Steve Coleman and Five Elements, produced by Madison Square Garden Enterprises and sponsored by Sharp Electronics Corp. Pictured, from left, are Wayne Sharp, MSG director of concerts; Marsalis; Sharp Electronics chairman Toshikazu Mitsuda; and manager Ann Marie Wilkins.

**Kentucky  
Fried Chicken**  
P R E S E N T S  
**Billboard**  
3<sup>rd</sup> • A N N U A L  
**SONG**  
C O N T E S T

**CONGRATULATIONS  
TO OUR 1990  
WINNERS!**

**Grand Prize  
WINNER**



**Marq Jefferson**  
College Park, GA  
"Ain't No Rock"--GOSPEL

**First Prize  
WINNERS**

**POP**



**Phillip Adams**  
Quincy, MA  
"Keep The Love Alive"

**ROCK**



**John Bertsche  
Dennis Garcia**  
Farmingdale, NY  
"Long Distance Lover"

**BLACK/RAP**



**Bruce Atkinson  
Ej Doyle**  
N. Hollywood, CA  
"Always In Love With You"

**LATIN**



**Enrique Blanco**  
Santurce, PR  
"Si Te Vas"

**COUNTRY**



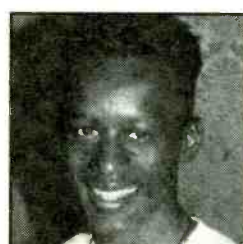
**Susi Beatty**  
Nashville, TN  
"Nobody Loves Me Like  
The Blues"

**JAZZ**

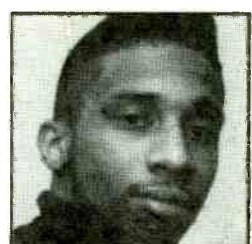


**Teri Thorton**  
New York, NY  
"Voyager II"

**GOSPEL**



**Marq Jefferson**  
College Park, GA  
"Ain't No Rock"



**D.A.R.E.  
WINNER**

**Eric White**  
East Orange, NJ  
"Reach For Your Goals"--BLACK/RAP



## ARTISTS IN CONCERT

**JESUS JONES**  
**NED'S ATOMIC DUSTBIN**  
*American Theatre, St. Louis*

**T**HE SOLD-OUT performance of Jesus Jones here Sept. 18 proved the modern rock quintet to be the very personification of the "International Bright Young Thing" of its celebrated SBK effort "Doubt." A sophisticated, fast-paced light show, energetic showmanship, and a relentless barrage of dance-ready techno-pop offered the Jones' fans all the splash and spectacle today's concert fans have come to expect.

While Jesus Jones' sample-heavy compositions do rely to some degree on cold technologies, the live, human element dominated the performance. Playing as a tight combo, Mike Edwards led the band through gritty versions of songs from its three releases (including its U.K. debut)—highlighted by the opening "Creators," "Info Freako," and "What Would You Know"—which were enhanced by the sound samples, rather than overwhelmed by them. Of course, "Right Here, Right Now" and "Real Real Real" won rousing responses, and blazing encores of "Real World," "Trust Me," and

"Blissed" closed things out with noteworthy hurrah.

Ned's Atomic Dustbin opened with the appropriate amount of propulsive garage-band fury to stir fans into a dancing, swaying mass. Double bass guitars provided some innovative touches, but the band's alternative hit, "Happy," from the band's U.S. debut, "God Fodder" on Columbia Records, brought the only semblance of melody to the proceedings.

**BRIAN Q. NEWCOMB**

### PROCOL HARUM

*Winter Gardens Theatre, Toronto*

**O**N THE FIRST date of its first North American tour in 14 years, British classical rock band Procol Harum played before an appreciative half-house audience at the 1,000-seat Winter Gardens Theatre.

It was not, however, the same lineup of the band heard on the new Zoo album "The Prodigal Stranger." Guitarist Robin Trower had other commitments and was replaced by ex-Quiver and Lazy Racer guitarist Tim Renwick. Filling out the lineup were former Big Country drummer Mark Brzezicki, bassist Dave Bronze, and original members singer/pianist Gary Brooker and organist Martin Fisher. The two originals had not performed onstage together since Fisher skipped the light fandango to pursue

a solo career in 1969.

The 75-minute set was a fine retrospective of Procol Harum's music, and was dominated by the blend of Fisher's rich Hammond organ lines, Renwick's sharply defined electric guitar licks, and Brooker's sonorous grand piano fills and vocals. The old songs had the freshness of classics, and the new ones paled only slightly in comparison. The show began, as in past years, with a hard-driving "Shine On Brightly," followed by the quirky 1975 set-piece "Pandora's Box" and "The Truth Won't Fade Away," a mainstream pop piece from the new album.

Progressive rock war horses like "A Salty Dog" and "Conquistador" retained their drama, to the delight of all. Naturally, the group also showed off its new songs, with "Man With A Mission," "All Our Dreams Are Sold," and "The Truth Won't Fade Away" receiving the loudest reception.

Procol Harum had once been accused of being rather dull in its live shows, but this time out there was a looseness, lightness, and humor throughout the evening. Brooker, straining to hit notes near the end of the night, played the role of a jovial, wise-cracking host. At one point, he took a gentle poke at the band's past, noting that "the new album is available in oldies shops." To nobody's surprise, the band played "A Whiter Shade Of Pale" and "Repent Whelpurgis" during the obligatory encore but also performed a rollicking version of Chuck Berry's "Little Queenie" (the band, after all, did start off as the R&B group the Paramounts). A nostalgic evening, perhaps, but the set also showed there is still a considerable spark in the group.

**LARRY LeBLANC**

### CAETANO VELOSO

*Town Hall, New York*

**A**LTHOUGH POETIC singer/songwriter Caetano Veloso is rightly hailed for founding Brazil's rockified Tropicalia movement in the late '60s, his Brazilian Independence Day concert here Sept. 7 used the stripped-down acoustic format of the artist's 1986 self-titled Elektra/Musician debut—which only now has been released back home.

Still, Veloso and his brilliant backup were able to explore such a well-nuanced range of sound that they sounded like a bigger band anyway. Guitarist Toni Costa was amazing in variety and dynamics, weaving in and

*(Continued on next page)*

## Burton Lane Struck Up Melody For An Ira Gershwin Verse

**H**ELPING HAND: The release this month of a studio re-creation of the 1927 George & Ira Gershwin musical, "Strike Up The Band," part of a series of Gershwin shows being recorded by Elektra Nonesuch under sanction of the Gershwin estate, is interesting in itself.

Yet there is another story—indeed another songwriter of renown—linked to the project. He is **Burton Lane**, who was called upon to supply a melody to Ira Gershwin's verse for "Meadowlark Serenade" because George's own melodic setting could not be found.

Words & Music caught up with Lane at a party in New York to herald the release of another Elektra Nonesuch release, an album of **Jule Styne** songs performed by Styne and **Michael Feinstein**. He admitted to the Gershwin-esque feel of his melody and his pride in being told he captured the spirit of the great songwriter. Lane, who celebrates his 80th birthday next February, has had a relationship with the Gershwin family that goes back almost 60 years and, needless to say, he idolized George Gershwin as he himself struggled for acceptance. He also collaborated with Ira on a 1953 MGM musical, "Give A Girl A Break." Lane, of course, has his own rich catalog of songs, among them "Everything I Have Is Yours," "How About You?," and the glorious music of Broadway's "Finian's Rainbow" and "On A Clear Day You Can See Forever." Also, he wrote the music for one of the best film musicals, "Royal Wedding," with lyrics by Alan Jay Lerner.

**D**EALS: **Impact Records'** hit act **Rythm Syndicate** has signed a co-publishing deal with **Warner/Chappell Music** in an arrangement with **Left Bank Management**... **Miki Howard**, who makes music for **Giant Records**, has extended an administration deal with **Peer Music** into a long-term co-publishing agreement... Composer/lyricist **B.A. Robertson** has signed a three-year deal with **Hit And Run Music**. He is the song man behind a new Buena Vista home video, "Simply Mad About The Mouse," and its Columbia Records counterpart... **Primat America** has signed writer/producer/artist **Rick Palombi** to an exclusive publishing deal. Palombi, whose band, **Shocking Pinks**, backed up Neil Young in the early '80s, has had material recorded by **Laura Branigan**, **E.G. Daly**, and **MTV's Julie Brown**, among others. With British vocalist **Bernadette "Bernie" Barlow**, his new band is known as **Garden Of Joy**, due for an album debut on **SBK Records** early next year... **NEM Entertainment Inc.** has signed writer/

producer/artist **Ron Bloom** to a publishing deal. A guitarist, his most recent projects include **Tattoo Rodeo's** "Rode Hard—Put Away Wet" on **Atlantic Records** and the new album by **Princess Stephanie** of Monaco on **WTG/CBS**. He has also produced the new Atlantic album by the **Sleeze Beez**.

**T**HEY KNOW, THEY KNOW: Trade figures with a long track record of success will critique preselected demos and discuss the world of songwriting in general at

**ASCAP's** Washington, D.C., Songwriters' Workshop, 2-5 p.m. Oct. 21 in the Cannon House Caucus Room on Capitol Hill. On

hand will be ASCAP board member/songwriters **Hal David** and **Marilyn Bergman**, along with her husband and creative partner **Alan Bergman**, producer **Don Was**, and **David Steel** of **Virgin Music**. Other panelists are yet to be named.

**T**HEY'RE PLAYING ALEX & Joan's Songs: On Sept. 10, **CBC** aired in each Canadian time zone a half-hour interview with 88-year-old **Alex Kramer**, who with his wife, **Joan Whitney**, authored some Tin Pan Alley greats. **Peter Zowski**, who interviewed Kramer, also let the audience in on some of the Kramer-Whitney hits: "Far Away Places," sung by **Margaret Whiting**; "High On A Windy Hill," by **Glenn Miller**—the first song published by the couple; "Ain't Nobody Here But Us Chickens," by **Louis Jordan**; and "Candy," by **Manhattan Transfer** (which is used in the upcoming film "Bugsy").

**Y**ULE GREETINGS IN SONG: It's a mating made in holiday heaven. It's "The Christmas Card Songbook" from **Hal Leonard Publishing Corp.** (\$19.95, softcover; \$24.95, hardcover). The folio contains a program of 50 Christmas carols and pop favorites associated with the season, along with reproductions of Christmas cards from the **Hallmark Archives**. After reading a history of both the Christmas card and carol, the buyer can settle down to play and sing such favorites as "O Little Town Of Bethlehem," "Rudolph, The Red-Nosed Reindeer," "Silent Night," "Frosty The Snowman," and "I'll Be Home For Christmas."

**P**RIOT ON PRINT: The following are the best-selling folios from **Warner Bros. Publications**:

1. **Led Zeppelin**, Remasters
2. **Alan Jackson**, Don't Rock The Jukebox & Selections From Here In The Real World
3. **Great White**, Hooked
4. **Chris Isaak**, Heart-Shaped World
5. **Megadeth**, Rust In Peace



**Blues By The Bay.** The 19th annual San Francisco Blues Festival drew an all-star guest list, celebrating the 66th birthday of headliner B.B. King. Pictured, from left, are Bobby McFerrin, Boz Scaggs, Narada Michael Walden, Robert Cray, and King. MCA Records has just released King's latest album, "There Is Always One More Time," and is working the track "Back In L.A." to album rock, urban, and college radio outlets. (Photo: Clayton Call)

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**ARTIST DEVELOPMENTS**

**PRINE'S POTENT 'YEARS'**

Serendipity played a big role in the making of John Prine's star-studded new album, "The Missing Years," and his opening slot on the current leg of Bonnie Raitt's tour.

"Things were just fallin' right in a row," the much-admired singer/songwriter says with a husky laugh.

The record, released on Prine's own label, Oh Boy Records, features backup vocals by such notables as Raitt (who once recorded a memorable version of Prine's "Angel From Montgomery"), Bruce Springsteen, and Tom Petty, and instrumental contributions by such players as Benmont Tench, John Jorgensen of the Desert Rose Band, and David Lindley. Heartbreakers bassist Howie Epstein handled production chores.

Prine says no heavy pressure was brought to bear to recruit all this heavyweight talent for the album, the first he ever cut in Los Angeles.

"They just kind of stopped by," Prine says. "People just hear who all's in the studio. I guess everybody just happened to be home."

"I run into Springsteen at an Italian restaurant," he says. "He was already committed before we started making the record."

Chance also played a role in the landing of the coveted opening spot on Raitt's current tour leg, which began Sept. 19 in Tampa, Fla., and concludes Oct. 22 in Irvine, Calif. Chris Isaak, who supported earlier dates with Raitt, made a commitment to the upcoming David Lynch film of "Twin Peaks," leaving the slot open for Prine, who also secured the services of Isaak bassist Rolley Salley for his touring band. The group is rounded out by multi-instrumentalists Phil Parlapiano and Bill Bonk, who record as the Brothers Figaro for Geffen. Prine says his band is touring without a drummer "because of the songs. We're getting a bigger sound without one. They usually tell bad jokes, anyway."

Al Bunetta, Prine's manager and partner in Oh Boy Records, believes the guest stars on "The Missing Years" and the prime slot on Raitt's tour should result in the biggest sales ever for the singer on the independently distributed label. Prine's biggest-selling Oh Boy release, a live album, sold 60,000 units.

"We shipped 38,000 units [of "The Missing Years"] the first day," Bunetta says. "We have our independents in line, and this tour. We have everything in place." **CHRIS MORRIS**

**NEW ON THE CHARTS**

Crash Test Dummies, a quintet from Winnipeg, Manitoba, makes its debut on the Hot 100 Singles chart with "Superman's Song," a tune that pairs two icons of pop culture—Superman and Tarzan. The group—brothers Brad and Dan Roberts, Ellen Reid, Benjamin Darvill, and Mitch Dorge—signed with Arista Records, which released its U.S. debut, "The Ghosts That Haunt Me."

In 1987, Crash Test Dummies began playing weekend gigs at Winnipeg's Blue Note Cafe, a coffeehouse that serves up a damn good slice of pistachio cream pie and is famous for giving early exposure to struggling Canadian musicians. When news of the Dummies' live shows spread, Steve Berlin of Los Lobos decided to take the band under his producing wing and, with a Canadian government grant, helped cut its first demo. Berlin encouraged Ken

Friedman, director of A&R at Arista, to fly out to attend one of the Dummies' live shows. Friedman in turn convinced Arista president Clive Davis to add the act to the label's 1990 roster. "When I saw them live I was hooked," recalls Friedman. "They were so good that I came back to the States ranting and raving about them."

Friedman admits that Crash Test Dummies' sound represented something very different for Arista but says that the insurance for signing them became "Superman's Song."

"That song convinced me of the act's potential stardom and when we presented it to top 40 radio they were at first skeptical because of its down-tempo 'Wicked Game' feel, but after playing it two or three times their phones lit up."

**JIM RICHLIANO**



**CRASH TEST DUMMIES.** Shown, from left, are Mitch Dorge, Ellen Reid, Brad Roberts, Benjamin Darvill, and Dan Roberts.

**THE BEAT**

(Continued from page 29)

sions—depending on your decade of choice—to the Beatles, Squeeze, and/or Jellyfish.

**ANOTHER SIDE OF ATLANTA**, the legacy of a Baptist preacher raised on the city's "Sweet Auburn" Street, was evoked in a thoughtful NewSouth keynote speech from renowned Southern producer Phil Walden, president of the newly revived Capricorn Records. "Dr. Martin Luther King Jr. and his associates helped drag the Old South kicking and screaming every segregated inch of the way into the 20th century," said Walden. "The Civil Rights movement played the most important role in contemporary Southern history. Without its success there would be no New South today"—and none of the powerful music, by blacks and whites, born of its spirit, said Walden. He called on NewSouth's young audience to tap the power of music with a sense of its responsibility. "We must concern ourselves with the issues of today: the environment, the homeless, education, women's issues, gay rights, and, in fact, the basic rights of all the inhabitants of our planet," he said.

**DISCS DUE:** The new album from U2, "Achtung Baby," will be in stores Nov. 19. Recorded in locations around Europe, including studios in Berlin and Dublin, the album was produced by Brian Eno ("The Unforgettable Fire") and Daniel Lanois ("The Joshua Tree"). It is the first album from Ireland's superstars since "Rattle And Hum," their 1988 double live album. The first single, "The Fly," went to radio Oct. 9 and a CD-5 is due at retail Oct. 21. The CD will be sold without a longbox, in either a shrink-wrapped jewel box or the DigiTrak package... The new Chieftains album, "The Bells Of Dublin," teams the group with guest artists Jackson Browne, Elvis Costello, Marianne Faithfull, Nanci Griffith, Rickie Lee Jones, Kate & Anna McGarrigle, and Burgess Meredith.

**DATEBOOK:** Cary Baker, director of publicity/artist development at Morgan Creek Records, moderates a one-day UCLA extension course class

**BRANFORD MARSALIS**

(Continued from page 29)

ture it ourselves."

You'd think that a kid who grew up in a jazz educator's household, surrounded by musically precocious siblings and visiting jazz greats—the likes of which included Cannonball Adderley and Joe Zawinul—would know precisely what it takes to summon artistic motivation.

"You might think so," Branford concedes with more than a little irony in his voice. "It would also be nice to say that I appreciated all that stuff when I was growing up, that I understood the significance of it completely. But that's the thing about being a kid. You don't figure out what you've got until after the fact. Then, as you get older, it's up to you to generate your own motivation."

That's where the cutting heads comes in.

on "Publicity In The Music Business" Saturday (19) at the Univ. of California in Los Angeles. Call UCLA Extension for details... Ticketmaster chief Fred Rosen and FCC commissioner James Quello will keynote the third annual **EPM Entertainment Marketing Conference** Oct. 27-29 at the Universal City Hilton and Towers in Los Angeles. See Update, page 75, for details.

**ON THE ROAD:** A "Jazz To End Hunger" concert is set for the Greek Theater Oct. 19-20 with a lineup in-

cluding the Count Basie Orchestra, Della Reese, Maynard Ferguson, Erskine Hawkins, George Duke, Stix Hooper, Ahmad Jamal, Ronnie Laws, Michael Melvoin, Tom Scott, and Carl Anderson... Ex-Blaster Dave Alvin is touring with the pride of Springfield, Mo., the **Skeletons**... Rounder Records artist **Little Jimmy King & the Memphis Soul Survivors**, Chicago B.L.U.E.S., New York, Tuesday (15)... Trumpeter **Terumasa Hino**, the Blue Note, New York, Oct. 15-20, showcasing his new Blue Note Records disc, "From the Heart."

**ARTISTS IN CONCERT**

(Continued from preceding page)

out of Veloso's lyrics and sometimes doubling with the composer's own potent acoustic picking. Marcelo Costa and Marcos Amma used racks and tables full of traditional percussion instruments as well as floor drums and congas to flavor the material, which was weighted toward the acoustic album as well as the current "Estrangeiro."

But Veloso also sang such favorites as his "Leaozinho," "Menino Do

Rio," and the concert-opening "Terra." In English were Cole Porter's "Get Out Of Town," David Byrne's "Nothing But Flowers," and Michael Jackson's "Billy Jean"—with its "Eleanor Rigby" coda.

Everyone in the band was mutually supportive, while Veloso exuded warmth in his eyes and toothy smile. Meanwhile, the rapt, largely Brazilian house sang along in whispered tones. **JIM BESSMAN**

<b>AMUSEMENT BUSINESS®</b>					
<b>BOXSCORE TOP 10 CONCERT GROSSES</b>					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUTHER VANDROSS SINBAD LISA FISCHER SOUNDS OF BLACKNESS	Madison Square Garden New York	Oct. 2-3, 5-6	\$1,499,390 \$32.50/\$22.50	48,902 sellout	Ron Delsener Enterprises Black Diamond Touring
CHICAGO	National Auditorium Mexico City	Sept. 19- 22	\$1,386,003 (4,230,774,158 Mexican pesos) \$52/\$32/\$21	36,704 sellout	Canto Nuevo
STING VINX (2) SQUEEZE (3)	Hollywood Bowl Hollywood, Calif.	Oct. 2-3	\$965,045 \$45/\$25/\$20	34,668 sellout	Bill Silva Presents Andrew Hewitt
GLORIA ESTEFAN CHAS ELSTNER	Madison Square Garden New York	Sept. 27- 28	\$687,300 \$35/\$25	26,078 sellout	Metropolitan Entertainment
ROD STEWART	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Oct. 5	\$416,717 \$30/\$25/\$20/ \$13.25	20,000 sellout	Sony Music PACE Concerts Cellar Door Prods.
GLORIA ESTEFAN CHAS ELSTNER	Meadowlands Arena East Rutherford, N.J.	Sept. 21	\$362,857 \$35/\$22.50	15,293 sellout	Metropolitan Entertainment
VINCE GILL (20), CONWAY TWITTY (21), TRAVIS TRITT (22) WORLD CHAMPIONSHIP RODEO	Mid-South Coliseum, Mid-South Fair Memphis	Sept. 20- 23	\$341,783 \$10/\$9/\$8	43,091 63,567	in-house
ROD STEWART	Deer Creek Music Center Fishers, Ind.	Sept. 21	\$297,673 \$25/\$20	14,971 18,134	Sunshine Promotions
THE BEACH BOYS SPENCER DAVIS GROUP	Western Washington Fair, Grandstand Puyallup, Wash.	Sept. 13- 14	\$284,588 \$14/\$13	24,379 36,000 sellout	in-house
LUTHER VANDROSS	Centrum in Worcester Worcester, Mass.	Sept. 28	\$270,825 \$25	10,833 10,868	Black Diamond Touring

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# Earl Klugh

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**GENE DUNLAP**  
Drums

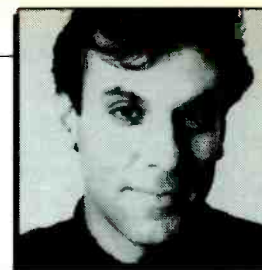


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© 1991 Warner Bros. Records Inc. Colonel Mustard, in the Drawing Room, with a Candlestick.



by Jeff Levenson

**E**ARLY IN **BILLIE** Holiday's career she recorded as a jazz singer, working among jazz musicians whose spirit and spontaneity helped shape her vocal style. **Teddy Wilson**, **Buck Clayton**, and, of course, **Lester Young** were those who embraced her as a sympatric playmate. Her singing and the group's instrumental work were given equal prominence on those records.

Later in her career, after she achieved a modicum of stardom, she recorded more as a torch singer. Her sessions became more arranged; she often sang with string accompaniment (and sometimes with too-sweet choruses) that lent her a noble air and surrounded her as the center of attraction.

Two new reissue packages bring into sharp focus these divergent sides of her personality. **Columbia's** "The Legacy" covers material recorded (primarily) between 1933 and 1942. **GRP's** "The Complete Decca Recordings" covers the years 1944 through 1950.

In the former, a three-CD, 70-track box, Holiday waxes playful and childlike, romping through the frivolities of Tin Pan Alley like an innocent not yet in touch with her own communicative powers. In the latter, a two-CD package containing 50 tracks, Holiday emerges as that sad-yet-gay-yet-sad singer of depth and emotion we've come to know via the popularization of her as a cultural icon (or, the vulgarization, if you count **Diana Ross'** turn in "Lady Sings The Blues").

In the **Columbias**, one hears unbridled ebullience; in the **Deccas**, pained readings of songs that richly mirror her life, themes involving fear of solitude, loss of love, dependency vs. freedom. The contrast is telling; Holiday's voice is the barometer of a weathered life.

**MORE:** Add Billie's "Legacy" to the line of **Columbia** reissues that reinforces the label's reputation for documenting our most important singers. Joining Holiday are **Bar-**

**bra Streisand**, "Just For The Record"; **Tony Bennett's** "Forty Years: The Artistry Of . . ."; **Bessie Smith's** "The Complete Recordings, Vols. 1 & 2"; and **Mahalia Jackson's** "Gospels, Spirituals, & Hymns."

**STUFF:** **Diane Shuur**, who in recent years has explored songbook territory mined by Holiday, is preparing to record "God Bless The Child" and other standards set against a big-band and orchestral setting. To be produced by **Andre Fischer**, who scored big with "Pure Shuur," the new project features a

### On Holiday: Boxed sets reveal Billie's divergent sides

host of stellar sidemen, including **Joe La Barbara**, **Jeff Hamilton**, **John Clayton**, and **Conti Condoli** . . . **Lee Eliot Berk**, the president of the **Berklee College of Music**, recently bestowed Honorary Doctor of Music degrees to keyboardist/composer **Joe Zawinul** and drummer **Roy Haynes**. Zawinul is a distinguished alumnus, to boot, having done his schooling in 1959 . . . Grammy award-winning saxophonist **Tom Scott** has accepted the post of music director for "The Carol Burnett Show," a new variety program airing at 9 p.m. Friday nights on CBS television . . . Pianists **Roger Kellaway** and **Jim McNeely** have joined the **BMI Jazz Composers Workshop** faculty as associate musical directors. **Manny Albam** has been promoted to musical director. And **Bob Brookmeyer**, who served as the workshop's first director, has elected to live, work, and teach in Holland. He's getting ready for The World School for New Jazz in Rotterdam, slated to open in the fall of '92 . . . Here's wishing a speedy recovery to trumpeter **Clark Terry**, who is undergoing physical therapy following a spinal operation.

### NETWORKS AND SYNDICATION

(Continued from page 13)

**ductions**, features the nation's top 15 R&B songs.

**UPI** is making major management changes and relocating some editorial activities and corporate headquarters units, with an eye toward halting its financial losses. For the past year, **UPI Radio Network** and Spanish-language **Radio Noticias** have been up for either sale, joint venture, or possible shutdown. **UPI** filed for Chapter 11 protection from bankruptcy Aug. 28.

**Westwood One International** is sponsoring "L.A. Radio," a one-hour weekly series airing on 13 stations throughout Finland. Based on **WW1's** "Future Hits," the show is being presented by Finland's **Valio Dairy**. Also, new **KRTH** Los Angeles night jock "Humble" **Harve Miller** is the new host of **WW1's** "Rockin'

**Gold Radio Show**," beginning Nov. 2. He replaces **Dan Taylor**. The show moves to **KRTH's** studios.

Former **Narwood Productions Inc.** executive **VP Ellen Silver** is opening **Four Star Media**, a full-service radio programming and audio/video production and marketing company . . . **Joe Ramirez** and **Michael Nealon** are new executives at **RSC Communications**, appointed **VP/operations** and **VP/programming**, respectively. Both formerly worked at **WBAI** New York, with **RSC's** CEO, **Andrew Richter**.

**John Antoon** is the new director of affiliate relations for **Superaudio's** "Open House Party," replacing **Tom Shovan**, now with **CD Media**. Antoon has been operating his own company since leaving the trade publication **Hitmakers**.



# MILES DAVIS

## 1926 - 1991



Photo: Susan Regan

North Sea Jazz Festival, The Hague, July 14, 1991

**THANKS FOR ALL THE BLUES, BALLADS, BOP AND BEAUTY**



# HOT DANCE MUSIC<sup>™</sup>

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE  
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	7	★★ No. 1 ★★ LOST IN MUSIC 4TH & B'WAY 162440 534-1/ISLAND	◆ STEREO MC'S
2	4	8	6	FINALLY A&M 75021-2385-1	◆ CE CE PENISTON
3	1	3	8	GWONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743	◆ LONNIE GORDON
4	7	12	6	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
5	13	21	4	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
6	5	9	8	REAL REAL REAL SBK V-19742	◆ JESUS JONES
7	12	15	6	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	◆ THE FARM
8	6	4	11	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ PRINCE & THE N.P.G.
9	15	18	5	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
10	14	19	6	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
11	3	1	9	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
12	18	22	6	SEXPLOSION WAX TRAX 9180	MY LIFE WITH THE THRILL KILL KULT
13	19	24	5	I'M NOT IN LOVE CHARISMA 0-96301	BASSCUT
14	10	11	8	GOOD VIBRATIONS INTERSCOPE 0-98764/EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
15	9	6	9	MAKIN' HAPPY MERCURY 868 763-1	◆ CRYSTAL WATERS
16	8	2	9	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
17	23	28	4	COME INSIDE WARNER BROS. 0-40071	◆ THOMPSON TWINS
18	21	25	6	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
19	25	34	4	I'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
20	11	10	11	UNITY CARDIAC 3-4013-0	UNITY
21	16	14	8	LET THERE BE LOVE RCA 62035-1	◆ ARTHUR BAKER & THE BACKBEAT DISCIPLES
22	17	13	8	KEEP WARM NEXT PLATEAU 50168	JINNY
23	NEW ►		1	★★★ Hot Shot Debut ★★★ MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
24	30	40	3	TOO BLIND TO SEE IT I.D. 0-96255/ATCO	KYM SIMS
25	31	39	3	INTOXICATION GUERILLA V. 13832/I.R.S.	REACT 2 RHYTHM
26	26	32	4	WE GOTTA DO IT ATLANTIC 0-85993	DJ PROFESSOR FEATURING ZAPPALA
27	20	7	10	A ROLLERSKATING JAM NAMED SATURDAYS TOMMY BOY 990	◆ DE LA SOUL
28	24	20	11	7 WAYS TO LOVE ARISTA PROMO	COLA BOYS
29	36	—	2	★★★ Power Pick ★★★ GIVE ME YOUR LOVE IRMA I-7023	BE NOIR
30	NEW ►		1	EMOTIONS COLUMBIA 44-74037	◆ MARIAH CAREY
31	22	16	9	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
32	35	—	2	FUNKOPOLIS FICTION 0-85978/ATLANTIC	◆ DIE WARZAU
33	33	47	3	WEAR YOUR LOVE LIKE HEAVEN CARDIAC 4015	◆ DEFINITION OF SOUND
34	32	33	4	FOUNTAIN O' YOUTH FICTION 0-96306/EASTWEST	◆ CANDYLAND
35	29	23	10	PANDORA'S BOX VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK
36	41	—	2	WE ARE FAMILY RCA 620691-1	◆ UNIT 3 UK
37	34	37	4	TAKE 5 GEFFEN PROMO	NORTHSIDE
38	44	—	2	FROM THE GHETTO SCOTTI BROS. 72392-75289-1	◆ DREAD FLIMSTONE
39	39	45	3	MOVE YOUR BODY Zyx 6525	SELECTOR
40	46	—	2	LIFT TOMMY BOY 989	◆ 808 STATE
41	45	—	2	I AM HERE CAPITOL 15758	◆ THE GRAPES OF WRATH
42	43	—	2	MASSIVE OVERLOAD MUTE PROMO/ELEKTRA	DJ MASSIVE
43	NEW ►		1	FORGET ME NOTS EAR CANDY 72827 38005-1	◆ VERONIQUE
44	NEW ►		1	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
45	42	46	3	NEVER STOP DELICIOUS VINYL 868553-1/PLG	◆ THE BRAND NEW HEAVIES
46	40	43	5	(I JUST WANNA) BE WITH U MCA 54233	◆ TRANSVISION VAMP
47	NEW ►		1	LET THE MUSIC TAKE CONTROL SCOTTI BROS. 72392 75290-1	◆ CARTOUCHE
48	NEW ►		1	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA	◆ LISETTE MELENDEZ
49	28	27	10	DO WHAT YOU WANT CUTTING 0-96320/CHARISMA	◆ 2 IN A ROOM
50	27	17	12	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES

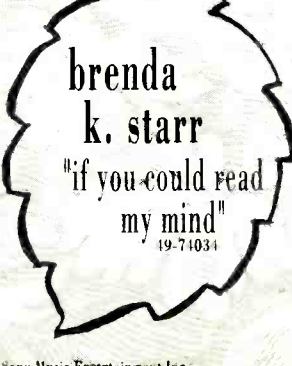
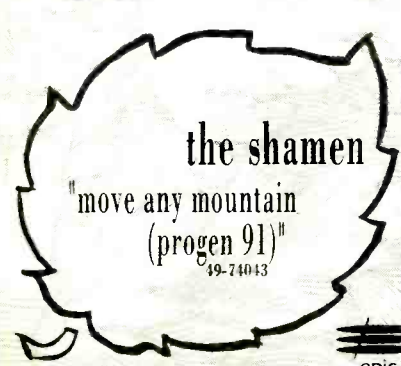
## 12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	11	★★ No. 1 ★★ O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
2	2	5	7	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ PRINCE & THE N.P.G.
3	5	6	9	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
4	1	2	10	GOOD VIBRATIONS INTERSCOPE 0-98764/EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
5	4	3	12	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
6	7	7	7	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
7	8	10	7	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
8	10	12	6	HOUSE CALL EPIC 73929	◆ SHABBA RANKS
9	11	14	5	LIES EMI V-56223	◆ EMF
10	14	24	4	FINALLY A&M 75021 2385-1	◆ CE CE PENISTON
11	9	9	7	GWONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743	◆ LONNIE GORDON
12	6	1	9	MAKIN' HAPPY MERCURY 868 763-1	◆ CRYSTAL WATERS
13	17	19	4	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA	◆ LISETTE MELENDEZ
14	12	13	7	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
15	25	—	2	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
16	19	20	6	D-O-G ME OUT MCA 54151	◆ GUY
17	27	38	4	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
18	20	25	6	FLAVOR OF THE MONTH MERCURY 868 317-1	◆ BLACKSHEEP
19	21	27	6	PERPETUAL DAWN BIG LIFE 867547/MERCURY	◆ THE ORB
20	24	28	6	NEVER STOP DELICIOUS VINYL 868553-1/PLG	◆ THE BRAND NEW HEAVIES
21	NEW ►		1	★★★ Hot Shot Debut ★★★ CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA	◆ PUBLIC ENEMY
22	23	30	5	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
23	16	18	8	UNITY CARDIAC 3-4013-0	UNITY
24	13	8	9	JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA
25	33	46	3	COME INSIDE WARNER BROS. 0-40071	◆ THOMPSON TWINS
26	15	11	9	A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990	◆ DE LA SOUL
27	35	40	3	WITHIN MY HEART ATCO 0-96319	VOYCE
28	40	47	3	WHISPERS CUTTING 252 /ATCO	CORINA
29	45	—	2	★★★ Power Pick ★★★ LIVE FOR LOVING YOU EPIC 73971	◆ GLORIA ESTEFAN
30	34	37	4	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
31	41	—	2	AIN'T GONNA HURT NOBODY SELECT 0-66507/ELEKTRA	◆ KID 'N PLAY
32	18	17	8	KEEP WARM NEXT PLATEAU 50168	JINNY
33	32	34	4	SAFE FROM HARM VIRGIN 0-96322	◆ MASSIVE ATTACK
34	30	21	9	I ADORE MI AMOR GIANT 0-19204/REPRISE	◆ COLOR ME BADD
35	39	42	3	SEXPLOSION WAX TRAX 9180	MY LIFE WITH THE THRILL KILL KULT
36	29	35	5	LOWRIDER (ON THE BOULEVARD) VIRGIN 0-91625	◆ LATIN ALLIANCE
37	28	32	6	FLY GIRL TOMMY BOY 991	◆ QUEEN LATIFAH
38	44	—	2	REAL REAL REAL SBK V-19742	◆ JESUS JONES
39	NEW ►		1	EMOTIONS COLUMBIA 44-74037	◆ MARIAH CAREY
40	NEW ►		1	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	◆ THE FARM
41	NEW ►		1	RING MY BELL JIVE 42023-1/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
42	NEW ►		1	FEELS LIKE ANOTHER ONE MCA 54238	PATTI LABELLE
43	NEW ►		1	MIND PLAYING TRICKS ON ME RAP-A-LOT 7241/PRIORITY	GETO BOYS
44	43	50	3	MOVE YOUR BODY Zyx 6525	SELECTOR
45	NEW ►		1	ALWAYS THERE TALKIN' LOUD 868 881-1/MERCURY	INCOGNITO FEATURING JOCELYN BROWN
46	26	16	20	GOT A LOVE FOR YOU BIG BEAT BB 0031	◆ JOMANDA
47	47	49	3	I'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
48	22	15	15	THINGS THAT MAKE YOU GO HMMMM... COLUMBIA 38-73688	◆ C&C MUSIC FACTORY
49	31	22	10	WHAT WOULD WE DO FFRR 869 465-1/LONDON	◆ DSK
50	38	31	18	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1991, Billboard/BPI Communications, Inc.

fall hits...



...all hits

# 'Change' Plans: Clubs Getting Stansfield Single First

IN THE MIX: We may be witnessing the start of an interesting new trend. Following in the footsteps of Capitol Records with Hammer's new single, "Too Legit To Quit," Arista is shipping 12-inch versions of Lisa Stansfield's "Change" to club DJs at least one week before going to radio.

"Our objective is to prove that, although Lisa is now a platinum-level artist, we will not ignore her club roots," says George Hess, director of dance music at Arista. Club DJs "have nurtured her career from the beginning, and that needs to be acknowledged."

In its original form, this preview of her upcoming "Real Love" album is

an appetizing slice of Philly-style soul. However, you are advised to go directly to Frankie Knuckles' delicious remixes, which transform the song into a dramatic, deep-disco trip, cushioned with sweeping strings and percussion.

Speaking of Knuckles, he follows his first No. 1 club hit as an artist, "The Whistle Song," with "It's Hard Sometimes" (Virgin). Layered with a smooth R&B bass line and rich vocals by Shelton Becton, this midtempo houser has the juice to sate his club audience and spark urban radio exposure.

Pet Shop Boys deliver a double-sided single, "DJ Culture" b/w "Mu-



by Larry Flick

sic For Boys" (EMI). The former, which was co-produced by Brothers In Rhythm, is a languid synth/pop romp, reminiscent of early hits, while the latter is an NRGized techno-rave, sporting brash remixes by Stephen Hague. Different mixes of "Music For Boys" by Altern 8 will be out on a separate pressing sometime next

month. Both cuts will be featured on "Discography: The Complete Singles Collection," due Oct. 28.

Producer/songwriter Jovonn, who has lent his distinctive sound to Valerie Johnson's "Step Into My Life" and Ceybil Jefferies' "Love So Special," makes another bid for acceptance as an artist in his own right with "Be Free" (Goldtone, New York). Stronger than anything he did while signed to Warner Bros., this houser benefits from a tough bass line and a memorable hook.

Although he is now flirting with mainstream pop stardom, clubsters should not ignore Seal's second U.S. single, "The Beginning" (Sire). Shep Pettibone, Mark Moore, and Robin Hancock take this funk/R&B jam through a wide variety of moods, ranging from techno to midtempo swing and house.

On "Vocalize" (DWA, Italy), femme duo Scatt picks up where Nexy Lanton left off with "You Too" a couple of months ago. Production team Robyx lays down a bright and jazzy house groove, while the act scats and chirps gleefully.

Another Italian gem is "Don't Be Afraid" by Jimmy McFoy (Contini Edizioni Musicali). Producers Tony Carrasco and G. Pasquini pump a rousing, peak-hour house groove underneath an infectious melody and a charismatic performance by the Afro-Belgian vocalist.

On the techno tip, please note "Get Down Everybody" by Holy Noize (ARS, Belgium). Razor-sharp synth lines cut through a thick, hard-house beat-base, while an incidental "let's party" rap floats on top. Go directly to the cathartic "Parkzicht" mix.

One of the hottest tracks in the U.K. at the moment is "These Are My People" by Members Of The House, which is now out in the U.S.

via Shockwave (Detroit). Produced by the brilliant Underground Resistance posse, this soothing houser was first exposed overseas by the innovative (and sometimes controversial) Truelove Records in London. In addition to this tasty treat, Truelove is stirring bodies with "Love" by Rhythm Dr., which samples "Love Speak Up" by Whycliffe over a spry house base. Both tracks are essential playlist additions.

**SNEAK PEEK:** One of the finest hours in alternative dance music during 1990 was delivered by Anything Box with its debut album, "Peace," and the singles "Living In Oblivion" and "Soul On Fire." Reduced from a trio to a duo, the group has just finished recording "Worth," tentatively due out in January 1992. Judging from techno-vibed cuts like "World Without Love" and "Beat Of Life," it is primed for chart success similar to prototypes Depeche Mode and New Order.

**TID-BEATS:** Tony Green, who is famous as the producer of disco nuggets like France Joli's "Come To Me," has formed Monogram Records, a new indie label based in Montreal. First acts signed are Joli, who is in the studio for the first time in seven years, and Freddy James. Music will be released in January 1992. Green has inked an initial distribution deal with Sony in Canada and is negotiating with the company for the rest of the world... Congrats to all of the dance-music nominees for the Billboard Music Video Awards. Honors will be given out at the close of the 13th annual Music Video Conference on Nov. 8 at Hotel Sofitel-Maison in Los Angeles. For the complete list of nominees and conference information, see story, page 1.

## I.D. Productions Making A Name For Itself Hurley & Rodrigo's Chicago Co. Is Whirlwind Of Work

BY LARRY FLICK

NEW YORK—Over the past five years, the Chicago dance music scene has established itself as being among the most prolific and influential in the world. Within that community, I.D. Productions has evolved into a hit-making entity that many have taken to calling "little Motown."

Headed up by Frank Rodrigo and producer/remixer Steve "Silk" Hurley, the company brings together a diverse clique of producers, remixer, songwriters, and performers under the roof of a renovated farmhouse in a suburb outside of Chicago.

With its misleadingly sedate exterior stepping into the world of I.D. is akin to stumbling onto a whirlwind disco circus. In one corner, cult club figure Jamie Principle and two dancers are working out new steps for a stage show, while rapper M.Doc runs through song arrangements with DJ Tommy "TNT" Isakalis on the other side of the room. Venture into one of the control rooms of I.D.'s three recording studios and Hurley is rehearsing a revitalized version of his group, JM Silk (now known as Silk), while Maurice Joshua is feverishly editing an upcoming remix. Bounding throughout the house, keeping track of everyone's activities, is father-figure Rodrigo.

"It may sound phony, but there's a lot of love and energy in this house, and that inspires everyone to do their best work," says Rodrigo. "We work as a team, no matter what the project is. There's no room for overblown egos or star-trips around here. Once that happens, it's time for that person to hit the road."

Those who are close to I.D. note that this philosophy has been the key to its ever-increasing success over the past two years. Joshua and Eric "E-Smoove" Miller have earned high marks for their remixes of singles by Jomanda and D'Bora, among others. Artists Principle, M.Doc, Silk, and Kym Sims have inked major-label contracts with Smash and Atco, respectively, while Alanda Drake and Shay Jones are being courted for similar deals.

Of course, the central figure at I.D. is Hurley, who is currently one of the most sought-after producers, remixers, and songwriters in dance music. Lately, he has been so busy tending to projects by several fellow I.D. artists, as well as CeCe Peniston, Prince, Crystal Waters, and numerous others, that he has not had much time to work on his own album, which is tentatively due out on Smash early next year.

"Although I probably accept more work than I should, every record I do gives me the chance to test myself and expand my abilities," says Hurley. "The biggest challenge is to stay busy without repeating yourself or getting stale."

Despite his enthusiasm for remixing, Hurley says he plans on cutting back on them in the coming months.

Hurley and Rodrigo met during the late '80s, shortly after Hurley won attention spinning in several Chicago clubs and doing mix shows on radio stations WBMX and WGCI. He used these outlets to showcase his own music. Two of those songs, "Jack Your Body" and "Music Is The Key," not only went on to become international hits, but are now revered as primary elements in launching the house-music movement.

Hurley went on to form JM Silk, with singer Keith Nunnally, and recorded briefly for RCA. When that situation came to an end, Hurley

and Rodrigo decided to concentrate on establishing a home base not only for Hurley's writing and production projects but also for other local luminaries.

Rodrigo says their first and most important decision was to move the company away from the thick of the heated and competitive environment of the downtown Chicago scene.

"The Chicago club scene can get pretty intense," he says. "There's so much gossip and crap going on, and that can get in the way of creativity. I wanted to show these kids that you can be happening, be creative, and not get mixed up in all of the nonsense."

Apparently, Rodrigo is correct. Besides production and songwriting, I.D. is strengthening its stance as an independent label, having charted well with Shay Jones' "Are You Gonna Be There," and creating a healthy underground club buzz with Maurice Joshua's "Melody." Rodrigo notes that plans are afoot for the I.D. label to expand its distribution in the coming months.

### ADVERTISEMENT

#### THE UNDERGROUND AND INDEPENDENT DANCE CHART

1	DANNY B. SMOOTH	"LET'S SPEND THE NIGHT"	ECHO USA
2	FREQUENCIES BASS & BLEEPERS	"VOLUME FOUR"	FBB
3	FINAL MIXX	"LET'S ALL CHANT"	DANCEFLOOR
4	RED POLLIES	"WE WILL SURVIVE"	BOTTOM L.
5	CIRCUIT BREAKER	"EXPERIMENTS IN SOUNDS"	PRO
6	ENGLISH FRIDAY	"RIOT IN BRITTON"	ELEGAL
7	RHYTHM FAKTOR	"DREAM ON"	FOURTH F.
8	DESIRE'D STATES	"TURN ON"	BGP
9	HELEN SHARPE	"GOT TO HAVE YOUR LOVE"	STROBE
10	DEJA VU	"MOVE YOUR WAISTLINE TO THE HASSLINE"	MAXI
11	BLACK ORCHID	"TRUMPET"	STRICTLY R.
12	ROB STEAL	"MIND COLLAPSE"	NU GROOVE
13	MAN WITH NO NAME	"GEDDIT"	FOKUS
14	RED LIGHT	"RHYTHM FORMULA EP"	HI BIAS
15	CULTURE SHOCK	"LOUDNESS"	SEIGE
16	VALERIE JOHNSON	"STEP INTO MY LIFE"	EMOTIVE
17	IMMAJE	"LUV RIDE"	MOVIN
18	VICTORIA MARTIN	"ALL I DO"	ATTITUDE
19	RICKY SMITH	"BASSMACANIC"	SABER
20	HOUSE OF FIRE	"EP"	PROJECT X

Compiled from reports given by independent Record Stores, Clubs and D.J.'s nationwide.

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- BREAK TURNTABLE TERROR INVASION
- TRIPPING ON YOUR LOVE BANANARAMA LONDON
- SAY IT ABC MCA
- RING MY BELL D.J. JAZZY JEFF & THE FRESH PRINCE JIVE

### 12" SINGLES SALES

- IS IT GOOD TO YOU HEAVY D. & THE BOYZ UPTOWN
- BOYS TO MEN NEW EDITION MCA
- SAY IT ABC MCA
- SET ADRIFT ON MEMORY BLISS P.M. DAWN GEE STREET
- DO ANYTHING NATURAL SELECTION EASTWEST

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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- |  |     |
|--|-----|
| BASS FOUNDATION - RECOGNITION - MAGNET                 | 12" |
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| HELEN SHARPE - GOT TO HAVE - STROBE                    |     |
| CFM BAND - LET'S DO THE TAP DANCING - APEXTON          |     |
| BENOIR - GIVE ME YOUR LOVE - IRMA                      |     |
| LOUD FLOWER - HEART TO HEART - INVASION                |     |
| NICE GUY SOULMAN - FEEL IT - NERVOUS                   |     |
| SUMMER SLAMS I - VARIOUS - NUGROOVE                    |     |
| DE JA VU - MOVE YOUR WAISTLINE - MAXI                  |     |
| AUDIO CLASH - ELECTRO RHYTHM - STRICTLY RHYTHM         |     |
| RED-LIGHT - RHYTHM FORMULA - HI-BIAS                   |     |
| EDDIE "FLASHIN" FOWLKES - INEQUALITY - 430 WEST        |     |
| WAREBAND - PARTY CHILDREN - CRITICAL HOUSE             |     |
| INFRA RED - WHEN LUV'S THE FEELIN' - STROBE            |     |
| CIRCUIT BREAKER - EXPERIMENT IN SOUND - PRO 2 (PLUS 8) |     |
| IMMAJE - LUV RIDE - MOVIN'                             |     |
| ACID MASTER - VARIOUS VOL.II - REQUEST LINE            |     |
| A.B.T. - VARIOUS - NUGROOVE                            |     |
| LADONNA - SEX ME - GROVE STREET                        |     |
| RENEGADES - ITS GOTTA B FUNKY - UNDERGROUND            |     |

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# Billboard **TOP COUNTRY ALBUMS**

FOR WEEK ENDING OCT. 19, 1991

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★★ No. 1 ★★						
1	1	1	4	GARTH BROOKS CAPITOL 96330* (10.98) 4 weeks at No. 1	ROPIN' THE WIND	1
2	2	2	56	GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98)	NO FENCES	1
3	3	3	19	TRAVIS TRITT ● WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
4	<b>NEW</b>	1	1	REBA MCENTIRE MCA 10400* (9.98)	FOR MY BROKEN HEART	4
5	4	5	21	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
6	6	4	127	GARTH BROOKS ▲ 2 CAPITOL 90897* (9.98)	GARTH BROOKS	2
7	5	6	20	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
8	8	8	14	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
9	7	7	6	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
10	9	9	48	CLINT BLACK ▲ 2 RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
11	24	25	30	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5
12	12	11	56	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
13	13	15	4	THE JUDDS CURB/RCA 61018*/RCA (9.98)	GREATEST HITS VOL. II	13
14	16	16	29	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
15	11	10	14	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9
16	10	12	25	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	10
17	40	38	93	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
18	14	13	19	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
19	15	14	8	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
20	31	24	51	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	20
21	17	18	83	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
22	21	22	28	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
23	20	20	82	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
24	19	19	127	CLINT BLACK ▲ 2 RCA 9668 (9.98)	KILLIN' TIME	1
25	22	21	165	THE JUDDS ▲ RCA/CURB 8318/RCA (9.98)	GREATEST HITS	1
26	26	26	26	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
27	23	23	35	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	23
28	28	41	5	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	28
29	18	17	8	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
30	25	28	27	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
31	35	37	28	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
32	32	34	52	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
33	29	32	48	DWIGHT YOAKAM ● REPRIZE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
34	36	36	101	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
35	34	27	55	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
36	30	29	62	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
37	33	30	36	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
38	27	31	8	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	27
39	38	33	71	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	42	40	79	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
41	37	35	60	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
42	39	42	10	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
43	46	51	11	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
44	RE-ENTRY	11	11	MARK O'CONNOR WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS	44
45	44	46	58	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
46	NEW	1	1	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	46
47	61	—	2	BILLY DEAN CAPITOL 4-96728* (9.98)	BILLY DEAN	47
48	45	43	23	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	27
49	43	44	8	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	43
50	53	49	71	SHENANDOAH COLUMBIA 45490*/SONY (8.98 EQ)	EXTRA MILE	11
51	50	61	4	TEXAS TORNADOS REPRIZE 26683*/WARNER BROS. (9.98)	ZONE OF OUR OWN	50
52	41	39	24	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
53	48	50	90	RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
54	49	48	90	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
55	56	54	4	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	51
56	52	53	36	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
57	47	47	16	VERN GOSDIN COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	41
58	51	45	47	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
59	59	56	106	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
60	58	58	16	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
61	55	60	55	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
62	57	57	122	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
63	54	52	29	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
64	RE-ENTRY	6	6	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	64
65	63	63	36	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
66	67	66	52	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
67	60	64	14	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	57
68	75	—	71	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
69	65	67	105	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
70	68	59	22	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	38
71	66	62	6	SHELBY LYNNE EPIC 47388*/SONY (9.98 EQ)	SOFT TALK	55
72	73	75	3	RONNIE MCDOWELL CURB 77507* (9.98)	YOUR PRECIOUS LOVE	72
73	64	55	12	EARL THOMAS CONLEY RCA 3116* (9.98)	YOURS TRULY	53
74	69	70	35	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	32
75	RE-ENTRY	2	2	RICKY SKAGGS EPIC 47389*/SONY (9.98)	MY FATHER'S SON	68

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.  
▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available  
on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for  
labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

# Billboard **Top Country Catalog Albums**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING OCTOBER 19, 1991

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ 3 MCA 12 (8.98) 22 weeks at No. 1	GREATEST HITS	22
2	10	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	22
3	2	ANNE MURRAY ▲ 4 CAPITOL 46058* (7.98)	GREATEST HITS	22
4	5	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	22
5	4	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	22
6	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	22
7	6	GEORGE STRAIT ▲ 2 MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	22
8	8	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	22
9	7	ALABAMA ▲ 3 RCA 4939 (8.98)	ROLL ON	22
10	9	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	22
11	11	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	21
12	12	GEORGE JONES EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	12
13	14	ALABAMA ▲ 3 RCA 7170 (8.98)	GREATEST HITS	22

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	22
15	16	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	22
16	15	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	20
17	17	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	7
18	20	WAYLON JENNINGS ▲ 3 RCA 3378 (8.98)	GREATEST HITS	19
19	—	HANK WILLIAMS, JR. ▲ 2 WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	17
20	24	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	19
21	23	RONNIE MILSAP ▲ RCA 5425 (8.98)	GREATEST HITS VOL. 2	9
22	18	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	20
23	—	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	19
24	21	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	14
25	19	ALABAMA ▲ 4 RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	20

Catalog albums are older titles which are registering significant sales. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.



**First Fans.** CMA Awards show host Reba McEntire presents President and Mrs. George Bush to the crowd during the 25th annual CMA Awards Show finale. Bush spoke briefly to attendees and wholeheartedly endorsed country music. Country Music Week 1991, Sept. 28-Oct. 5, was a flurry of activity highlighted by the annual round of glitzy, black-tie awards ceremonies. Here's a glimpse at some of the winners and events. For more photos, see page 41.

## New CMA Directors, Officers Elected Schuyler, Wunsch Take 2 Top Spots

NASHVILLE—During CMA Week festivities, new directors and officers were elected to serve on the board of the Country Music Assn. Songwriter Thom Schuyler and Sony Music/Nashville head Roy Wunsch were voted to the top positions: chairman of the board and president, respectively.

The directors election took place at the organization's 33rd annual membership meeting, Oct. 3 at Nashville's Stouffer Hotel. Officers were elected by the directors at a subsequent meeting Oct. 4. Directors serve for two years and officers for one.

New directors are as follows: At-large—Bruce Hinton, MCA Records/Nashville; Irving Waugh, I.W. Productions; E.W. Wendell, Opryland USA Inc. Advertising agency/PR—Dick Gary, The Gary Group, Los An-

geles; artist/musician—Vince Gill; broadcast personality—Joe Wade Formicola, WWWW Detroit; composer—Thom Schuyler, Bethlehem/EMI Music; international—David Hughes, EMI Records, London; personal manager—Merle Kilgore, Hank Williams Jr. Enterprises; publication—John Sturdivant, Music City News; publisher—Jerry Bradley, Opryland Music Group; radio—Day Halyburton, KPLX Dallas; record company—Tim DuBois, Arista Records/Nashville; record/video merchandiser—Jim Powers, Handleman Co., Troy, Mich.; talent agent—Rick Shipp, Triad Artists; talent buyer/promoter—Steve Moore, Starwood Amphitheatre; television/video—Kitty Moon, Scene Three Inc.

The officers are as follows: Executive VP—Connie Bradley, ASCAP; senior VP—David Conrad, Almo Irving Music; VPs—Jack Weston, RCA Records/Nashville; Tim Wiperman, Warner/Chappell Music; Harold Shedd, PolyGram Records/Nashville; Rick Blackburn, Atlantic Records/Nashville; Randy Owen, Alabama; Jimmy Gilmer, SBK Records/Nashville; Dick McCullough, E.H. Brown Advertising, Chicago; Hal Durham, Grand Ole Opry; Tom Collins, Collins Music Inc.; Don Schlitz, Hayes Street Music; Joe Sullivan, ETN Limited Partnership, Branson, Mo.; Stan Moress, Moress Nanas Golden Entertainment; Bobby Denton, WIVK Knoxville, Tenn.; Terry Cline, World Class Talent; Richard Krumme, Country America magazine, Des Moines, Iowa.

International VPs—Fritz Portner, PPK AG, Zurich; Keith James, CHAM Canada.

Secretary—Jim Foglesong, DPI Records; assistant secretary—Sonny Anderson, Walt Disney World Attractions, Orlando, Fla.; treasurer—Wayne Halper, Capitol Nashville; assistant treasurer—Howard Lander, BPI Communications Inc., New York; sergeant at arms—Bob Moody, WPOC Baltimore; assistant sergeant at arms—Norman Epstein, KZLA/KLAC Burbank, Calif.; historian—Jack McFadden, McFadden Artists Corp.; assistant historian—Tom Molito, Cabin Fever Entertainment, Greenwich, Conn.

Directors serving the second year of their term include Gary Buck, Canadian Country Music Hall of Fame; Coyote Calhoun, WAMZ Louisville, Ky.; Vince Candilora, SESAC; Tony Conway, Buddy Lee Attractions; Paul Corbin, TNN; Larry Gatlin; Lon Helton, Radio & Records; Donna Hiley, Sony Tree; Richard Leigh, Lion-Hearted/EMI Music; Gregg Lindahl, KLRX Dallas; Merlin Littlefield, ASCAP; Steve Marmaduke, Western Merchandisers Inc., Amarillo, Texas; Jim Ed Norman, Warner Bros. Records/Nashville; Bob Romeo, Don Romeo Agency, Omaha, Neb.; Roger Sovine, BMI; Janice Wendell, Ericson Marketing Communications.

CMA lifetime board members are J. William Denny, Nashville Gas Co.; Ralph Peer II, Peermusic, San Francisco; Frances Preston, BMI, New York; and Joe Talbot, Talbot Music Publishing Inc. **DEBBIE HOLLEY**

## Award-Winning Attitudes At CMA Show Out With 'Hick,' In With 'Hip' For Parton, Gill, Others

**O**F GEORGE AND VINCE AND STEVE AND Dolly: Talk about attitude! Country music was an illustrated catalog of attitudes at the CMA Awards show the other night. It snarled, stomped, crooned, boogied, wept, whined, goofed around, pontificated, and purred. What it didn't do was exhibit that aw-shucks hickishness that's always threatening to break through and re-assert its paternity of the form. In spite of its fresh face, the show did not ignore the old masters. Hall of Famers **Bill Monroe** and **Earl Scruggs** participated in the opening number; and **Roy Rogers**, who is in the Hall twice (once as a member of **Sons Of The Pioneers**), sang with **Clint Black** and announced the female-vocalist award winner. **Dolly Parton**, who has too often seen women reduced to foils in country music, offered a strong rebuttal to that practice with her "Eagle When She Flies" production that featured a chorus of women clad to portray many professions and passions.

Broadcast on CBS-TV, the awards show beat out its competition at the other networks during every half-hour period and led the night in every adult demographic. It was the highest-rated CMA awards special since 1983. And it earned the highest Wednesday night ratings for CBS since the Grammy broadcast in February.

It was heartwarming to see perennial nice guys **Vince Gill** and **Steve Wariner** get some recognition. Accepting his male-vocalist award, Gill offered a comment that could be engraved on most country music trophies: "I've come a long way," he said, "from three chords and 'Old Shep' . . . I wouldn't be here if I hadn't learned from the greats." That he has learned well is now a matter of record. Wariner has been one of country's best balladeers (and most underrated guitarists) since the late '70s. Oddly enough, it took his teaming with Gill, **Ricky Skaggs**, and **Mark O'Connor** on the single "Restless" to get the voters' attention. Maybe they'll see him henceforth as the musical treasure he is in his own right.

The ceremonies were not without blemish, though. **George and Barbara Bush** were in attendance, and the agonizingly slow security measures enacted to protect them made many in the audience late for the show, even though they had arrived at the prescribed time. One Scene reader phoned in the observation that **Charley Pride** was the only black performer in evidence and asserted that this lack of diversity is curbing country music's growth.

Some saw the irony of a blue-blood like Bush pledging fealty to a traditionally blue-collar perspective. Noting the economic ills that beset the country Bush presides over, **Robert K. Oermann**, entertainment writer for the Tennessean, commented, "He knows 'God Bless The USA' by heart. But can he sing 'Busted'?"

**M**AKING THE rounds:

The CMA's new entertainer of the year, **Garth Brooks**, was among the celebrities playing in the inaugural Music Row Golf and Bowl tournament to raise money for the T.J. Martell Foundation. Others included **Vince Gill**, **Eddie Rabbitt**, **Doug Stone**, and **Glen Frey**. The events raised more than \$55,000 . . . The **Statler Brothers** have debuted their long-awaited variety series—"The Statler Brothers Show"—on TNN . . . **John McEuen** has released his first solo album—"String Wizards" on Vanguard—since leaving the **Nitty Gritty Dirt Band**. His first music video from the album is "Return To Dismal Swamp" . . . Cancel that cancellation notice: The **Gatlin Brothers**, who recently announced they were quitting performing, are going to open a theater in a new complex in Branson, Mo. They will also book other talent for the venue.

**MARK YOUR CALENDAR:** Sugar Hill Records artist **Robert Earl Keen** will do his World Tour of San Antonio Oct. 16-20, appearing at five clubs in the Texas city.

**SIGNING:** **John McEuen** to the William Morris Agency for booking.



by Edward Morris

## Yearwood Says She'll Manage Better Without Doyle/Lewis

NASHVILLE—MCA artist **Trisha Yearwood** has severed ties with her management company, **Doyle/Lewis Management** (which also manages **Garth Brooks**). "She has fired us," says **Pam Lewis**, partner in **Doyle/Lewis**. "She is looking for someone who she feels will make her more of a priority. Trisha felt that **Garth [Brooks]** was too much of a priority here. She told us that she felt that we didn't have enough time for her. We were finalizing a contract."

**Lewis** says **Garth Fundis**, Yearwood's producer, is handling all calls.

Though early rumors included **Fundis** stepping in as manager, he refused to comment, stating only that "a decision will be made as soon as possible, and until then, I'm handling all the calls at this point. We're quite content with the situation as it is until we decide what the permanent plan should be. I'm acting on her behalf right now to just make sure all the bases are covered."

**Fundis** says Yearwood's relationship with her management company lasted 1½ years and that there were several things that she tried to get worked out that she felt weren't mov-

ing forward. "As far as Trisha is concerned, it was an amicable parting," he continues.

**Fundis** says he and Yearwood plan to "sit down and discuss, along with a lot of other people," the next move.

**Doyle/Lewis** has made no plans to pursue legal action at this time. "She's a wonderful talent and we wish her a lot of luck, and we hope she finds someone whom she feels comfortable with," **Lewis** says.

In the meantime, **Fundis** plans to be back in the studio with Yearwood to work on her second album for MCA after the first of the year.

Yearwood, who is booked by **Buddy Lee Attractions**, is contracted to open for **Brooks** on a number of tour dates through the end of '91, and **Lewis** says that contract will be honored. **DEBBIE HOLLEY**

**25 country artists  
nominated for  
Billboard Music  
Video Awards.  
. . . see page 1.**



**COUNTRY  
CORNER**



by Lynn Shults

**COUNTRY SALES EXPLODE:** Riding on the wave of exposure generated by the CMA Awards show, country releases are jumping through cash registers across America. **Garth Brooks** continues to pave the way as "Ropin' The Wind" jumps from No. 3 to No. 1 on The Billboard 200 Top Albums chart, while totally dominating the Top Country Albums chart (1-1). Brooks' "No Fences" powers from No. 15 to No. 10 on The Billboard 200 and maintains a lock on the No. 2 slot on the Top Country Albums chart. Meanwhile, "For My Broken Heart," the new album by **Reba McEntire**, who hosted the CMA Awards, debuts at No. 4 on the Top Country Albums chart and No. 25 on The Billboard 200. **Travis Tritt's** "It's All About To Change" holds at No. 3 on the Top Country Albums chart and climbs 30-22 on The Billboard 200. **Vince Gill** has action with three albums on the country chart: "Pocket Full Of Gold" jumps 24-11, "When I Call Your Name" goes 40-17, and, on the Top Country Catalog Albums chart, his "Best Of Vince Gill" zips 10-2. Re-entering the country chart at No. 44 on the strength of his CMA exposure is **Mark O'Connor** with his "The New Nashville Cats" album. All of this hyperactivity created 10 backward bullets inside the top 30. This occurs when an album continues to increase in sales but is surpassed by other records with stronger increases.

**HERE ARE SOME OTHER hot performers** on The Billboard 200: Vince Gill's "Pocket Full Of Gold" (156-61) and his "When I Call Your Name," which re-enters at No. 87; "Don't Rock The Jukebox" (42-32) by **Alan Jackson**; "Trisha Yearwood" (56-44); "Shooting Straight In The Dark" (186-106) by **Mary-Chapin Carpenter**; **George Strait's** "Chill Of An Early Fall" (143-118); **Patty Loveless' "Up Against My Heart"** (176-151); **Kathy Mattea's "Time Passes By"** (re-entry at No. 163); **Mark Chesnutt's "Too Cold At Home"** (187-167); and the **Kentucky Headhunters' "Pickin' On Nashville,"** which re-enters at No. 182.

**NO. 1 FOR THE second consecutive week** on the Hot Country Singles & Tracks chart is **Ricky Van Shelton's "Keep It Between The Lines."** This is the first time this year that Shelton has laid claim to the No. 1 position for two straight weeks. Alan Jackson's "Someday" is the week's hottest track inside the top 10, jumping 10-4. Also making a major move on the top slot is **Joe Diffie's "New Way (To Light Up An Old Flame),"** which soars from No. 7 to No. 2. **Travis Tritt's "Anymore"** moves from No. 11 to No. 7.

**QUOTES FROM SRO ENTERTAINMENT EXPO:** According to William Morris VP **Dave Dowds**, "The group of artists that showcased were excellent. The talent was there" at the Country Music Week event. As to breaking these new acts, Dowds says, "It is going to get increasingly more difficult. Where are they going to get the airplay?" Economics, not airplay, is the main concern of **Karen Leach** of the Minnesota State Fair. Says Leach, "Many [of the artists] are not of the stature to play the 21,000-seat hard-ticket grandstand and are priced too high to play the 5,000-seat free stage." **Lori Renfrow** of the Houston Rodeo & Livestock Show says, "From last year's showcase, we used four acts in a concept show and I saw four or five new acts that I would do the same thing with again this year." **Tony Conway**, president of Buddy Lee Attractions, sums up by saying, "With so many acts being on equal ground, everyone will have to be a lot more creative."

**Winning Moments From Country Week**



Garth Brooks takes top honors with the CMA entertainer-of-the-year award during the 25th annual CMA Awards ceremony, televised live Oct. 2 from the Grand Ole Opry House in Nashville. Brooks also garnered CMA bullet-shaped awards for single of the year ("Friends In Low Places"), album of the year ("No Fences"), and music video of the year ("The Thunder Rolls").



Vince Gill and MCA label mate Patty Loveless deliver a spine-chilling performance of Gill's "Pocket Full Of Gold" single during the CMA show. Gill took home awards for male vocalist, song of the year ("When I Call Your Name"), and vocal event (with Mark O'Connor & the New Nashville Cats).



BMI president and CEO Frances Preston congratulates Paul Overstreet, right, and Hugh Prestwood, left, on taking top honors at the 39th annual BMI Country Awards, Oct. 1. Singer/songwriter Overstreet won BMI country songwriter of the year for the fifth year, while Prestwood's "Hard Rock Bottom Of Your Heart," recorded by Randy Travis and published by BMI country publisher of the year Careers-BMG, claimed the 23rd Robert J. Burton award as most-performed country song.



The Nashville Songwriter Foundation, in association with the Nashville Songwriters Assn. International, hosted the 22nd annual Hall of Fame induction ceremony Sept. 29 in Nashville. Here, Charlie Black ("A Little Good News" and "Slow Burn") and Sonny Curtis ("Walk Right Back" and "More Than I Can Say") are honored for their career achievement. Thom Schuyler is presented with the Maggie Cavender award of service. Pictured, from left, are Schuyler; Curtis; Pat Huber, executive director, NSAI; Black; and Merle Kilgore, president, NSAI.



SESAC writer Susan Longacre and her co-publisher accept the national performance activity award for "Time Passes By" (recorded by Kathy Mattea) from SESAC VP Dianne Petty. Pictured, from left, are Jon Vezner, co-writer of the song; Mattea; Petty; writer/co-publisher Longacre; and Tim Wipperman, W.B.M. Music Corp. (SESAC's 1991 publisher of the year).



ASCAP's Southern executive director Connie Bradley celebrates with the writer and publishers of ASCAP's country song of the year, "Friends In Low Places," at the society's annual awards dinner, Sept. 28 at the Opryland Hotel. Pictured, from left, are Ronnie Gant of Music Ridge Music and Linda and Ron Chancey of Chancey Tunes, publishers of the song; Bradley; and songwriter Bud Lee.

**COUNTRY SINGLES A-Z  
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

- |  |   |  |   |   |
|--|---|--|---|---|
| <p>TITLE (Publisher - Licensing Org.) Sheet Music Dist.</p> <p>55 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL</p> <p>7 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Hearthland Express, ASCAP) HL</p> <p>72 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI)</p> <p>14 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP</p> <p>60 BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP)</p> <p>5 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP</p> <p>53 BETWEEN A ROCK AND A HEARTACHE (Glitterfish, BMI)</p> <p>44 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL</p> <p>23 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL</p> <p>13 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL</p> <p>64 CADILLAC STYLE (Ray Stevens, BMI)</p> <p>73 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP) CLM/WBM</p> <p>32 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP)</p> | <p>63 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) HL</p> <p>66 DON'T YOU EVEN (THINK ABOUT LEAVIN') (Music Corp. Of America, BMI/Jessie Jo, BMI/Labor Of Love, BMI) HL</p> <p>28 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Gatareljob, ASCAP) HL</p> <p>30 DOWN TO MY LAST TEARDROP (Paul &amp; Jonathan, BMI)</p> <p>70 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)</p> <p>52 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)</p> <p>56 EVERYDAY (Irving, ASCAP/David Malloy, BMI/BMG, ASCAP/Jim And David, ASCAP) HL</p> <p>27 FOR CRYING OUT LOUD (Ivan James, ASCAP)</p> <p>21 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Benefit, BMI) WBM</p> <p>40 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)</p> <p>68 THE GARDEN (Bobby Fischer, ASCAP/Hookem, ASCAP/Young World, BMI/Hookit, BMI)</p> <p>67 HANG UP THE PHONE (Eddie Rabbitt, BMI) HL</p> <p>38 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI) WBM</p> <p>20 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin' R, ASCAP)</p> | <p>69 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) WBM</p> <p>9 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM</p> <p>71 IT'S CHITLIN' TIME (Pri, BMI/Practice House, ASCAP/Three Headed, ASCAP) HL</p> <p>41 JOHN DEERE TRACTOR (Rada Dara, BMI/EMI Blackwood, BMI)</p> <p>1 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tilts, BMI) HL</p> <p>11 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) WBM</p> <p>45 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM</p> <p>39 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL</p> <p>26 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL</p> <p>17 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM</p> <p>47 LIZA JANE (Benefit, BMI/Englishtown, BMI) WBM</p> <p>59 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI)</p> <p>43 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI)</p> <p>75 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP)</p> <p>3 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM</p> | <p>51 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP)</p> <p>2 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP</p> <p>19 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM</p> <p>65 ONE LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM/WBM</p> <p>18 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP</p> <p>74 A PICTURE OF YOU (Sony Tree, BMI/Red Quill, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL</p> <p>15 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL</p> <p>10 RODEO (Rio Bravo, BMI)</p> <p>29 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI, ASCAP) HL/CPP</p> <p>33 SHAMELESS (Joel, BMI)</p> <p>62 SHE MADE A MEMORY OUT OF ME (Acuff-Rose, BMI)</p> <p>24 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM</p> <p>49 SILVER AND GOLD (Brick Hit, BMI) CPP</p> <p>35 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP</p> <p>37 SOMEDAY SOON (WB, ASCAP)</p> <p>4 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) HL/WBM</p> <p>34 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)</p> | <p>54 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear &amp; Bill, BMI) CPP</p> <p>46 STILL BURNIN' FOR YOU (Grand Coalition, BMI)</p> <p>16 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) CPP/HL</p> <p>22 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM</p> <p>50 THIS TIME I HURT HER MORE (THAN SHE LOVES ME) (Zomba, ASCAP/Blue Moon, ASCAP)</p> <p>6 THE WALK (Zoo II, ASCAP)</p> <p>42 WHEN YOU WERE MINE (Fame, BMI/Warner-Tamerlane, BMI)</p> <p>8 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP</p> <p>61 WHOLE LOTTA HOLES (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL</p> <p>58 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP)</p> <p>48 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI)</p> <p>57 YOU CAN GO HOME (Bar None, BMI/Bug, BMI/Night River, ASCAP)</p> <p>36 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)</p> <p>25 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL</p> <p>31 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Sheddhouse, ASCAP) HL</p> <p>12 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM</p> |
|--|---|--|---|---|

# Retail

## Justin's Doing Just Fine, Thanks BIB Buy Among Factors Boosting One-Stop

■ BY PAUL VERNA

LAKE LANIER ISLANDS, Ga.—With one-stop consolidation accelerating, Justin Entertainment Inc. is thriving thanks to a timely acquisition, a longstanding commitment to service, a deep knowledge of its own market, and a shrewd approach toward expansion.

"There's three of us left in the Southeast, basically; there used to be 12 or 15 of us," said Justin president Tim Monig at the Atlanta-based company's first convention, held Sept. 27-29 at the Lake Lanier Islands Hotel and Golf Club here.

Justin recently acquired a competitor, BIB Distributing Co. of Charlotte, N.C., merging that company's trucking routes with its own. The result is a 10-vehicle fleet that delivers about a third of Justin's total shipments to accounts throughout the Southeast.

The BIB purchase also gave Justin a key employee, VP/GM Bill Norman, who had been president of BIB for three decades. "We've changed a lot of things by getting Bill down here," said Monig. "He's a big asset to the company."

But most importantly, the acquisition of BIB has helped generate a 60% year-to-date sales increase for Justin. The growth will allow Monig to eventually expand to other markets, such as Los Angeles. "We'll get there," he said. "We're just too busy here right now to open up in L.A., and we've got another major city—Dallas—we want to go into first, because we've got a base there already."

Monig maintains a second residence in Los Angeles and has been studying that market for years. One of Justin's key accounts there is Torrance, Calif.-based Warehouse Entertainment, which buys 7-inch and 12-inch vinyl from the one-stop. Warehouse president and CEO Scott Young is a longtime friend and ex-neighbor of Monig's.

Expansion notwithstanding, Monig asserted that Atlanta will always be "home base." The company, whose main competitors are Nova Record Distributors in suburban Atlanta and Bassin Distribu-

tors in Miami, will move to a 35,000-square-foot facility near its current location early next year.

Besides Monig and Norman, the other principals at Justin are Susan Renegar, VP of finance; Jim Ogle-

*"There's three of us left in the Southeast, basically"*

tree, VP of purchasing; and Kolette Kleber, who was just promoted from director of advertising to VP of advertising. The company employs more than 60 full-time staffers.

Justin was formed in October 1984 by Monig, who had spent 16 years working for PolyGram, first in Miami and then as the branch manager in Atlanta. The company is named after Monig's son, who in turn is named after Moody Blues leader Justin Hayward.

The firm is now wholly owned by Monig. At one time, ex-Record Bar chairman Barrie Bergman held a 24% interest in Justin, which he has since sold off.

Justin began as a 7-inch and 12-inch single supplier, later diversifying into cassettes and CDs in both single and album format. The company embraces indie distributor Justin Records and Justin Kid-dieworks, which distributes the "Barbie" audio series on Rincon Recordings to toy stores. Monig owns the rights to the "Barbie" recordings, which are distributed in music stores by CEMA through Rhino Records.

Monig did not reveal an annual sales figure for Justin, but Billboard estimates that the 1990 figure is \$15 million-\$20 million. Sales for 1991 should be dramatically higher due to the extra business picked up by the BIB purchase.

While Justin had previously held small conventions attended by its staff, this was the first time the one-stop invited its key retail accounts and label reps. Among large chains, Justin's main clients are Camelot Music, Sound Warehouse,

The Musicland Group, Super Club Music Co., and Warehouse, most of which sent representatives to the conference.

Justin services about 2,000 or so accounts, half of which are primary clients, according to Monig. The chains are all on credit, while the bulk of the mom-and-pop stores are on a COD basis.

Justin recently hired an outside firm to assist its sales staff in better serving its account base. Monig said, "Sales were real tough the last couple of years. I don't think our sales department was pointed in the right direction, so we had a company come in and train our sales people in how to deal with people on the phone, being more polite, showing

*(Continued on page 51)*



**A Wiz Of A Phone Call.** Dean Torrence of Jan & Dean, left, and radio personality Harry Harrison of WCBS-FM New York call in live to the oldies station from Nobody Beats the Wiz on Staten Island, N.Y. The pair visited the store to promote the newly released EMI "Legends Of Rock'n'Roll" series CD. Harrison's appearance drew one of the largest crowds ever to any Wiz in-store promotion.

## CONVENTION CAPSULES

The following is a roundup of events at the Justin Entertainment Convention, held Sept. 27-29 at the Lake Lanier Islands Hotel and Golf Club in Lake Lanier Islands, Ga.

**AWARDS:** A few distinguished label and distribution reps attending the meeting were honored with awards as follows: **BMG Distribution** branch manager **Fred Love** received a plaque "in appreciation of [his] support of Justin Entertainment throughout the years"; **Sony Music Distribution** rep **Jeff Lee** won the sales-rep-of-the-year award; **Uni Distribution Corp.** was named distributor of the year; label-of-the-year honors went to **Atlantic Records**; and awards for regional sales manager of the year were given to **A&M Records' Al Marks**, **Chrysalis Records' Rod Gunther**, and **Virgin Records' Paul Babin**.

**MORE AWARDS:** Label personnel were not the only ones receiving recognition for their work. Justin president **Tim Monig** received a plaque from Sony thanking him for contributing to the quintuple-platinum success of **Mariah Carey's** debut album; **Kolette Kleber**, who organized the convention, received a silver tray for her "dedication and creativity" and was subsequently promoted to VP of advertising; and warehouse staffer **Wendy Oliver** was named employee of the year.

**ROCK THE BOAT:** **CEMA Distribution** won the hearts of conventiongoers by renting out a party yacht that sailed Saturday, from the early afternoon until the wee hours. It helped that the weather was perfect: sunny and hot, but not scorching. It also helped that an

auxiliary boat shuttled people back and forth between the hotel and the yacht, for those who didn't want to spend the entire day at sea.

**KUDOS** to Sony for limiting its product presentation to five clips by **Deborah Blando**, **Pearl Jam**, **Great Plains**, **Neil Diamond**, and **Ozzy Osbourne**. While the other majors showed snippets of clips by scores of artists, Sony focused its efforts on these particular artists, thereby conveying a clear sense of what some of its priorities are.

**ANOTHER** popular scheme for the product presentations was the spoof. **WEA Distribution** did it with "Wayne's World" from NBC-TV's "Saturday Night Live," while Uni had a "Frankenstein" theme, with appropriate dialog dubbed into scenes from the black-and-white classic.

**WHERE'S MOTOWN?** Uni regional sales manager **Barry Yarbrough** told the convention that he hadn't seen the company's product video and was therefore not totally aware of its contents. "If there's any Motown stuff on there, disregard it," he quipped. However, Motown, which is in the midst of switching distribution to **PolyGram Group Distribution**, was absent from the Uni presentation.

**SIGN HIM UP!** PolyGram Group Distribution's Atlanta branch manager, **Larry Hensley**, opened the company's product presentation by asking the audience to play A&R executive. "At the end of the video,"

*(Continued on page 51)*

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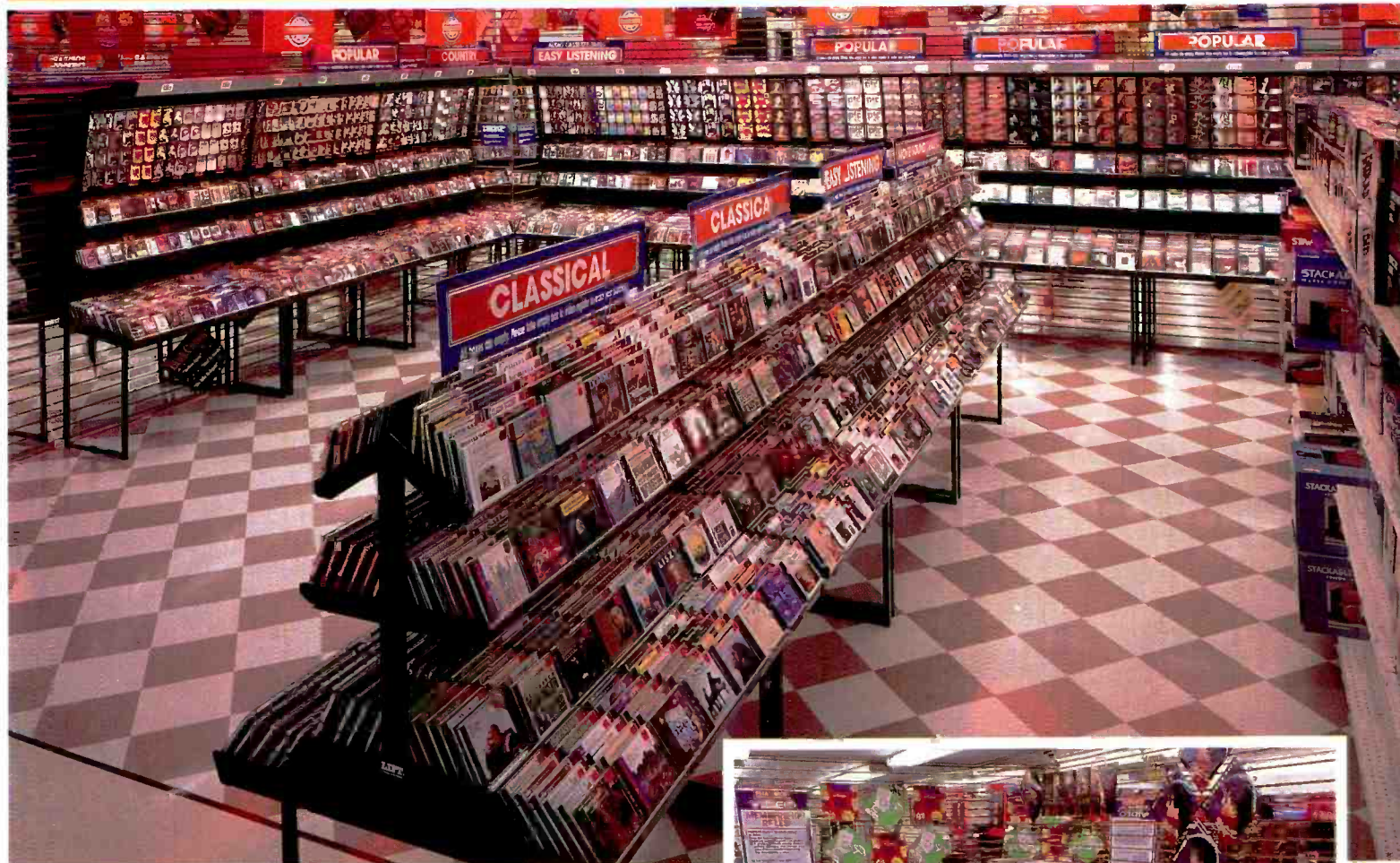
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 CA 07863-61030-4
- ARTHUR BAKER**  
**Give In To The Rhythm**  
 CD RCA 07863-61009-2  
 CA 07863-61009-4
- JULIA FORDHAM**  
**Swept**  
 CD Virgin 91748  
 CA 91748
- GROUPS OF WRATH**  
**Songs Of Victorious City**  
 CD TVT 3110  
 CA 3110
- HEART**  
**Rock The House Live!**  
 CD Capitol 95797  
 CA 95797
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 CD Geffen 24426  
 CA 24426
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 CD Virgin 91691  
 CA 91691
- LITTLE FEAT**  
**Shake Me Up**  
 CD Morgan Creek/PGD 20005  
 CA 20005
- MINUTEMEN**  
**Politics Of Time**  
 CD SST 277  
 CA 277
- THE MONKEES**  
**Listen To The Band**  
 CD Rhino 70566  
 CA 70566
- PRINCE & THE NEW POWER GENERATION**  
**Diamonds And Pearls**  
 CD Paisley Park/WB 25379  
 CA 25379
- PULNOC**  
**City Of Hysteria**  
 CD Arista 07822-18668-2  
 CA 07822-18668-4
- ROBBIE ROBERTSON**  
**Storyville**  
 CD Geffen 24303  
 CA 24303
- SIMPLY RED**  
**Stars**  
 CD EastWest Records 91773  
 CA 91773
- THIS PICTURE**  
**A Violent Impression**  
 CD RCA 3010-2-R13  
 CA 3010-4-R9
- VAN MORRISON**  
**Hymns To The Silence**  
 CD Polydor 849026  
 CA 849026
- GARTH WEBBER**  
**Get A Grip On The Blues**  
 CD Blue Rock'it Records 112

**R&B/RAP/DANCE**

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(Continued on page 50)

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November 24	Philadelphia, PA	Keswick Theatre
November 26	Long Island, NY	Tilles Center
November 27	New York, NY	Carnegie Hall
November 29	Albany, NY	Palace Theatre
November 30	New Haven, CT	Lyman Theatre
December 1	Syracuse, NY	Mulroy Theatre
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3	5	9	<b>LIVE IN AMERICA</b> GEFFEN 24323*	KITARO
4	3	71	<b>REFLECTIONS OF PASSION</b> © PRIVATE MUSIC 2067-2-F*	YANNI
5	4	21	<b>BLUES FROM THE RAIN FOREST</b> SUMERTONE S2CD-01*	MERL SAUNDERS
6	8	11	<b>LOST FRONTIER</b> NARADA ND-62012*	PETER BUFFETT
7	9	5	<b>A CHILDHOOD REMEMBERED</b> NARADA ND-63907*	VARIOUS ARTISTS
8	6	13	<b>CALIFORNIA GROOVES</b> INNOVATIVE COMMUNICATIONS IC 710 130*	DANCING FANTASY
9	11	77	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
10	12	7	<b>WATER COLORS</b> MIRAMAR MPCD 4001*	PETE BARDENS
11	10	23	<b>DESERT MOON SONG</b> SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
12	7	19	<b>THE CITY</b> ATLANTIC 82248*	VANGELIS
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14	14	10	<b>POLAR SHIFT</b> PRIVATE MUSIC 2083*	VARIOUS ARTISTS
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16	17	5	<b>SIRENS</b> HEARTS OF SPACE HS11026-2*	MYCHAEL DANNA
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18	15	7	<b>CANYON DREAMS</b> MIRAMAR MPCD 2801*	TANGERINE DREAM
19	19	11	<b>GUITAR SAMPLER VOLUME II</b> WINDHAM HILL WD 1106*	VARIOUS ARTISTS
20	20	25	<b>NARADA COLLECTION THREE</b> NARADA ND-63906*	VARIOUS ARTISTS
21	<b>NEW ▶</b>		<b>INDIGO</b> PRIVATE MUSIC 82091*	PATRICK O'HEARN
22	21	11	<b>DIVINE BLUSH</b> THRIVAL PRODUCTIONS 037*	MARNIE JONES
23	<b>NEW ▶</b>		<b>VOICES IN THE WIND</b> SILVER WAVE SD-701*	WIND MACHINE
24	<b>NEW ▶</b>		<b>HOTEL LUNA</b> PRIVATE MUSIC 82090*	SUZANNE CIANI
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5	5	11	<b>CAJUN CONJA</b> RHINO R2 70525*	BEAUSOLEIL
6	6	9	<b>AXE</b> WORLD PACIFIC 95057*/BLUE NOTE	AFRO BRAZIL
7	8	3	<b>CAPTURED LIVE</b> SHANACHIE 43090*	LUCKY DUBE
8	7	7	<b>ZING ZONG</b> HANNIBAL HNCD 1366*/RYKO	KANDA BONGO MAN
9	<b>NEW ▶</b>		<b>PLANET DRUM</b> RYKO RCD 10206/RYKODISC	MICKEY HART
10	9	15	<b>JAHMEKYA</b> VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKERS
11	11	5	<b>LOOK AT LOVE</b> SHANACHIE 43087*	JUDY MOWATT
12	13	5	<b>EASY TO CATCH</b> RHYTHM SAFARI 57159*	THE ITALS
13	10	19	<b>IRON STORM</b> MESA R2 79035*	BLACK UHURU
14	<b>NEW ▶</b>		<b>SCENE DE VIE</b> COLUMBIA CK 47845*	PATRICIA KAAS
15	14	3	<b>DIG</b> MANGO 539 914/ISLAND	BURNING FLAMES

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

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MONO  
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BEN E. KING  
**PRETTY LITTLE ANGEL EYES**  
CURTIS LEE  
**EVERY BREATH I TAKE**  
GENE PITNEY  
**I LOVE HOW YOU LOVE ME**  
THE PARIS SISTERS  
**UNDER THE MOON OF LOVE**  
CURTIS LEE  
**THERE'S NO OTHER  
LIKE MY BABY**  
THE CRYSTALS  
**UPTOWN**  
THE CRYSTALS  
**HE HIT ME  
(IT FELT LIKE A KISS)**  
THE CRYSTALS  
**HE'S A REBEL**  
THE CRYSTALS  
**ZIP-A-DEE-DOO-DAH**  
BOB B. SOXX AND  
THE BLUE JEANS  
**PUDDIN' N' TAIN**  
THE ALLEY CATS  
**HE'S SURE THE BOY I LOVE**  
THE CRYSTALS  
**WHY DO LOVERS BREAK  
EACH OTHERS HEARTS?**  
BOB B. SOXX AND  
THE BLUE JEANS  
**(TODAY I MET) THE BOY  
I'M GONNA MARRY**  
DARLENE LOVE

**DA DOO RON RON**  
THE CRYSTALS  
**HEARTBREAKER**  
THE CRYSTALS  
**WHY DON'T THEY  
LET US FALL IN LOVE**  
VERONICA  
**CHAPEL OF LOVE**  
DARLENE LOVE  
**NOT TOO YOUNG  
TO GET MARRIED**  
BOB B. SOXX AND  
THE BLUE JEANS  
**WAIT TIL MY BOBBY  
GETS HOME**  
DARLENE LOVE  
**ALL GROWN UP**  
THE CRYSTALS  
**BE MY BABY**  
THE RONETTES  
**THEN HE KISSED ME**  
THE CRYSTALS  
**A FINE, FINE BOY**  
DARLENE LOVE  
**BABY, I LOVE YOU**  
THE RONETTES  
**I WONDER**  
THE RONETTES  
**GIRLS CAN TELL**  
THE CRYSTALS  
**LITTLE BOY**  
THE CRYSTALS  
**HOLD ME TIGHT**  
THE TREASURES  
**(THE BEST PART OF)  
BREAKIN' UP**  
THE RONETTES  
**SOLDIER BABY OF MINE**  
THE RONETTES

**STRANGE LOVE**  
DARLENE LOVE  
**STUMBLE AND FALL**  
DARLENE LOVE  
**WHEN I SAW YOU  
SO YOUNG**  
VERONICA  
**DO I LOVE YOU?**  
THE RONETTES  
**KEEP ON DANCING**  
THE RONETTES  
**YOU, BABY**  
THE RONETTES  
**WOMAN IN LOVE  
(WITH YOU)**  
THE RONETTES  
**WALKING IN THE RAIN**  
THE RONETTES  
**YOU'VE LOST THAT  
LOVIN' FEELIN'**  
THE RIGHTEOUS BROTHERS  
**BORN TO BE TOGETHER**  
THE RONETTES  
**JUST ONCE IN MY LIFE**  
THE RIGHTEOUS BROTHERS  
**UNCHAINED MELODY**  
THE RIGHTEOUS BROTHERS  
**IS THIS WHAT I GET  
FOR LOVING YOU?**  
THE RONETTES  
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# 30+ Demo Gains In RIAA Study Of Music Buyers

BY TRUDI MILLER

NEW YORK—Music consumers are growing up, as those age 30 and over are now the second-largest demographic, slightly behind the 10-24 age group, according to a study commissioned by the Recording Industry Assn. of America.

Other findings of the study show that rock music is still overwhelmingly the biggest seller, but urban contemporary and country music have made strong gains recently. And while record stores remain the most common place to buy music, record/tape/CD clubs have increased their market share.

Under the guidance of the RIAA's market-research committee, Chilton Research conducts a monthly poll in which a random sample of 1,225 consumers is selected. From that sample, an average of 225 music purchasers are interviewed.

The 1990 surveys found:

- Consumers age 30 and over, who collectively accounted for 23.5% of music dollar sales in 1989, grew to 42.3% of the market in 1990. The dollar share of those age 25-29 also increased slightly, from 13.7% to 14.6%. In contrast, the dollar share of consumers age 10-24 fell from 52.1% to 42.4% in the same period.

- Although rock dominates pre-recorded-music sales, its share of dollar sales dropped from 42.9% in 1989 to 37.4% in 1990. Pop, classical, jazz, and gospel music also declined slightly. The biggest growth was seen in urban contemporary, which rose to 18.3% from 14%, and country, which grew to 8.8% from 6.8%.

- As in previous years, record stores remained the overwhelmingly most common place to buy music; in 1990, they accounted for 71.5% of dollar sales. Record/tape/CD clubs rose slightly, from 7.9% to 8.8%.

- In terms of regional dollar sales, the South continued to sell the most music, although its percentage dipped slightly, from 30.9% to 30.5%. The North Central region also declined, from 25% to 23.1%. The West grew from 22.7% to 24.7% of dollar sales; the Northeast showed modest growth, from 21.4% to 21.7%.

- Males and females bought approximately the same amount of pre-recorded music, with men accounting for 54.4% of sales, women 45.6%.

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## Tower Touches Down In Chicago, Ann Arbor; One World Records Expanding Its Horizons

**WINDY CITY ARRIVAL:** Ah, Chicago. "City of the Big Shoulders." "That toddlin' town." "My kind of town." "Da Bears . . . Da Bulls." Now, it's Tower Records' town, too.

Once upon a time, Tower topper Russ Solomon dreamed of having a store here. Once upon another time, when Dallas-based Sound Warehouse increased its cluster of stores in that market, he almost gave up on that notion.

In February 1987, right after Terry Worrell, then Sound Warehouse president, announced that he was opening a 25,000-square-foot Rush Street store, the chain's ninth in that market, "I've just about conceded Chicago to Terry," Solomon wistfully told Billboard.

Actually, Tower had first shot at that Rush Street spot, but Solomon thought the neighborhood, in the touristy Loop, wasn't quite right. And, he thought the building was "funky." He suggested the real estate agent call Worrell about the site.

But, a couple of years ago, during a National Assn. of Recording Merchandisers' committee meeting in Chicago, Solomon literally happened upon what he thought would be an ideal location: a retail development at the corner of Clark and Bel-den streets.

The store, which first opened to customers Sept. 18, was supposed to bow in 1990—but, of course, delayed openings are not uncommon to Chicago and to Tower. But it's a case of better late than never; with this store and a 9,000-square-foot unit that opened Sept. 3 in Ann Arbor, Mich., Tower has finally invaded the Midwest.

On Sept. 30, Solomon and his Sacramento, Calif.-based management team introduced the Chicago Tower to the industry with a catered soiree

held on the store's premises. Two of the night's hosts, director of sales Earl Martis, and Nashville rep Carla Henson set the tone, dressed in Roaring '20's gangster garb complete with pin stripes and fedoras. "This is one of the best opening parties we've ever had," says senior VP of retail operations Stan Goman, who knows a thing or two about parties.



by Ed Christman

Of course, a who's who of music and video sellers and marketers made their way to the Windy City event, including Sony Music Distribution's Danny Yarbrough, Columbia's Rich Kudolla, SBK's Dutch Cramblitt, Zoo's Jayne Simon, PolyGram Classics' Deborah Morgan, and Rhino's Keith Altomare. A flock of Chicago-based and Minneapolis-based sales folks were there, too, including EMI's Art Keith, Elektra's Denny Nowak, Rhino's Esa Katajamaki, M.S. Distribution's John Salstone, MPI's Sam Citro, and, in her own fedora, I.R.S. Records' Judy Barahal.

But, you might be surprised to learn that the guest list also featured a number of local competitors, including distributor-turned-retailer Noel Gimble, Flip Side Records' Carl and Larry Rosenbaum, Rolling Stone Records' Wally Szymansky, and Rose Records' Jack Rose and Dave Roger. And, Solomon had a particularly warm greeting for Rose Records patriarch Merrill Rose, whose company is cele-

brating its 60th anniversary.

For his part, Carl Rosenbaum said he figures Tower won't rock his boat. "We won't feel this. All our stores are in the suburbs," he explained.

For Greg Wallis, GM of the Tower Chicago and regional director of the chain's new North Central region, which also includes Ann Arbor, the party signaled the end of a tough summer. A Chicago native, Wallis' mother died shortly after he moved back to the area. And, when the store opened, painful health problems chased him into the hospital, but he says all went smoothly on the selling floor. "I owe it all to the core of staff I hired," he says.

The unit occupies the entire second floor of its complex. Other tenants include The Limited Express/Structures, a United Airlines ticket office, a comic book store, and a deli.

There are four store-inside-a-store sections cut into Tower's 28,000 square feet—a classical room, a jazz and blues room, a soundtracks room, and Tower Video.

As Jack Rose left, he shook Wallis' hand and said, "I wish I could wish you good luck, but I can't."

**ONE WORLD RECORDS**, a music importer and U.S. distributor based in Pine Brook, N.J., hopes to quadruple its current level of \$3 million in annual sales over the next four years, thanks to new financing that will allow the company to expand its operations in the coming months.

The company will continue to specialize in classical, jazz, soundtrack, and spoken audio files, and will now expand its activities in the international and world music fields, says Chris Spinosa, founder and president of the company. The company also will initiate by Dec. 1 an in-

*(Continued on next page)*

### ALBUM RELEASES

*(Continued from page 43)*

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Don't Go Near The Water  
CD PolyGram 314510161-2  
CA 314510161-4

REBA McENTIRE  
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# Court Order Restrains Music West On Lynch Titles

A SUPERIOR COURT judge in Marin County, Calif., issued a restraining order Sept. 20 to block San Rafael, Calif.'s **Music West Records** from selling and distributing product by its most successful artist, gold-certified instrumentalist **Ray Lynch**.

The move comes three months after the artist—whose "Sky Of Mind," "Deep Breakfast," and "No Blue Thing" albums have sold more than 1.6 million units—sought to void his contract with Music West over the alleged nonpayment of royalties.

Despite Lynch's claims, Music West had, until recently, said that its relationship with the artist was not terminated and that it retained the legal rights to manufacture, sell, and ship his product.

But the Sept. 20 order by Judge **William H. Stephens** changes all that. His declaration states that Lynch met his burden of proof in

showing a "reasonable probability that [Music West] breached the contract and [Lynch] validly terminated the contract." It further restrains and enjoins Music West from "soliciting orders, taking orders, filling and distributing orders, and collecting any payments for new orders of any Ray Lynch product."

The artist's San Rafael-based **Ray Lynch Productions** owns his



by Deborah Russell

entire catalog, including 100% of the master recordings and all publishing and copyrights. The company currently is establishing a base of independent distribution.

Citing the advice of their attorneys, neither Music West president **Allan Kaplan** nor Lynch's manager, **Kathleen Lynch**, would comment regarding the court order.

Meanwhile, **Melanie Jordin** and **Steve Yanovsky**, who, respectively, manage Music West artists **Jim Chappell** and **Oystein Sevag**, express concern about their own artists' futures with Music West due to a number of internal changes at the label.

## ESSENTIALLY YOURS: Relativ-

## JUSTIN'S DOING JUST FINE, THANKS

(Continued from page 42)

better manners, etc."

Another important change under way at Justin is computerization. "We just went up in our sales department Friday [Sept. 27]," said Monig. "We'll go on line for inventory control next month."

He said the computer system will allow him to "cut down on the number of people doing inventory; those people will be doing something else." But he added, "I'm not sure

ity Records is gearing up for the Oct. 22 release of "T. Rex: The Essential Collection." The three-CD/cassette package boasts 40 tracks, including the previously unreleased acoustic versions of "Jeepster," "Spaceball Ricochet," and "Mystic Lady." The package includes a 36-page booklet, featuring commentary by **Tony Visconti** and **Ira Robbins**. Also, New York/Torance, Calif.-based **Relativity** will release the 19-song "T. Rex: The Essential Video Collection," featuring performances of "Bang A Gong (Get It On)" and "Telegram Sam" . . . **Jefferson Airplane** founder/archivist **Marty Balin** is recording his debut album for **WGA Records**, the newly formed record division of **Hancock, N.H.-based CD Review** magazine. Balin will recut such Airplane classics as "Volunteers" and "It's No Secret" for the WGA release. The label is also just out with a **Spirit** maxi-CD, which contains a new version of "Nature's Way," featuring **Sarah Fleetwood**, as well as three additional tracks and a lengthy interview with noted DJ **Harvey Wharfield** . . . **Hollywood, Calif.-based Restless Records** is now home to psychobilly cult stars the **Cramps**. "Look Mom, No Head" is slated for Nov. 15 release. **Iggy Pop** contributes vocals on a Cramps cover of the **Flower Children's** "Miniskirt Blues."

**NEW COMPANIES:** Publicist **Kat Stratton** and entertainment attor-

ney **Larry White** have launched Atlanta-based **Blue Cat Productions**, a public relations firm specializing in blues and country music.

**DISTRIBUTION UPDATE:** New York's **ISP Records** has pacted for distribution with fellow New Yorker **Quark Records**. The first release from ISP is "Yo! What's Up" by **Ivory Soul** . . . **Aubandale, Mass.-based Taang! Records** has signed an exclusive distribution deal with New York's **Caroline Records**.

**WHO'S ON FIRST:** **Kenny Altman**, who recently left Music West, has resurfaced as director of promotion at **Sausalito, Calif.'s Real Music** . . . **Diana Lemchak** recently was promoted to executive VP at New York's **Warlock Records**. She had been director of national sales and distribution . . . Atlanta's **Ichiban** has hired **Ernest J. Davis** as director of radio promotions.



**Saving The Earth.** Country star **John Denver** displays a T-shirt designed by **Beltsville, Md.-based Kemp Mill Music**. Kemp Mill has instituted recycling programs at its 34 stores, warehouse, and office headquarters. Denver was given the shirt backstage at his Sept. 21 concert at **Wolf Trap Farm Park** in **Vienna, Va.**

## RETAIL TRACK

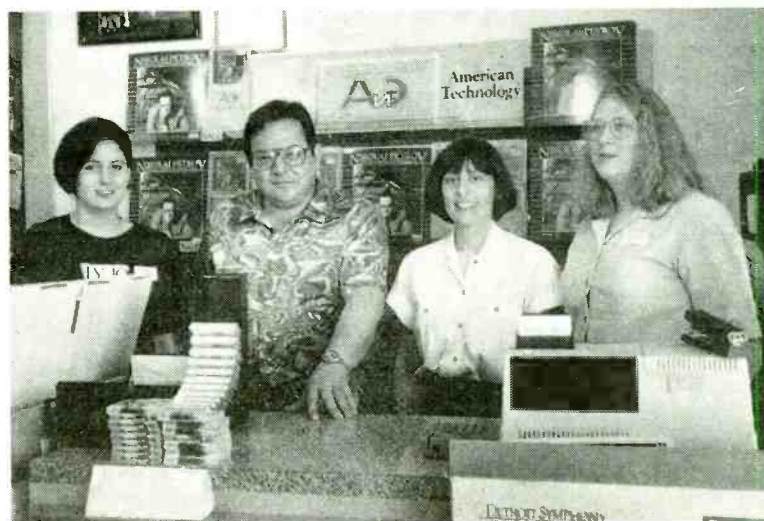
(Continued from preceding page)

house label, **One World International**, which will license music from overseas imprints and distribute it in the U.S.

The new financing comes from an investor group based in **Hong Kong**, which **Spinosa** declines to identify. "We are primarily involved in distributing labels, so now we will expand into the Asian market," he says.

Among the labels that **One World** now imports and distributes in the U.S. are **Caprice**, **Musidisc**, **BMG Hong Kong** and **Italy, CAM, CBS International, Accord**, and **Berlitz**. The company is also negotiating to distribute **Delphine**, a French label that issues **MOR** product, **Spinosa** says.

This column was written by **Geoff Mayfield**, with assistance from **Ed Christman**.



**House Guest.** Russian pianist **Nikolai Petrov** visits with staffers at **Harmony House Classical** in **Royal Oak, Mich.**, to promote his new **Art & Electronics** release of **Berlioz's "Symphonie Fantastique."** Shown, from left, are **Harmony House** employee **Linda Hassell**; **Petrov**; former second assistant manager **Mona DeQuis**; and second assistant manager **Kristin Miller**.

# Pro Audio

## Plethora Of New Products, Firms Grace Upbeat AES

■ BY SUSAN NUNZIATA

NEW YORK—Exhibitors and attendees were refreshingly upbeat at the 91st Audio Engineering Society Convention, held Oct. 4-8 at the Hilton Hotel & Towers here.

Attendance figures were unavailable at press time, but the convention appears to have been well-attended and the consolidation of the meet into one site this year has received a positive response.

Economic concerns notwithstanding, the outlook of industry members in many professional audio market segments is positive for the coming year. However, industry observers tempered their optimism with a healthy dose of realism.

"The show is upbeat," said DDA's David Neal. "It all depends at the end of the day whether the money can be raised [to make purchases]. Leasing companies are still hesitant but the interest is certainly there and, as long as financing is there, then maybe we'll pull out of [the slump]."

Crest Audio's Craig Hannabury was also pleased with the conven-

tion. "Our potential business has been affected by the economy, but our overall business is up and our exports are up."

Among the products attracting interest on the exhibit floor were write-once CD recorders from Yamaha, Studer, Denon, Kenwood, and Sonic Solutions; new DAT recorders from Postex, Otari, and others; a room acoustic enhancement device from Lexicon; measurement systems for live and installed sound applications from Meyer and Crest; new studio and live consoles from Solid State Logic, AMS, Klark-Teknik, Yamaha, and others; Ampex's 499 Grandmaster Gold mastering tape; and digital compact cassette-ready manufacturing equipment from Gauss and Tapematic.

In addition to product developments, the convention floor was the site of several new business announcements.

In the recording arena, Neve North America and AMS Industries merged into a single company, Siemens Audio Inc., the first Siemens Audio company in North America. Barry Roche was named president

of the new company, with Gerhard Gruber serving as executive VP of sales, and John Gluck executive VP.

Siemens Audio Inc. has severed ties with the London-based Neve Inc., to which it formerly reported, and the new company will now report directly to Siemens headquarters in Germany. The affect of this consolidation on the company's London-based office was unknown at press time.

The sales and service teams of Neve and AMS will be combined and the company will continue to operate out of its headquarters in Bethel, Conn.

Console manufacturer Focusrite and automation design company George Massenburg Labs have entered into a co-distribution agreement in which the Van Nuys, Calif.-based GML will handle Focusrite product in North America while Focusrite and its European distribution network will handle GML's product.

In the duplication market, Gauss announced its license agreement with PolyGram Record Services B.V. for the high-speed duplication technology behind Philips' DCC format.

The Sun Valley, Calif.-based Gauss also debuted the MAX digital bin master system due on the market early in the second quarter of 1992. The system, now configured as a master for analog cassettes, will be modified for use as a DCC master system as well.

Tapematic presented its Tape-centre 4000 cassette-loading system, which will be modified for DCC shells as the market demands, according to the company. The system also loads analog cassettes.

Although most duplication manufacturers, facilities, and tape makers say they are prepared to support DCC, some are skeptical about the format's chances of being delivered on schedule. Sources say that the effort involved in preparing for

DCC duplication will be much more costly and complex than many had first believed, involving clean room space and extensive improvements in signal processing as well as new head designs.

Additionally, several industry observers expressed doubt about the format's success in the marketplace and many questioned the lack of availability of prototype DCC units that could be tested on an individual basis.

The anticipation of new formats, coupled with current economic trends, has meant some slowdown of business for duplication equipment manufacturers. "There is a sort of waiting time for everybody," said Luciano Perego, president of Tapematic. "We have many inquiries right now from the U.S. I just hope it is followed with orders. I hope the market has already reached the bottom and should start to climb."

### AES REPORT

## Success Is In The 'Stars' For Simply Red Levine, Hucknall Co-Produce New Album In Italy

■ BY JESSE NASH

NEW YORK—Simply Red's latest release was recorded with the right combination of ambiance and technology at a state-of-the-art facility set in a 16th century villa just outside of Venice, Italy.

"Condulmer Studios is an amazing place to work," says Stuart Levine, who co-produced the album, "Stars," with Simply Red lead singer/songwriter Mick Hucknall. The EastWest Records album was released Oct. 1.

Condulmer "was designed and built by an engineer/mixer named Sandro, who works at the studio," says Levine. "The setting is . . . very quiet, and so the big advantage was serenity. That gave us focus and great concentration to make this record. And then you put the other things together—good songs, good people, the right technology—and you've got it."

Levine created a simulated live situation for the album, which is Simply Red's fourth release and its first on EastWest. The songs were all played down by a full rhythm section with one or two keyboards, bass, guitar, and drums.

"Whether it's programmed or played, the first thing we did was get the frame of the song together in a live atmosphere," Levine says. "Once we got the whole arrange-

ment together, we did a guide vocal. We made sure things like the tempo was right, the key was right. And then we examined each part one at a time after we'd simulated this live feeling."

When it came time to record, Levine says he used very little outboard gear. "We used a George Massenburg equalizer and we rented a 251 Telefunken microphone for all the vocals, and some Neumann compressors. We recorded on a Mitsubishi 32-track digital through a V Series Neve board. That was it."

Levine and Hucknall have been working together on projects on and off since 1985. "Our very strong relationship helps him, I believe, to trust me a great deal," says Levine. "I'm not one who says too much more than I have to. I let the performer give it up on his own. All I really try to do as a producer is provoke the performer into a great performance. That's how it worked with Mick. I'll get one great vocal take, which usually happens early on, and keep a good one for patch-ups. Rather than punching in we try to get an alternative take for composites."

Levine adds that Hucknall is "extraordinary" when it comes to doing vocals. "He comes very prepared when he knows he's going into the studio," he says.

Most of the instruments on the project were miked to capture as warm a room sound as possible, in order to offset the electric sounds of the synths and drum machines. "We wanted a natural-sounding record

and this helped," says Levine. "Microphones capture the air moving. And that helps to bring out the human qualities. I believe that's the thing that people look for on records, and this record has that."

All of the songs for "Stars" were composed by Hucknall. Levine says Hucknall initially brought him a little more than what made it to the record, and then they narrowed it down to 10 tracks.

"All the songs he presented to me I liked for the most part," he recalls. "We had to decide the best 10 of the group. Mick was really on it this time . . . [He] has come of age as a composer. He's always been a great singer, but now his songwriting has come up to the level of his singing."

And for that reason alone, both Hucknall and Levine agreed that there would be no cover tunes for the new album.

"There are so many people doing covers," says Levine. "We both felt that the material for this record was so strong that we didn't need to do any."

The songs on "Stars" are a documentation of the past year of Hucknall's life, during which he took a break from touring and traveled around the world visiting acquaintances.

"It was an information-gathering process," says Hucknall. "When you travel you observe people's lives, and their different social behavior in each country you travel to. The album covers a lot of ground. It's almost like you could name the town I was in beneath each song."

## MSI Launching New Division Under Best Audio President

NEW YORK—Maryland Sound Industries is launching a special events/broadcast division headed by Laurence Estrin, president and owner of Best Audio. Simultaneously, Best Audio is discontinuing its West Coast operations.

Best Audio's equipment will be dispersed between Intercom Specialties in Los Angeles and Best Audio-East here.

Baltimore-based MSI provides sound reinforcement and sound contracting services for a variety of events. The company is now on the road with a number of acts, including Dire Straits, Luther Vandross, Paula Abdul, Michael Bolton, Gloria Estefan & Miami Sound Machine, Joe Jackson, Whitney Houston, Hall & Oates, and David Bowie/Tin Machine.

MSI's special events/broadcast division will operate out of the company's Los Angeles branch, which has been open three years.

"Larry's an excellent guy in this area of business, and we've done lots of projects together over the years," says Bob Goldstein, president of MSI. "In most video presentations, audio has not traditionally been the primary concern, and it's becoming more of an issue as people recognize the difference between good and fair audio."

Estrin will maintain his ownership in Best Audio-East, as well as his partial ownership of Intercom Specialties, which supplies intercom and communications equipment to the television industry. All of Best Audio's RTS and cleanroom communications rental inventory has been transferred to Intercom Specialties, along with a number of Best Audio's staff.

According to Estrin, the 15-18 people now employed with Best Audio

have all been placed either with Intercom Specialties, the new MSI division, or with Best Audio-East. In addition, much of Best Audio's Los Angeles TV and production-related audio inventory is being transferred to the New York operation.

"Best Audio has never really been limited to just Los Angeles," says Estrin. "In the last five years, we've aligned ourselves primarily with special events. Although Maryland Sound is not buying Best as a corporation, Best isn't really going to be

(Continued on page 70)

### AUDIO TRACK

NEW YORK

**AT UNIQUE STUDIOS, Freddy Bastone** put together a dance version of Paula Abdul's "Rockhouse" for Virgin Records. Bastone also completed the remix of Colonel Abrams' single "You Don't Know" for Scotti Bros. Rick Bottari programmed. Richard Joseph and Matt Hathaway engineered.

**Natural Selection (Elliot Erickson and Frederick Thomas)** worked on a new album for EastWest Records in the Magic Shop. Erickson and Thomas produced, with Hugo Dwyer at the board. Edward Douglas assisted. Singer/producer Ronnie Bird cut live tracks for his new album for World Beat. Percussionist Cyro Baptista and guitarist Vincent Nguini took a break from the Paul Simon tour to play on the project. Leslie Winston and Fran Manzella co-produced with Bird. Manzella and Steve Rosenthal engineered, assisted by Joseph Warda.

(Continued on page 70)

Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCT. 12, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	EMOTIONS Mariah Carey/ D.Cole,R.Clivilles (Interscope)	RUNNING BACK TO YOU Vanessa Williams/ K.Hairston,T.Cale (Wing)	KEEP IT BETWEEN THE LINES Ricky Van Shelton/ S.Buckingham (Columbia)	SO YOU THINK YOU'RE IN LOVE Robyn Hitchcock/ Paul Fox (A&M)	F-CK COMPTON Tim Dog/ Ced-G (Ruffhouse)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK/ AXIS (New York) Dana Jon Chappelle/ Acar Key	D&D/MARATHON (New York) Kieran Walsh/ C.Demers W.Schillinger, M.Wells	NIGHTINGALE (Nashville) Marshall Morgan	AMERICAN RECORDING (Los Angeles) Ed Thacker	CALLIOPE STUDIO 4 (NY/Phila.) Scott Harding/ Joe Nicolo
RECORDING CONSOLE(S)	SSL 4000 E Series G Comp./ Amek Angela	MCI 636 Neve V Series	Helios	Trident A Range	Neve 8078
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348 Studer A-80	Sony APR 24/ Otari MTR-90	Studer A-820	Otari MTR-90 Mark II	Studer A-800 Mark
STUDIO MONITOR(S)	Tannoy SFM/ Tannoy DMT System 12	UREI 813 Tannoy SSMU	Yamaha NS10	Yamaha NS10 NHT	UREI 813
MASTER TAPE	Scotch 996	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	AXIS (New York) Bob Rosa	PLATINUM ISLAND (New York) Bob Rosa	DOGHOUSE (Nashville) Marshall Morgan	SUMMA (Los Angeles) Ed Thacker	STUDIO 4 (Philadelphia) Joe Nicolo
CONSOLE(S)	SSL 6000 G Series	SSL 4000 E/G Series	Trident Series 80	SSL 4000 G Series	SSL 4000 E Series G Comp.
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-800	Studer A-800 Mark III	Studer A-80	Studer A-800	Studer A-80
STUDIO MONITOR(S)	Tannoy System 215	UREI 813B Tannoy DMT 12	Custom Steve Dunn	Custom Augsberger	Westlake/KRK
MASTER TAPE	Scotch 996	Ampex 456	Ampex 456	Scotch 996	Scotch 996
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	HIT FACTORY DMS Herb Powers	GEORGETOWN Denny Purcell	PRECISION DISC MASTERING Stephen Marcussen	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	PDO	Sony Manufacturing	DADC	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	HTM	Sony Manufacturing	Sonopress	Sony Manufacturing

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## Special-Interest Scores 11% Of Vid Market Longforms Propelling Genre To New Heights

BY JIM McCULLAUGH

LOS ANGELES—Despite an overall flattening of the total home video market, special-interest video continues to grow steadily in both mainstream and direct distribution channels.

That was the message delivered by media analyst Dick Kelly, president of Cambridge Associates, whose presentation, "An Analysis of the

Key Factors for Success in Special Interest Video," led off the fourth annual International Tape Assn. seminar on special-interest video Oct. 1 at the Loews Santa Monica Beach Hotel here.

Revenues to rights holders in the special-interest field are expected to total \$720 million in 1990, he said, up from \$650 million in 1990. He projected 1992 revenues to rights holders at \$800 million.

He added that special-interest should grow by close to 5% next year, with consumers spending about \$1.7 billion on the genre. In the context of

the overall home video market, he said, special-interest is about 11% of the overall \$13.2 billion.

Kelly excludes children's video from his definition of special-interest, noting that the main categories are such alternative nontheatrical programs as health and fitness, music, how-to's, documentary, and cultural fare.

The fastest-growing special-interest category, he said, was music video, which he estimates is growing at about 20%-25% now. (But the Recording Industry Assn. of America recently reported sales of music videocassettes fell 11.8% in the first half of 1991 (Billboard, Oct. 5).)

Fueling music video's growth were the aggressive programming and marketing moves on the part of such record companies as Sony, PolyGram, A\*Vision, and others, said Kelly. At the same time, he said, record/tape combo chains have committed significant real estate in their stores to the category.

He estimated music video revenues at about \$175 million for 1992, up from about \$145 million in 1991, adding that the genre is overtaking exercise videos, once the undisputed

champ of the special-interest field.

He projected exercise video revenues should be about \$160 million for 1991 but should dip to \$155 million in 1992.

During a later session, Al Reuben, VP of sales and marketing for Sony Music Video Enterprises, agreed with Kelly's assessment. He said the success of such artists on video as Johnny Mathis, Tony Bennett, and the Three Tenors demonstrates buyers "are not just an MTV audience. Video music has become the third format. Seventy percent of consumers who buy a music video already own the album. We're very bullish.

"What's unfortunate," Reuben continued, "is that video specialty stores are not more involved. They are giving that business away to the likes of Sam Goody."

(Continued on page 63)

## Jumbo's New Toronto Site Blueprint For Future Growth

BY PAUL SWEETING

TORONTO—At the corner of Yonge and Bloor streets here, in the heart of Canada's second-largest city, Jumbo Video has opened what the chain's president and CEO, Cliff Horwitz, says will ultimately become the prototype store for Jumbo's planned rollout across the rest of Canada and its expansion into the U.S. market.

"We have an aggressive expansion program," Horwitz says. Twelve more stores will open by the end of the year, he reports, while plans call for the chain to break the 100-store level by "early second quarter" of next year.

In addition to selling new franchises, Jumbo, which currently has

65 locations, has begun advertising for conversion franchisees in Canada, much as Blockbuster Entertainment has in the U.S.

While still small by the standards of U.S. chains, Horwitz says a 100-store Jumbo "has to be looked at in context." Aside from the difference in population size (roughly 25 million in Canada compared with more than 250 million in the U.S.), the country's populations are dispersed differently.

"We don't have a lot of B markets up here," Horwitz says. "We don't have anything really equivalent to an Indianapolis or a Phoenix or a Kansas City. We don't have that many A markets, for that matter.

What we have is a lot of C markets, (Continued on next page)

## ITA REPORT

## A\*Vision Unveiling Penthouse Vid Line

NEW YORK—A\*Vision Entertainment will introduce the first three titles from the Penthouse Video line later this month, inaugurating the home video version of the long-running magazine wars between Penthouse and Playboy.

The first three titles in the Penthouse line will be "Fast Cars And Fantasy Women," "Passport To Paradise," and "Penthouse Pet Of The Year Playoff." Each will list for \$19.95 and will be released Oct. 29.

A\*Vision, the home video arm of Atlantic Records, picked up distribution rights to the Penthouse line in

July, beating out several other labels competing for it (Billboard, July 27). According to A\*Vision president Stuart Hersch, the label will market six to nine Penthouse titles a year, although an exact release schedule has yet to be set.

"We'll see how the market responds to the first three," Hersch says. "After that, we will set up a schedule, probably bimonthly or quarterly."

While the first three titles run 60 minutes each, Hersch says A\*Vision will experiment with other programming formats and price points, "de-

pending on how the market responds."

Hersch says A\*Vision had been working on developing an adult product line since at least the beginning of the year, before landing the distribution deal with Penthouse.

"If you're not in the feature film business, there are basically four or five areas you have to look at to be in this business," Hersch says. "You have to look at music video, adult, sports, children's product, and some sort of health and fitness programming. At the right time, we hope eventually to be into all of those areas."

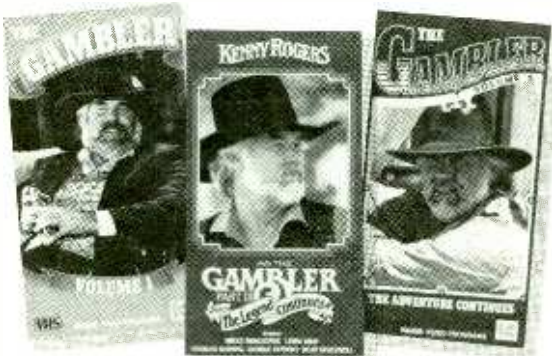
Hersch says he expects the initial distribution of the Penthouse line to be concentrated in the record/video combo chains, in part because the line will be sold by the Warner/Elektra/Atlantic (WEA) sales force, which has longstanding relationships with those accounts.

By penetrating those accounts, A\*Vision will be setting up a direct face-off with Playboy Video, which also counts the music/video combo chains as its strongest distribution channel.

Until recently, in fact, Playboy Video was also sold by the WEA sales force, through Playboy's distribution agreement with Time Warner sister company HBO Video. Recently, however, Playboy switched distributors and is now aligned with MCA subsidiary Uni Distribution (Billboard, Sept. 7).

"We think that, while not crossing (Continued on page 58)

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**Fawn-ing Over The Doors.** Fawn Hall showed up at the Whisky A Go-Go in West Hollywood recently to celebrate the release of Oliver Stone's biopic "The Doors" from LIVE Home Video. Pictured, from left, are Vicki Greenleaf, VP of public relations for LIVE; Eric Gardner, chairman/CEO of Panacea Entertainment; Hall; and Danny Sugarman, author of Doors histories "No One Here Gets Out Alive" and "Wonderland Avenue."

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# Special-Interest Has Special Place At MCA

BY JIM McCULLAUGH

LOS ANGELES—MCA Home Entertainment is committed to the special-interest video field, which it sees not as an ancillary market but an integral part of its programming mix, according to Suzie Peterson, the label's VP of production and development.

Peterson was on hand Oct. 3 for a presentation titled "Special Interest Video Is Important To Majors Too" during the fourth annual International Tape

Assn. special seminar Oct. 2-3 at the Loews Santa Monica Beach Hotel here.

She pointed out that while movies play the major role in MCA's home video arm, special-interest has had a place at MCA/Universal Home Video during its history.

"We took chances from the very beginning," she said, adding that the division now boasts more than 100 special-interest titles. Among the company's recent high-profile titles are "Help Save Planet Earth," "The Doors: The Soft Parade," and "Quick Callanetics," a three-volume set that follows three of the biggest-selling health-and-fitness tapes

to date: "Callanetics," "Beginning Callanetics," and "Super Callanetics."

About half the titles in the special-interest catalog are music, she noted. MCA considers music video programs special-interest "because they are not movies. In fact, a lot of them were created specially for home video. They are not just MTV clips," said Peterson. An example of that, she said, is the new Doors title, which rounds out a successful three-volume Doors anthology that was put together specifically for home video.

Other genres in the catalog, she (Continued on page 59)



**Promo Call.** Former Seattle Seahawks linebacker Brian Bosworth stopped by the Sound Warehouse headquarters in Dallas recently to promote the Columbia TriStar Home Video release "Stone Cold," in which he stars. Shown, from left, are Epic's Jeff Finke, Bosworth, and Sound Warehouse video buyers Eddie Fears and Alan Ziegel.

## JUMBO'S NEW TORONTO SITE IS BLUEPRINT FOR FUTURE EXPANSION

(Continued from preceding page)

which really can't sustain stores like Jumbo. So there just aren't as many places for a chain like Jumbo to go."

According to Horwitz, Jumbo stores' average gross in 1991 will exceed \$900,000 (Canadian).

With expansion in Canada limited by the number of viable markets, Horwitz has his eyes firmly fixed on the U.S., which he believes still offers substantial expansion opportunities.

The Bloor Street location "is a prototype," Horwitz stresses. "We're still refining the concept, getting the mix right. My timetable says it will be 18 months or so before it's ready to roll out as a new franchising concept. But we plan to roll it out in the

U.S. as well as across Canada."

### MUSIC, LASERDISC, MORE

In addition to just fewer than 8,000 titles on videocassette, the Bloor Street store carries laserdiscs, the top 100 prerecorded music titles (in CD and cassette configurations), Nintendo games for sale and rent, and computer software. It also stocks softdrinks and snacks, and various add-on items such as movie, music, and sports posters.

One corner of the brightly lit store features a Royal Bank of Canada automated teller machine, in case customers are moved to drop more cash at the store than they originally

planned.

The store draws on a population of 105,000 within a 1-kilometer (about five-eighths of a mile) radius.

The music section runs along the curved back wall of the store, set off by a neon sign. The top 12 titles are merchandised in special wall-mounted racks that hold the audiocassette, CD, and longform music video.

Music titles Nos. 13 through 100 are merchandised in racks that hold only the audiocassette and CD. Longform music videos are nearby in a freestanding floor unit.

Sell-through video is arranged on a raised, circular platform in the rear center of the store, backed by a bank of monitors. The monitors show a custom-designed Jumbo educational reel, which mixes trailers with information about the store's inventory and policies.

Horwitz says he ultimately plans to sell advertising time on the monitors. "I think I will be able to provide [advertisers] with hard viewership numbers based on our store traffic," he says. Advertising on the monitors "will also cross over with our in-store magazine."

Laserdiscs are arranged in bins in front of the platform.

Sweeping around the rest of the curved rear wall are the Nintendo and computer software sections.

The conventional, live videocassette inventory is divided into genres; some categories are merchandised on wall-mounted racks, but most are on freestanding units that break up the interior space.

New releases in each genre are displayed at eye level along the top row of each rack. They are identified by red-trimmed plastic cases; the rest of the inventory is in green-trimmed cases.

There is no unified new-release section.

"What we're doing now is really testing product mixes and levels," Horwitz says of the 2-month-old location. "We want to find the level at which there is a real formula for home entertainment retailing. That's what the new store is about—broadening the range of options for the consumer in terms of goods and services."

### QUALITY, NOT QUANTITY

The broad mix of products featured in the store is driven by Horwitz's belief that "five years out, we won't be able to rely on video rentals

for 85%-90% of our revenues. That business has already begun to slow down and I don't think we can rely on the sell-through of video to fill the gap. This is where we're making better use of the space in the store. It's forced us to think about the size of the video inventory.

"It's nice to have 8,000-10,000 [video] titles, but how many of those are

*'We want to find the level at which there is a formula for home entertainment retailing'*

you really renting?" he asks. "I think 6,000-8,000 is more realistic."

Nonetheless, the store relies primarily on video to draw people in. For example, the window displays, which wrap around two sides of the corner location, are all dedicated to video titles.

"I don't believe we're setting ourselves up as a music store, or a computer software store," Horwitz says. "We're still using the motive of video to draw people in. Once they're in the

store, we're relying on merchandising and the presence of other products to get incremental, impulse purchases. We're simply taking advantage of the traffic we have anyway to build the concept of one-stop shopping."

So far, Horwitz has been pleasantly surprised by sales of computer software. However, laser "is not happening," he says.

Horwitz adds that he has no interest in cannibalizing music sales from A&A Records, which has a location around the corner from Jumbo on Yonge Street. Through his association with Lincoln Management, Jumbo's holding company, Horwitz also oversees A&A, which was recently acquired in part by two principals of Lincoln.

While the chains have no formal operational link, Horwitz has begun to exploit some of the obvious synergy between the chains. Jumbo, for example, is obtaining its music inventory through A&A, which also plays a role in title selection. "For all intents and purposes," Horwitz says, "A&A is racking Jumbo."

Similarly, Jumbo is assisting A&A in selecting its video sell-through inventory.

## NEWSLINE

### VSDA's Canadian Connection: Director Search, Restructuring Under Way

The Video Software Dealers Assn. has begun searching for a Canadian professional to become director of Canadian operations, to be based in VSDA's Toronto office. The director will report to the nine-member Canadian board of governors to be established as part of an overall restructuring of VSDA's Canadian operations (Billboard, Oct. 12). Also as part of that restructuring, regional chapters in Canada will be renamed chapter councils, and their officers will be known as chairman, vice chairman, treasurer, and secretary. The board of governors will be headed by a president and VP. The president will occupy an appointed seat on the U.S. board of directors. The governors board, to be composed of six elected members and three appointees, will meet three times a year, have its own bylaws, but will operate under the direction of VSDA's U.S. board. The U.S. board will nominate a slate of candidates to stand for election in Canada. Additional nominations will be accepted by petition of 12 or more regular members. All elected governors will serve two-year terms.

### The 'Naked' Truth: Rental Vid Due Dec. 19

The last significant theatrical hit from the summer, Paramount's "Naked Gun 2½: The Smell Of Fear," will make its video debut as a rental title Dec. 19, not in January as implied here earlier. "Naked Gun" grossed more than \$85 million at the box office. In support of the title, Paramount will launch a pre-street-date TV advertising campaign. The cassettes will also carry a promotional message promoting sale of previously viewed cassettes, again featuring "Baron The Dog," who appeared in a similar spot on Paramount's "Ghost." Order cutoff for "Naked Gun" is Dec. 5.

### Now Hear This: Starmaker Takes Audio Turn

Starmaker Entertainment, the Eatontown, N.J.-based budget video supplier, is launching the first flight of budget-priced audio titles on the Acclaim, 4-Pack, Symphonia, and Audio Archive labels. On Acclaim, the company shipped 50 MOR/pop titles with suggested lists of \$6.99 for CDs and \$3.99 for audiocassettes. Audio Archive, which features jazz, blues, and big-band music, has 20 titles with lists of \$9.99 for CDs and \$5.99 for tapes. The Symphonia line includes 30 classical titles at \$4.99 CDs, \$2.99 cassettes. The 11 4-Pack collections, containing 100 cuts each (25 on each CD or tape), have variable pricing.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Fisher King (Tri-Star)	6,103,250	1,530 3,989	2	16,089,470
2	Ricochet (Warner Bros.)	4,831,181	1,560 3,097	—	4,831,181
3	Deceived (Buena Vista)	4,759,144	1,186 4,013	1	10,914,121
4	Necessary Roughness (Paramount)	4,474,502	1,695 2,640	1	12,504,125
5	The Super (20th Century Fox)	3,656,390	1,578 2,317	—	3,656,390
6	Paradise (Buena Vista)	3,577,498	681 5,253	2	3,708,779
7	Suburban Commando (New Line Cinema)	1,947,744	899 2,167	—	2,467,187
8	Freddy's Dead (New Line)	1,831,782	1,660 1,103	3	29,534,726
9	Shout (Universal)	1,611,725	968 1,665	—	1,611,725
10	Dead Again (Paramount)	1,522,010	931 1,635	6	32,282,059

## Growing Gains: Kid-Vid Future Seen Bright

LOS ANGELES—If its current steady growth rate is maintained, "children's video could exceed \$550 million in supplier revenues by the end of this year," according to Wendy Moss, VP at Hanna-Barbera Home Video.



Speaking here Oct. 3 during a presentation titled "The Children's Video Marketplace: Past, Present And Future" at the fourth annual International Tape Assn. seminar on special-interest video at the Loews Santa Monica Beach Hotel, Moss said supplier revenues were \$388 million in 1989, rising to \$475 million in 1990.

"Children's video has always been one of the strongest genres in the nontheatrical sell-through market," Moss said. "And the market will continue to grow based on the current climate and

lifestyle."

Underscoring the strength of the current market, she said, are such numbers as 10.5 million units for Disney's "Bambi" at \$26.95, 9 million units for Disney's "The Little Mermaid" at \$26.99, 7.5 million units for Dis-

*"The market will continue to grow based on the current climate"*

ney's "Cinderella" at \$29.95, 7 million units for Disney's "Peter Pan" at \$24.99, 650,000 units for Disney's "Here's Donald" at \$12.99, 9 million units for LIVE's "Teenage Mutant Ninja Turtles" at \$24.95, 1.9 million units for LIVE's "Christmas Classic Series" at \$14.95, 1 million units for Hanna-Barbera's "Christmas Series" at \$9.95, 2.1 million units for

Hanna-Barbera's "Stories From The Bible" at \$14.95, 550,000 units for J2's "Mother Goose" series at \$14.95, 250,000 units for the Maier Group's "Inspector Gadget" at \$9.95, and 160,000 units for CBS/Fox's "Garfield" at \$12.95.

"These numbers," she said, "are truly staggering. The [home video] business in 1990 was 45% sell-through. In 1991, the children's family business is projected to be 50% of the sell-through business."

From a distribution perspective, she added, it is now "critical to market not only through the traditional video stores but also through grocery stores, bookstores, record stores, mass merchants, Christian bookstores, and, in one Hanna-Barbera example with 'Timeless Tales,' through Hallmark stores."

Also "truly critical" for distribution. (Continued on next page)

## A\*VISION UNVEILING PENTHOUSE VID LINE

(Continued from page 56)

over the line, the Penthouse line is a bit more exotic than the Playboy line," Hersch says. "The producer, Penthouse, is very sensitive to not crossing over the line and possibly offending people who don't wish to be selling pornography. But it's definitely closer to the edge" than Playboy.

Another distinguishing factor between the two lines will be the soundtracks. The soundtrack for "Fast Cars And Fantasy Women," for example, features Tuff, Tattoo Rodeo, Saigon Kick, Lou Gramm, Mr. Big, and System, all developing acts signed to Atlantic.

"We'll be working closely with Penthouse on the music side of the production," Hersch says. "For the most part, this type of product is ba-

sically music video product. It's music with appropriate pictures. So yes, I would expect there to be a number of Atlantic and WEA artists on the soundtracks. But I don't think people will buy this product because of the soundtracks. They will buy it because they're interested in Penthouse."

Hersch says he expects the first three titles to ship somewhat fewer than 50,000 units each. "I don't think we'll ship gold, but we'll have a healthy number very close to it," he says.

Hersch says the initial response from retailers, many of whom asked to preview the product to determine whether its content would preclude their carrying it, has been "very positive." PAUL SWEETING

Billboard.

FOR WEEK ENDING OCTOBER 19, 1991

## Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>									
			*** NO. 1 ***					*** NO. 1 ***	
1	2	33	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	1	1	59	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
2	4	20	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	2	2	249	CALLANETICS MCA/Universal Home Video 80429	24.95
3	1	9	LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS FoxVideo (CBS/Fox) 3272	19.98	3	3	249	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	6	89	BASEBALL FUNNIES Simitar Ent. Inc.	14.95	4	5	103	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
5	3	17	JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95	5	4	141	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
6	17	29	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video 12624	19.95	6	14	249	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
7	14	91	CHAMPIONS FOREVER J2 Communications J2-0047	19.95	7	7	39	KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732	19.98
8	11	35	GOLF YOUR WAY Sports Marketing Group	23.99	8	9	219	JANE FONDA'S NEW WORKOUT Warner Home Video 069	29.98
9	NEW		HOCKEY-HERE'S HOWE: STICK HANDLING KVC Entertainment	14.95	9	8	88	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT FoxVideo (Media)	19.98
10	NEW		WWF SUMMERSLAM '91 Coliseum Video WF095	59.95	10	11	3	CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9	19.95
11	7	26	HOCKEY-HERE'S HOWE: FORWARDS KVC Entertainment	14.95	11	6	51	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
12	8	236	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD VidAmerica VA 39	19.98	12	10	25	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
13	10	34	HOCKEY-HERE'S HOWE: DEFENSE KVC Entertainment	14.95	13	19	50	KATHY SMITH'S PREGNANCY WORKOUT FoxVideo (Media) M032223	19.98
14	20	5	HOCKEY-HERE'S HOWE: SHOOTING KVC Entertainment	14.95	14	13	127	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
15	12	29	HOCKEY-HERE'S HOWE: GOAL TENDING KVC Entertainment	14.95	15	18	5	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
16	13	36	FEELE YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.95	16	NEW		QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	24.95
17	16	13	COACHING HOCKEY KVC Entertainment	14.95	17	20	11	NAUTILUS PLUS AEROBICS: BODY SHAPING Simitar Ent. Inc. 2032	9.95
18	5	113	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98	18	15	37	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
19	19	24	NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99	19	16	69	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
20	15	48	BASEBALL CARD COLLECTING JCI Video 8212	9.95	20	17	28	SUPER STOMACHS BY JOANIE GREGGAINS Parade Video 22	19.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

Billboard®

FOR WEEK ENDING OCTOBER 19, 1991

## Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
*** NO. 1 ***				
1	2	23	THE JUNGLE BOOK Walt Disney Home Video 1122	1967 24.99
2	1	164	ROBIN HOOD Walt Disney Home Video 228	1973 29.95
3	21	3	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991 24.99
4	3	73	THE LITTLE MERMAID Walt Disney Home Video 913	1989 26.99
5	5	11	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988 19.99
6	6	316	DUMBO Walt Disney Home Video 24	1941 24.99
7	4	55	PETER PAN Walt Disney Home Video 960	1953 24.99
8	7	105	BAMBI Walt Disney Home Video 942	1942 26.99
9	8	160	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
10	14	175	AN AMERICAN TAIL Amblin Entertainment/MCA/Universal Home Video 80536	1986 29.95
11	9	29	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990 22.99
12	13	57	ALL DOGS GO TO HEAVEN MGM/UA Home Video M301868	1989 24.98
13	10	17	THE PRINCE AND THE PAUPER Walt Disney Home Video 1185	1991 12.99
14	11	261	ALICE IN WONDERLAND Walt Disney Home Video 36	1951 24.99
15	12	118	PETE'S DRAGON Walt Disney Home Video 10	1977 24.99
16	15	97	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988 24.95
17	NEW		SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	1991 19.99
18	18	157	CINDERELLA Walt Disney Home Video 410	1950 26.99
19	20	169	THE SWORD IN THE STONE Walt Disney Home Video 229	1963 24.99
20	17	9	TEEN MUTANT NINJA TURTLES: TURTLES AT... Family Home Entertainment	1990 15.95
21	NEW		KIDSONGS: VERY SILLY SONGS Warner Reprise Video 3-38221	1991 14.98
22	16	5	TALE SPIN: TRUE BALOO Walt Disney Home Video 1145	1991 12.99
23	NEW		RAPHAEL MEETS HIS MATCH Family Home Entertainment 27378	1990 12.95
24	NEW		LEONARDO LIGHTENS UP Family Home Entertainment 27377	1990 12.95
25	23	5	TALE SPIN: FEARLESS FLYERS Walt Disney Home Video 1211	1991 12.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.



**MCA SPECIAL-INTEREST***(Continued from page 57)*

said, are children's programming, comedy, health, beauty and fitness, nature, and science.

In deciding what special-interest programs MCA will develop, Peterson said emphasis is placed on programs that are "uniquely suited to the home video medium. It's programming that takes that little box into consideration and how people use and can use it in their homes. Does it work better in home video than in any other medium?"

"Just because a book sells hundreds of thousands of copies, no matter what the subject, doesn't mean it's going to be a home video," she said.

Another major factor MCA looks to, she said, "is some kind of avid interest in collecting by a pretty large segment of the population. As a large company we really can't be involved in small niche programming."

Also of significance, she added, are some "intangibles, such as chemistry or gut reaction that definitely come into play. We are in the entertainment business, where 'magic' is a part of what we do."

From a marketing perspective for finished product, she noted, the differences between original programming and movies are "vast." Unlike movies, she noted, the success of original video programming is assessed over a longer period of time.

Distribution depends a great deal on genre, said Peterson. In addition to traditional mainstream distribution, she noted, MCA has also used "alternative kinds of distribution" such as direct response.

The growth of special-interest programming, she said, will also play a key role in combating consumer non-chalance with home video in general as many VCR owners are "less active" than they once were.

She also said MCA views original programming as sell-through product from a pricing perspective that, in turn, will help grow the entire sell-through home video business.

**GROWING GAINS***(Continued from preceding page)*

bution, she added, is direct marketing through catalogs, clubs, door-to-door, and TV ads.

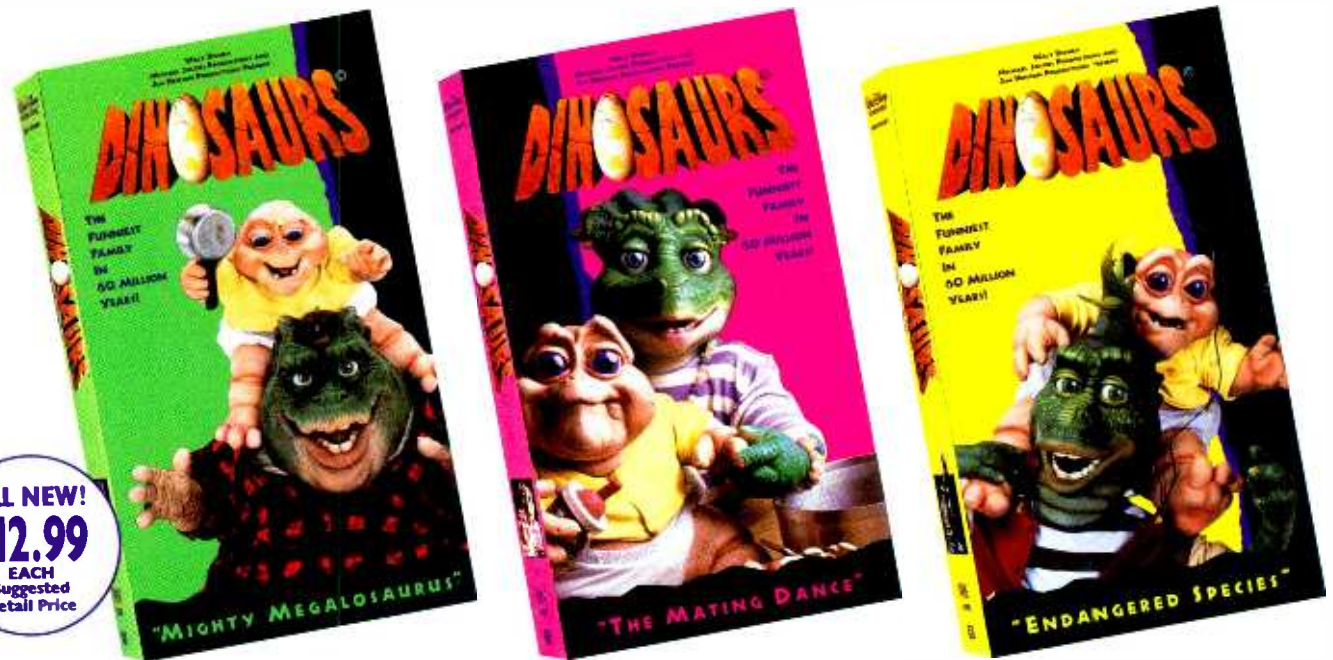
From a pricing perspective, she said, highest children's sell-through pricing is \$29.95, but "that's continuing to go down. With budget lines, product pricing can be as low as \$3.99 and sometimes even lower."

At retail, it is "critical to have the best positioning possible for children and parents to notice the product since so much of it is an impulse buy."

Looking ahead, Moss said, children's video will move more toward "interactivity" and such newer technologies as compact disc-interactive.

During a question-and-answer session, Moss said the children's video market has become much tougher for suppliers because of the "vast" market share now owned by Disney. She estimated that market share could range anywhere from 80%-95%.

JIM McCULLAUGH



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Dino-Volume 3 Stock # 1268 / Running Time: Approx. 47 Min.  
3-Pack Stock # 1269

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24-Piece Prepack / Stock #1270  
Dimensions: 17" Wide x  
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## 3 Rental-Plan Players Take Special Interest In L.A. Meets

**RENTAL PLAN UPDATE:** Dickson Video's single-play system, Rank Video Services America's cassette that can be set for various periods, and pay-per-transaction firm Rentrak all were represented at two special-interest events in Los Angeles. The main event was the fourth annual Super Seminar put on by the International Tape Assn., which returned this year to the Loews Santa Monica Beach Hotel, Oct. 1-2. At the same time, the Los Angeles Chapter of the Special Interest Video Assn. held a meeting on the eve of the ITA confab.

Dickson is definitely plugging special-interest to go along with its menu of B



by Earl Paige

titles, says Joe Anderson, CEO at the Canadian firm. However, a field test with most of the stores in Winnipeg cooperating has been delayed until January. Anderson added that Dickson is going out of its way to have all three leading Canadian duplicators—Pathe, Agincourt Productions, and VTR—involved.

Dickson, which is still set to test B titles with four undisclosed studios, sees special-interest "as possibly offering titles that can be offered at free rental for the first month... to go along with the movies."

Dickson's system has a computer in the store that unlocks the cassette, counts the rental transaction, and handles the accounting process. "Eventually we won't be involved in product. We will be a transaction process, more like a credit-card company," said Anderson.

**GREEN GROWS A TAPE:** The word on the Rank Showcase cassette is more low-key, said Steve Roberts, the industry veteran and consultant involved in a much-publicized Northern California field test. "We're still gathering data, there's no assessment," said Roberts. The California tests involve regular feature films. The Rank cassette is being tested with a setting for 25 rentals. Then the cassette—colored green to distinguish it from regular tapes and sold at half the usual cost—self-erases.

Roberts consults in many areas

and sits on the board of Rentrak, the much more familiar rental-plan system. Rentrak has also emphasized B feature-film product and logically could be looking at special-interest items, but Roberts was not tipping any plans.

Rentrak, he noted, is steadily expanding beyond the basic three computer systems stores have been required to use (Billboard, Oct. 5). How soon will almost any store computer be able to tap into Rentrak via a black-box technology under development by Rentrak and

partially financed by Capital Cities/ABC? Roberts says that's still down the pike. Rentrak is working on it

but is not at the store-test stage yet.

**OF SPECIAL INTEREST:** Taking advantage of all the players in town for ITA's affair, SIVA held a Los Angeles Chapter meeting Sept. 30 at the Beverly Hills Country Club to a big turnout. SIVA is touting its second annual convention, Nov. 7-10 at the Rye Town Hilton, Rye, N.Y. The Los Angeles Chapter is also initiating workshops, the first being on foreign licensing, Oct. 25 at Loews in Santa Monica, and the second, on premiums, set for Nov. 13 at the Video Group in Van Nuys, Calif.

At the Beverly Hills affair, SIVA members heard from Dan Markim, VP of business affairs and operations at Time-Life Video, and Ben Tenn, executive VP and an owner at Best Film & Video Corp. Both stressed how tough special-interest products can be to sell, placing the spectacular successes in the proper context. "Put it away, don't use it as a comparison, no more than you would the Jane Fonda exercise videos," cautioned Markim of the phenomenal "Civil War" series. He said 85%-90%—or 120,000 units—of the nine-tape, 11-hour series has been sold in \$100 sets.

**SANTA'S HERE ALREADY:** Markim illustrated how direct-response marketing can score with product, even if it has been in retail

(Continued on page 63)

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	7	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
2	2	3	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
3	3	45	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
4	14	7	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
5	5	9	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video Columbia TriStar Home Video 75183	Paige Turco David Warner	1991	PG	22.95
6	4	23	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
7	6	5	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
8	7	26	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
9	8	3	PRINCE AND THE N.P.G.: GETT OFF	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
10	12	7	PLAYBOY: WET & WILD III	Playboy Home Video HBO Video 90625	Various Artists	1991	NR	19.98
11	9	73	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
12	13	51	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
13	10	53	THREE TENORS IN CONCERT ▲ <sup>2</sup>	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
14	11	26	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
15	18	53	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
16	17	11	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
17	22	9	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
18	28	3	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	12.98
19	20	14	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14.95
20	15	14	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
21	35	21	THE MIND'S EYE	Miramax MPV6001	Computer Animated	1991	NR	19.95
22	16	4	STAR TREK: ENCOUNTER AT FARPOINT	Paramount Pictures Paramount Home Video 40270-721	Patrick Stewart Jonathan Frakes	1987	NR	19.95
23	27	22	PLAYBOY SEXY LINGERIE III	Playboy Home Video HBO Video 0602	Various Artists	1991	NR	19.99
24	NEW ▶		SIMPLY MAD ABOUT THE MOUSE	Buena Vista Home Video 1217	Various Artists	1991	NR	19.99
25	31	5	PLAYBOY VIDEO CENTERFOLD: MORGAN FOX	Playboy Home Video HBO Video 90624	Morgan Fox	1991	NR	19.98
26	19	5	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	99.98
27	30	55	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
28	34	45	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Home Video HBO Video 90520	Various Artists	1990	NR	19.99
29	32	3	BILL & TED'S EXCELLENT ADVENTURE	New Line Home Video Columbia TriStar Home Video 8741	Alex Winter Keanu Reeves	1988	G	19.95
30	NEW ▶		SHE'S GOTTA HAVE IT	Island Pictures Polygram Video 440 083 653-3	Spike Lee	1986	R	19.95
31	33	7	MADONNA: THE REAL STORY	GoodTimes Home Video	Madonna	1991	NR	12.95
32	21	37	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	24.99
33	RE-ENTRY		MADONNA: THE IMMACULATE COLLECTION ▲ <sup>4</sup>	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
34	36	6	PLAYBOY: SECRETS OF MAKING LOVE	Playboy Home Video HBO Video 90477	Various Artists	1991	NR	29.98
35	38	265	THE SOUND OF MUSIC ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
36	37	180	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
37	25	4	STAR TREK: CODE OF HONOR	Paramount Pictures Paramount Home Video 40270-104	Patrick Stewart Jonathan Frakes	1987	NR	14.95
38	39	2	K.D. LANG: HARVEST OF SEVEN YEARS	Warner Reprise Video 3-38265	k.d. lang	1991	NR	19.98
39	26	29	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
40	24	4	STAR TREK: THE NAKED NOW	Paramount Pictures Paramount Home Video 40270-103	Patrick Stewart Jonathan Frakes	1987	NR	14.95

◆ RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.



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## An 'Impromptu' Story; 'The Harder They Come' To Vid

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

• "Impromptu" (1991), Hemdale, prebooks Wednesday (16).

A film about the 19th century tryst between Bohemian writer George Sand and the romantic pianist Frederic Chopin might sound too precious for words, but this historical romance is so energetic, so passionate, so genuinely outrageous that it should even appeal to those who hate romance novels and classical music. Judy Davis plays Sand as a modern woman trapped in the wrong century, a creature the delicate Chopin, played by Hugh Grant, couldn't possibly understand. They're both brilliant, and their relationship plays itself out with incredible humor and affection. The supporting cast is outstanding, the music rich and plenti-



by Michael Dare

ful, and the sensibilities surprisingly wacked out. Rent it with "Dangerous Liaisons."

• "The Harder They Come" (1972), Island Visual Arts, available now.

This picturesque cult classic has aged remarkably well. The politics are still vital, the story exciting and fresh, and the soundtrack remains one of the finest and most memorable collections of Jamaican reggae ever recorded. Jimmy Cliff plays a renegade songwriter doing battle against the music industry, corrupt police, more corrupt dope dealers, and life in the slums. It is a violent, energetic, and toe-tapping piece of entertainment that sticks in your head long after the tape ends. Rent it with "White Heat."

• "Tong Tana," First Run Features, available Tuesday (15).

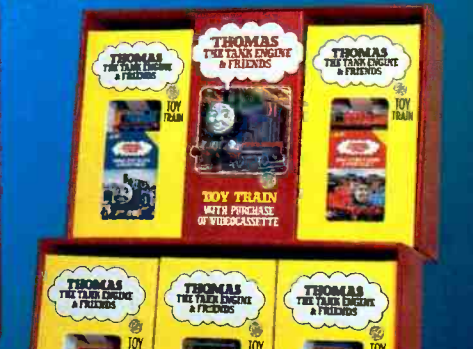
A stunningly beautiful documentary on the lives of Borneo's Penan Indians, who live in one of the world's oldest remaining rain forests. Bruno Manser is a Swiss expatriate who has given up the comforts of civilization to live a primitive life with these fascinating natives. The \$85,000 price on his head is testament to his courageous work in trying to stop the government from destroying his new home. With lush photography and a strong sense of decency, this film presents the strongest possible argument against the devastating actions of the logging industry in the third world. It's a film full of heroism, beauty, and righteous indignation. See it with "The Emerald Forest."

• "Iron And Silk" (1991), LIVE (Continued on next page)

SHINING TIME  
STATION

PRESENTS

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Thomas premiums are available in vertical packages or horizontal packages - each are available with hanging tabs or a full-color floor merchandiser. Our red horizontal packages come in a 50-pack, and our yellow vertical packages are available in a 25-pack display. Both displays are 51" high and come pre-packaged for your convenience.

Thomas the Tank Engine & Friends guest star on "Shining Time Station." "Shining Time Station" will be a national strip on PBS which will air nationwide starting this fall.

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**2ND FEATURES**

(Continued from preceding page)

Home Video, prebooks Tuesday (15).

One of the finest martial-arts films ever made, simply because it deals with the practice as an art form rather than as a means for beating people up. Mark Salzman and Pan Qinfu play themselves in this true story of a young American's journey to China. He studies with the "iron fist" while teaching English at a small college, and his spiritual and physical education are fascinating to behold. Salzman has more tenderness and grace than a thousand Van Dammes as he learns to appreciate all aspects of the oriental nature. This is a real version of "The Karate Kid" and they'll make a terrific double bill.

• "Guilty By Suspicion" (1991), Warner Home Video, prebooks Thursday (17).

Robert De Niro and George Wendt give incredible performances in this harrowing look at the actions of the House Un-American Activities Committee in Hollywood in the '40s. They both play writers who are indicted and asked to reveal names simply because they attended communist meetings in their youth. They show remarkable courage as their lives are destroyed and careers ruined, all in the name of democracy. Producer Irwin Winkler makes a splendid directorial debut in this intense fictionalization of one of the worst witch hunts in American history. See it with "The Front."

• "Mortal Thoughts" (1991), RCA/Columbia Pictures Home Video, prebooks Thursday (17).

When Joyce (Glenne Headley) kills her macho scumbag of a husband (Bruce Willis), nobody really minds, much less her best friend, Cynthia (Demi Moore). But it's their conspiracy to hide the truth that gets them in trouble in this compelling psychological thriller. Soon to be a perfect double bill with "Thelma & Louise."

• **DOUBLE BILL OF THE WEEK**  
"December 7th: The Movie" (1942), Kit Parker Video, prebooks Thursday (17), and "Target: Pearl Harbor" (1991), J2 Communications, available now.

As the 50th anniversary of Pearl Harbor approaches, stores should consider carrying both of these documentaries, which present surprisingly different views of America's entry into World War II. "December 7th: The Movie" was directed the year after the event by John Ford for the U.S. Navy, and it hasn't been seen since. Walter Huston plays Uncle Sam, who gets into a political and religious debate with his old buddy Mr. C., played by Harry Davenport. The diatribe takes on a decidedly surreal bent as dead soldiers start discussing why they gave up their lives. With its amazing re-enactments of battle scenes and its despicable attitude toward the Japanese, this is a riveting piece of racism. "Target: Pearl Harbor" takes a more straightforward approach, with historical footage shot from the cockpits of the enemy, combined with interviews with the survivors. Together, these two films present both an accurate and inaccurate, objective and totally subjective appraisal of this historic sneak attack.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	6	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kévin Costner	1990	PG-13
2	2	6	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
3	6	3	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R
4	4	9	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
5	3	9	AWAKENINGS	Columbia TriStar Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
6	5	10	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
7	<b>NEW ▶</b>		THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R
8	8	12	MISERY	New Line Home Video Columbia TriStar Home Video 7777	Kathy Bates James Caan	1990	R
9	9	3	OSCAR	Touchstone Pictures Touchstone Home Video 1203	Sylvester Stallone	1991	PG
10	7	8	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
11	13	16	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
12	15	4	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
13	11	11	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
14	12	2	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G
15	10	7	HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon Elizabeth Perkins	1991	PG-13
16	20	2	PERFECT WEAPON	Paramount Pictures Paramount Home Video 32519	Jeff Speakman	1991	R
17	14	6	TRUE COLORS	Paramount Pictures Paramount Home Video 9736	John Cusack James Spader	1991	R
18	17	3	EVE OF DESTRUCTION	New Line Home Video 7753	Gregory Hines Renee Soutendijk	1991	R
19	16	3	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
20	<b>NEW ▶</b>		NOTHING BUT TROUBLE	Warner Bros. Inc. Warner Home Video 12068	Chevy Chase Dan Aykroyd	1991	PG-13
21	21	7	SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	R
22	18	14	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
23	19	17	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
24	22	16	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
25	28	15	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
26	27	3	THE COMFORT OF STRANGERS	Skouras Pictures, Inc. Paramount Home Video 12900	Christopher Walken Natasha Richardson	1991	R
27	23	11	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
28	31	7	QUEEN'S LOGIC	Live Home Video 68923	Ken Olin Chloe Webb	1991	R
29	30	2	WAITING FOR THE LIGHT	Epic Home Video Columbia TriStar Home Video 59283	Shirley MacLaine Teri Garr	1990	PG
30	26	2	TWIN PEAKS	Warner Bros. Inc. Warner Home Video 35198	Kyle MacLachlan Michael Ontkean	1990	NR
31	25	10	LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude van Damme	1990	R
32	38	12	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
33	<b>NEW ▶</b>		CYRANO DE BERGERAC	Orion Pictures Orion Home Video 5058	Gerard Depardieu	1991	R
34	24	11	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
35	<b>NEW ▶</b>		COVER-UP	Live Home Video 68957	Dolph Lundgren Louis Gossett Jr.	1991	R
36	29	2	THE JOSEPHINE BAKER STORY	HBO Video 90571	Lynn Whitfield Louis Gossett Jr.	1991	R
37	32	17	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
38	40	3	ROSENCRANTZ & GUILDENSTERN ARE DEAD	Buena Vista Home Video 1118	Richard Dreyfuss Gary Oldman	1991	PG
39	35	7	IF LOOKS COULD KILL	Warner Bros. Inc. Warner Home Video 12071	Richard Grieco	1991	PG-13
40	39	4	ROBOT JOX	Epic Home Video Columbia TriStar Home Video 59363	Gary Graham	1990	PG

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

## SPECIAL-INTEREST SCORES 11% OF VID MARKET

(Continued from page 56)

Kelly also told attendees that while such categories as exercise, health and fitness, music, selected how-to's, and documentaries hold their own at traditional video distribution, the balance of special-interest distribution is through direct response.

In the classic special-interest categories of exercise and music, he said, the distribution ratio is about 80% retail and 20% direct response. For more esoteric programming such as fine arts, he said, the ratio is the flipside, with about 80% going the direct-marketing route and only 20% going through traditional retail.

From a supplier's perspective, he noted, special-interest programming will be driven primarily by smaller, independent entities, as most of the major studios will continue "to give it lip service."

[In a separate presentation, MCA Home Entertainment VP of production Suzie Peterson said special-interest remains an integral part of MCA Home Video's programming mix. See

story, page 57.]

Kelly also noted that special-interest will continue to be a tough field to enter, particularly for mainstream distribution as the major trend among traditional labels and distributors is "consolidation." He advised special-interest producers to examine, use, and exploit direct marketing/response techniques.

"The bottleneck is tightening," he said. He also projected that average special-interest consumer pricing per tape is moving toward \$13.50, down from \$17.

Among some of the success strategies he advised for special-interest producers:

- The cost to acquire a program should be recouped in 1½ years.

- Series should be created in the five-to-12-program range.

- The life span of a single program should be four years at a minimum.

- The market demand/audience for a program should be at about 5 million consumers.

## STORE MONITOR

(Continued from page 60)

for years "and has sold millions." Time-Life Video moved 105,000 sets of a \$39.99, **Family Home Entertainment** Christmas trio, "Santa Claus Is Coming To Town," "Rudolph The Red-Nosed Reindeer," and "Frosty The Snowman." The 1991 launch is under way with an added title, "The Little Drummer Boy."

What is "direct response"? It's not only mail order, Markim said. Television, print advertising, and "outbound telemarketing" also fall under the "direct response" banner. Time-Life Video works from a subscriber list of 44 million names.

**ADD CHRISTMAS:** At Best Film & Video Corp., every avenue of marketing is explored, Tenn told SIVA attendees—even Christmas-tree distributors! For one product, Best went through tree wholesalers in Oregon and Washington. With 450 titles—50 Best is developing in-house—no possibility is overlooked, said Tenn, especially mass-merchandising and racks. Best titles are also included in 350 catalogs, Tenn said.

Best is involved with 50,000 retailers and 15 categories of programs and has four regional sales managers "and a network of reps under them," said Tenn. While premiums can involve huge quantities of a video and represent incredible exposure, they are often a hard sell, Tenn said. He described a protracted deal that wound up moving 30,000 copies of an exercise tape. It went through so many turns, Tenn said, "it makes me tired just to tell the story."

The one item of caution Tenn stressed is that "you are not privy to the marketing strategy of the company looking for premiums. They are out there in the weeds, they're shopping you" by visiting booths at trade shows, sampling off the air, and looking through the catalogs, he said.

**MORE POWER TO HIM:** It's hard to think of **John Power** and realize he is not somehow involved with **American Video Assn.**, the Phoenix-based trade group he founded more than a decade ago, sold to its mem-

bers, took over again, and then partially let go of (Billboard, Sept. 28).

That story is complicated but it's all history to **Darrell Isaacson**, executive VP at a new firm called **Power Marketing**, a division of the more familiar **John Power & Associates** (an entity Power formed a few years ago). While new trade group **Independent Video Retailers Assn.** has taken over the AVA end of Power's organization, there's been no word about Power Marketing until Isaacson started making the rounds of industry events. "We're a distributor of independent video labels," says Isaacson.

Isaacson is hardly new to calling on retailers. He had a 14-year stint with **McGraw Hill** and a shorter tenure with **Apple Computers** before the Power Marketing opportunity opened up. "We have between eight and 12 telemarketers and will be up to 20 before long," he says of offices, which formerly served as AVA headquarters in Chandler. Isaacson claims the organization has about 40 labels and was hopeful of adding some special-interest lines during his visit to the SIVA and ITA events in Los Angeles.

And John Power? "He's totally enthusiastic about the new company," Isaacson says. "More enthused than people around there can remember."

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# Music Video

## Billboard Music Video Awards Nominees Announced

(Continued from page 1)

eration, Dream Warriors in the black/rap genre, and Bingo Boys in the dance area. Several artists, including Tom Petty & the Heartbreakers, Anthrax with Public Enemy, Garth Brooks, Gipsy Kings, and last year's big winner, Janet Jackson, received two nominations each.

The 25 awards, including best-director honors in each of five musical genres, will be presented Nov. 8 at the Hotel Sofitel-Ma Maison in Los Angeles, at the close of the 13th annual Music Video Conference. In addition, there will be a special Billboard music video award for artistic achievement in longform video.

The Billboard Music Video Awards nominees were selected in a multistage process. First, more than 100 major and independent labels were invited to submit a list of clips for consideration. Individual videos were eligible in only one genre, although artists could be nominated in any applicable category.

In the next stage, the names of potential nominees in the five genres were submitted to separate nominating panels comprising music video industry professionals from programming outlets, production companies, and media who specialize in those specific areas.

The top five vote-getters in each category (more in the event of a tie) were placed on a final ballot that has been mailed to more than 250 music video programmers, label representatives, journalists, and producers. This group will decide the winners.

### NEW CONFERENCE FEATURES

The Nov. 6-8 Music Video Conference will be held at the Hotel Sofitel-Ma Maison in Los Angeles.

In addition to a full slate of seminars covering issues related to the promotional and sell-through music video industry, the conference will offer these highlights:

- A keynote address Nov. 7 by music video pioneer Todd Rundgren, who will discuss the future of music video as well as demonstrate several new computer techniques he has helped develop.

- The inaugural Minority Directors Showcase and Reception Nov. 7. To be hosted by Billboard, MCA, Warner Bros., Black + White Television, and the music video task force of the NAACP, the showcase will feature clips by talented minority directors. The goal is to raise awareness of the work of minority personnel in the music video field.

"We're showcasing dedicated, talented people who have earned a chance to work," says Benito Vila, program director for the showcase. "These directors will be readily available to everyone who supports the showcase."

- A video dance party, to be presented at 9 p.m. Nov. 7 by Brian Winthrop International.

Registration is still open for the conference. For more information, call Melissa Subatch at 212-536-5018, or write to her at Billboard, 1515

Broadway, 39th Floor, New York, N.Y. 10036.

A complete list of the music video nominees follows.

### POP/ROCK

**Best duo or group:** Anthrax w/ Public Enemy, "Bring The Noise" (Island); Divinyls, "I Touch Myself" (Virgin); Jesus Jones, "Right Here, Right Now" (SBK); R.E.M., "Losing My Religion" (Warner Bros.); Tom Petty & the Heartbreakers, "Into The Great Wide Open" (MCA).

**Best female:** Amy Grant, "Baby Baby" (A&M); Bonnie Raitt, "Something To Talk About" (Capitol); Janet Jackson, "Love Will Never Do Without You" (A&M); Madonna, "Holiday" (WB/Sire); Natalie Cole, "Unforgettable" (Elektra); Yo-Yo, "You Can't Play With My Yo-Yo" (EastWest).

**Best male:** George Michael, "Freedom" (Columbia); Lenny Kravitz, "It Ain't Over 'Til It's Over" (Virgin); Prince, "Gett Off" (WB/Paisley Park); Richard Thompson, "I Feel So Good" (Capitol); Rod Stewart, "Motown Song" (Warner Bros.); Sting, "The Soul Cages" (A&M).

**Best new artist:** C&C Music Factory, "Here We Go" (Columbia); EMF, "Unbelievable" (EMI); Jesus Jones, "Right Here, Right Now" (SBK); Marc Cohn, "Walking In Memphis" (Atlantic); School Of Fish, "3 Strange Days" (Capitol); Seal, "Crazy" (Warner Bros.); the KLF, "3 A.M. Eternal" (Arista).

**Best director:** Anthrax w/ Public Enemy, "Bring The Noise" (Ben Stokes, director) (Island); C&C Music Factory, "Here We Go" (Marcus Nispel, director) (Columbia); George Michael, "Freedom" (David Fincher, director) (Columbia); Janet Jackson, "Love Will Never Do Without You" (Herb Ritts, director) (A&M); Natalie Cole, "Unforgettable" (Steve Barron, director) (Elektra); Queensryche, "Silent Lucidity" (Matt Mahurin, director) (EMI); Tom Petty & the Heartbreakers, "Into The Great Wide Open" (Julien Temple, director) (MCA).

### BLACK/RAP

**Best duo or group:** De La Soul, "Ring, Ring, Ring" (Tommy Boy); D.J. Jazzy Jeff & the Fresh Prince, "Summertime" (Jive); Dream Warriors, "My Definition" (4th & B'way); Heavy D. & the Boyz, "Now That We Found Love" (MCA); Naughty By Nature, "O.P.P." (Tommy Boy); 3rd Bass, "Pop Goes The Weasel" (Columbia); Tony! Toni! Toné!, "It Never Rains In Southern California" (Mercury Records).

**Best female:** En Vogue, "Don't Go" (Atlantic); Monie Love, "It's A Shame" (Warner Bros.); Neneh Cherry, "I've Got You Under My Skin" (Chrysalis); Queen Latifah, "Fly Girl" (Tommy Boy); Vanessa Williams, "Running Back To You" (Mercury).

**Best male:** Afrika Bambaataa, "Just Get Up And Dance" (EMI); Ice-T, "New Jack Hustler" (Warner Bros.); Kool Moe Dee, "Rise & Shine" (Jive); L.L. Cool J., "Mama Said Knock You Out" (Columbia); Tevin Campbell, "Round & Round" (Warner Bros.).

**Best new artist:** Dream Warriors, "My Definition" (4th & B'way); Hi-5, "I Like The Way" (Jive); Naughty By Nature, "O.P.P." (Tommy Boy); P.M. Dawn, "Watcher's Point Of View" (Island); Sounds Of Blackness, "Pressure Pt. 1" (A&M).

**Best director:** De La Soul, "Ring, Ring, Ring" (Mark Romanek, director) (Tommy Boy); D.J. Jazzy Jeff & the Fresh Prince, "Summertime" (Jim Swaffield, director) (Jive); Dream Warriors, "My Definition" (Tarsem, director) (4th & B'way); Heavy D. & the Boyz, "Now That We Found Love" (Drew Carolan, director) (MCA); L.L. Cool J., "Mama Said Knock You Out" (Paris Barclay, director) (Columbia); P.M. Dawn, "Watcher's Point Of View" (Jesse Dylan, director) (Island); Queen Latifah, "Fly Girl" (Jessica Bendinger, director) (Tommy Boy); 3rd Bass, "Pop Goes The Weasel" (Jesse Dylan, director) (Columbia).

### DANCE

**Best duo or group:** Bingo Boys, "How To Dance" (Atlantic); Black Box, "Strike It Up" (RCA Records); C&C Music Factory, "Gonna Make You Sweat" (Columbia); DNA Featuring Susanne Vega, "Tom's Diner" (A&M); the Orb, "Perpetual Dawn" (Mercury).

**Best female:** Adeva, "I Thank You" (Capitol); Crystal Waters, "Gypsy Woman (She's Homeless)" (Mercury); Lisa Lisa & Cult Jam, "Let The Beat Hit 'Em" (Columbia); Lisette Melendez, "Together Forever" (Columbia); Shawn Christopher, "Another Sleepless Night" (Arista).

**Best male:** Deskee, "Kid Get Hyped" (RCA); Frankie Knuckles, "The Whistle Song" (Virgin); L.L. Cool J., "Around The Way Girl" (Columbia); M.C. Hammer, "Pray (Jam The Hammer Mix)" (Capitol); Young M.C., "That's The Way" (Capitol).

**Best new artist:** Bingo Boys, "How To Dance" (Atlantic); C&C Music Factory, "Gonna Make You Sweat" (Columbia); Corina, "Temptation" (A&M); Enigma, "Sadness Part I" (Charisma); Frankie Knuckles, "The Whistle Song" (Virgin); the Orb, "Perpetual Dawn" (Mercury).

**Best director:** Bingo Boys, "How To Dance" (Ron Eichorn, director) (Atlantic); Black Box, "Strike It Up" (Neil Thompson, director) (RCA); DNA Featuring Susanne Vega, "Tom's Diner" (Garreth Roberts, director) (A&M); Enigma, "Sadness Part I" (Michael Goimbar, director) (Charisma); L.L. Cool J., "Around The Way Girl" (Paris Barclay, director) (Columbia).

### LATIN

**Best duo or group:** Azucar Moreno, "Mambo" (Sony Discos); Banda Blanca, "Sopa De Caracol" (Sonotone); Gipsy Kings, "Baila Me" (Elektra); Ole Ole, "Con Solo Una Mirada" (Capitol/EMI); Pimpinela, "Esa Chica Y Yo" (Sony Discos); Vikki Carr/Ana Gabriel, "Cosas Del Amor" (Sony Discos).

**Best female:** Daniela Romo, "Todo Todo Todo" (Capitol/EMI); Ednita Nazario, "Eres Libre" (Capitol/EMI); Gloria Estefan, "Desde La Oscuridad" (Sony Discos); Naomi, "Quedate"

(Sony Discos); Yuri, "Todo Mi Corazon" (Sony Discos).

**Best male:** Eddie Santiago, "Me Faltas Tu" (Capitol/EMI); Emmanuel, "No He Podido Verte" (Sony Discos); Franco De Vita, "No Basta" (Sony Discos); Luis Enrique, "Date Un Chance" (Sony Discos); Rudy La Scala, "Cuando Yo Amo," (Sonotone).

**Best new artist:** Jerry Rivera, "Esa Nina" (Sony Discos); Lorca, "Ritmo De La Noche" (WEA Latino); Orquesta De La Luz, "Salsa Caliente Del Japon" (RMM); Victor Victor, "Mesita De Noche" (Sonotone).

**Best director:** Banda Blanca, "Sopa De Caracol" (Chad Domenech, director) (Sonotone); Chayanne, "Tiempo De Vals" (Gustavo Sanchez, director) (Sony Discos); Emmanuel, "Bella Senora" (Pedro Torres, director) (Sony Discos); Gipsy Kings, "Baila Me" (Philip Gauthier, director) (Elektra); Luis Enrique, "Date Un Chance" (Abraham Pulido, director) (Sony Discos).

### COUNTRY

**Best duo or group:** Brooks & Dunn, "Brand New Man" (Arista); Chet Atkins/Mark Knopfler, "Poor Boy Blues" (Sony); Dolly Parton/Ricky Van Shelton, "Rockin' Years" (Sony); McBride & the Ride, "Can I Count On You" (MCA); Pirates Of The Mississippi, "Feed Jake" (Capitol); the Judds, "Love Can Build A Bridge" (RCA); the Kentucky Headhunters, "The Ballad Of Davy Crockett" (PolyGram).

**Best female:** Carlene Carter, "The Sweetest

Thing" (WB/Reprise); Dolly Parton, "Eagle When She Flies" (Sony); K.T. Oslin, "Mary & Willi" (RCA); K.T. Oslin, "Come Next Monday" (RCA); Rosanne Cash, "What We Really Want" (Sony).

**Best male:** Alan Jackson, "Don't Rock The Jukebox" (Arista); Clint Black, "Loving Blind" (RCA); Dean Dillon, "Holed Up In Some Honky Tonk" (Atlantic); Dwight Yoakam, "Turn It On, Turn It Up, Turn It Loose" (WB/Reprise); Garth Brooks, "The Thunder Rolls" (Capitol); George Strait, "If I Know Me" (MCA); Martin Delray, "Get Rhythm" (Atlantic); Sammy Kershaw, "Cadillac Style" (PolyGram); Travis Tritt, "Anymore" (Warner Bros.).

**Best new artist:** Billy Dean, "Somewhere In My Broken Heart" (SBK); Brooks & Dunn, "Brand New Man" (Arista); Diamond Rio, "Mirror, Mirror" (Arista); Joe Diffie, "If The Devil Danced (In Empty Pockets)" (Sony); Marty Brown, "Every Now And Then" (MCA); Trisha Yearwood, "She's In Love With The Boy" (MCA).

**Best director:** Dolly Parton, "Eagle When She Flies" (Mary Lambert, director) (Sony); Garth Brooks, "The Thunder Rolls" (Bud Schaeztle, director) (Capitol); K.T. Oslin, "Mary & Willi" (Jack Cole, director) (RCA); Reba McEntire, "Fancy" (Jack Cole, director) (MCA); the Judds, "Love Can Build A Bridge" (Bud Schaeztle, director) (RCA).

# THE EYE



by Melinda Newman

**MORE THAN FAIR:** Both the NAACP and the Music Video Producers Assn. are calling the Job Fair sponsored by Propaganda Films Sept. 26 in Los Angeles a success.

The fair, designed to hook up minority crew members with production houses, attracted 28 MVPA member video companies and a whopping 400 applicants. (Billboard, Aug. 31).

The attendees, armed with portfolios, reels, and resumés, went from booth to booth talking with different production companies, some of them landing jobs on the spot.

"I got incredible feedback," says MVPA executive director Lauranne Sheehan. "One attendee told me that [he] was going to New York to shoot a video with people [he'd] never met before tonight."

Michael Fletcher, chairman of the record company and music video task force of the NAACP, says, "The production companies were pleased and surprised at the quality of the applicants. We'll be monitoring and following up with the production firms to make sure they hire these individuals. I think this will go a long way toward correcting the myth that there aren't qualified minorities to work in the music video industry."

Further awareness will be raised during the Minority Directors Music Video Showcase Nov. 7 during the upcoming Billboard Music Video Conference. Over the past year, says Fletcher, "record company executives told us they were not aware of the [African-American and minority] talent available in the music video industry." On Nov. 7, the second phase of this task force will be accomplished by showcasing this enormous talent pool.

**AND THAT NUMBER TO ORDER IS . . .** Starting the second week of November, "Noise Network," the Kenosha, Wis.-based weekly alternative music video show, will become "Noise Bazaar." This is much more than a name change, according to producer Jim Wells. The hourlong show will now offer viewers the opportunity to purchase albums by artists featured on the show

directly through the program. The show, which airs in 56 cities to a potential audience of 8 million via the Channel America Satellite, receives calls from viewers, especially in nonmetropolitan markets, who are unable to find records by artists played on the program. "The principal idea is not to sell R.E.M., but some band on **Alternative Tentacles** that's a little more difficult to find at K mart," Wells says.

The program is purchasing some releases directly from some labels and working with local one-stop Sound + Vision on others. While the price offered to viewers will be slightly lower than retail, Wells says the show hopes to make money from the transactions to offset "Noise Bazaar's" production costs.

**CHANGE IN FOCUS:** A few tongues have been wagging about the fate of **The Film Syndicate** since the recent departure of top directors Doug Nichol (now with Epoch) and Mark Lundquist (working through Nitrate). However, president Bryan Johnson says everything is fine and that the public moves are the result of behind-the-scenes planning that has been going on for months.

Given the somewhat dismal state of the promotional music video business, Johnson says he is just diversifying into other projects, including a long-form for Warner Bros. on Bing Crosby and an upcoming one on Louis Armstrong. He is also working on two nonmusic television projects.

"I certainly don't intend to go under," he says. "It's more just a change of emphasis. Eighty percent of my business used to be music videos and 20% was other stuff. Now it's going to go more the other way." He adds that he is interested in keeping his hand in music video production and might consider signing some new directors down the line.

**BUDDING COMIC:** The best-line-of-the-night at the Oct. 2 Country Music Assn. Awards came from director Bud Schaeztle, who, while accepting the award for best video for Garth Brooks' "The Thunder Rolls," took time to thank The Nashville Network: "I hope everybody at TNN knows how much we appreciate their help." Readers may recall that both TNN and CMT banned Brooks' brilliant clip, which depicted domestic violence and adultery in a nonsensationalistic way. It reminds us of a few years ago when Neil Young's "This Note's For You" won MTV's Video Music Award for best video, although the channel didn't air it because of potential advertising conflicts.

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

**MUSIC TELEVISION**

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1515 Broadway, New York, NY 10036

**EXCLUSIVE**

Mariah Carey, Emotions  
Marky Mark & The Funky Bunch, Wildside  
John Mellencamp, Get A Leg Up  
R.E.M., Radio Song  
\*Van Halen, Top Of The World

**BUZZ BIN**

B.A.D. II, Rush  
Nine Inch Nails, Head Like A Hole  
Nirvana, Smells Like Teen Spirit  
PM Dawn, Set Adrift On Memory Bliss  
Red Hot Chili Peppers, Give It Away

**HEAVY**

Bryan Adams, Can't Stop This Thing...  
Extreme, Hole Hearted  
Firehouse, Love Of A Lifetime  
Jesus Jones, Real Real Real  
Metallica, Enter Sandman  
Mötley Crüe, Primal Scream  
Tom Petty, Into The Great Wide Open  
Prince & The N.P.G., Cream  
\*U2, The Fly

**STRESS**

Bell Biv DeVoe, Word To The Mutha  
Commitments, Try A Little...  
Alice Cooper, Love's A Loaded Gun  
D.J. Jazzy Jeff, Ring My Bell  
EMF, Lies  
\*Julian Lennon, Saltwater  
Naughty By Nature, O.P.P.  
Ozzy Osbourne, No More Tears  
Queensryche, Another Rainy Night  
Salt-N-Pepa, Let's Talk About Sex  
Richie Sambora, Ballad Of Youth  
Siouxsie/Banshees, Kiss Them...  
Tesla, Edison's Medicine  
Karyn White, Romantic  
White Trash, Apple Pie

**ACTIVE**

Crowded House, Fall At Your Feet  
The Cult, Wild Hearted Son  
The Farm, Groovy Train  
Chesney Hawkes, The One And Only  
KLF, What Time Is Love?  
Lenny Kravitz, Stand By My Woman  
L.L. Cool J., Who's Afraid Of The...  
Natural Selection, Do Anything  
Public Enemy, Can't Truss It  
Shabba Ranks/Maxi Priest, House Call  
\*Rod Stewart, Broken Arrow  
Vanilla Ice, Cool As Ice

**ON**

Crash Test... Superman's Song  
Robyn Hitchcock, So You Think You're...  
Four Horsemen, Nobody Said It...  
Russ Irwin, My Heart Belongs To You  
Psychedelic Furs, Until She Comes  
\*Transvision Vamp, (I Just Wanna)...

**RECORD GUIDES**

*Street Beat*

Five 1/2-hour shows weekly  
1000 Laurel Dak, Voorhees, NJ  
08043

**CURRENT**

Roberta Flack, Set The Night...  
Queensryche, Another Rainy Night  
John Mellencamp, Get A Leg Up  
The Cult, Wild Hearted Son  
Trip Shakespeare, Bachlorette  
Stevie Wonder, Fun Day  
Bryan Adams, Can't Stop This...  
M.C. Peaches, Every Breathe You Take  
Robbie Robertson, What About Now  
Lita Ford, Larger Than Life  
Schoolly D, Where'd You Get That...  
Karyn White, Romantic  
Young MC, Keep It In Your Pants  
Lloyd Cole, She's A Girl & I'm A Man  
Grapes Of Wrath, I Am Here  
Thompson Twins, Come Inside  
Elvis Costello, So Like Candy  
Ed O.G., Be A Father To Your...

**VH-1**

VIDEO HITS ONE™

Continuous programming  
1515 Broadway, New York, NY 10036

**ADDS**

John Mellencamp, Get A Leg Up  
Rod Stewart, Broken Arrow  
Nanci Griffith, Late Night Grande Hotel  
James Taylor, Copperline

**FIVE STAR**

Smokey Robinson, Double Good...

**ARTIST OF THE MONTH**

Vanessa Williams, Running...

**HEAVY**

Extreme, Hole Hearted  
Roberta Flack, Set The Night...  
Martika, Love... Thy Will Be Done  
Latin Alliance, Low Rider  
Simply Red, Something Got Me Started  
Curtis Stigers, I Wonder Why  
Luther Vandross, Don't Want...  
Karyn White, Romantic

**GREATEST HITS**

Michael Bolton, Time, Love &...  
Gloria Estefan, Live For Loving You  
Aaron Neville, Everybody Plays...  
Bonnie Raitt, Something To Talk About  
Commitments, Try A Little...

**WHAT'S NEW**

Billy Falcon, Power Windows  
Buddy Guy, Mustang Sally  
Russ Irwin, My Heart Belongs To You  
Robbie Robertson, What About Now  
Tuck & Patti, Dream  
Zucchero/Young, Senza Una...

**THE JUKE BOX**

Continuous programming  
12000 Biscayne Blvd, Miami, FL  
33181

**ADDS**

2nd II None, Be True To Yourself  
Armored Saint, Last Train Home  
Audrey Wheeler, I'm Yours Tonight  
Belinda Carlisle, Do You Feel Like I Feel  
Bonnie Raitt, I Can't Make You Love Me  
Crowded House, Fall At Your Feet  
The Cult, Wild Hearted Son  
Daman, Right Down To It  
Emanuel Rahiem, Spend A Little Time  
Fourplay, After The Dance  
Geto Boys, Mind Playing Tricks On Me  
Gladys Knight, Superwoman  
Hard Corps, Hard Corps  
L.L. Cool J., Who's Afraid Of The...  
Lenny Kravitz, Stand By My Woman  
Lisette Melendez, A Day In My Life  
Nirvana, Smells Like Teen Spirit  
Northside, Take 5  
Phil Perry, Forever  
Professor Griff, Jail Sale  
Sabrina Johnston, Peace In The Valley  
Schoolly D, Where'd You Get That...  
Smokey Robinson, Double Good...  
TNT, Ride Sally Ride  
Terminator X, Back To The...  
U-Know Who?, Chasing Yo's  
Urban Dance... Bureaucrat...  
Veronique, Forget-Me-Not's  
Voyceboxing, Pain

**AMERICA'S NO. 1 VIDEO**

2 Live Crew, Pop That Coochie

**PEOPLE-POWERED HEAVIES**

Another Bad Creation, Jealous Girl  
Boyz II Men, It's So Hard To Say...  
Jodeci, Forever My Lady  
MC Breed & DFC, Ain't No Future...  
N.W.A., Always Into Somethin'  
Naughty By Nature, O.P.P.  
Prince & The N.P.G., Cream  
Prince, Gett Off  
TKA, Louder Than Love  
Tony Terry, With You

**TRIP SHAKESPEARE**

1 hour weekly  
888 7th Ave, NY, NY 10106

**CURRENT**

Tom Petty, Into The Great Wide...  
Aaron Neville, Everybody Plays...  
Jesus Jones, Real Real Real  
Extreme, Hole Hearted  
Commitments, Try A Little...  
Diana Ross, When You Tell Me...  
Roberta Flack, Set The Night...  
Luther Vandross, Don't Want...

**Black Entertainment Television**

14 hours daily  
1899 9th St NE, Washington, DC  
20018

**ADDS**

Public Enemy, Can't Truss It  
Chubb Rock, Just The 2 Of Us  
Cherrelle, Never In My Life  
Eric Gable, Can't Wait To Get...  
Bell Biv DeVoe, Word To The Mutha

**HEAVY**

Vanessa Williams, Running...  
Karyn White, Romantic  
Color Me Badd, I Adore Mi Amor  
Boyz II Men, It's So Hard To Say...  
Naughty By Nature, O.P.P.  
Prince, Gett Off  
Brand New Heavies, Never Stop  
Lisa Fischer, Save Me  
Ex-Girlfriend, Why Can't You...  
Jennifer Holliday, I'm On Your Side  
Guy, D-O-G Me Out  
Jodeci, Forever My Lady  
Luther Vandross, Don't Want...  
Phyllis Hyman, Don't Want To...  
Tracie Spencer, Tender Kisses  
Whitney Houston, My Name Is...  
B Angie B, So Much Love  
Stevie Wonder, Fun Day  
Shabba Ranks/Maxi Priest, House Call  
Daman, Right Down To It  
Oaktown 3.5.7, Turn It Up  
Small Change, Teardrops  
Heavy D & The Boyz, Is It Good To You  
Marc Nelson, I Want You  
Johnny Gill, I'm Still Waiting

**MEDIUM**

Sounds Of... The Pressure  
Shanice, I Love Your Smile  
Ziggy Marley, Good Time  
Rythim Syndicate, Hey Donna  
S.D.S., Sometimes I Wonder  
James Brown, Move On  
Crystal Waters, Makin' Happy  
D.J. Jazzy Jeff, Ring My Bell  
Simply Red, Something Got Me Started  
Cut-N-Move, Get Serious

**CMT**

COUNTRY MUSIC TELEVISION.

Continuous programming  
704 18th Ave South, Nashville, TN  
37203

**ADDS**

Chris Ledoux, Workin' Man's Dollar  
Diamond Rio, Mama Don't...  
John Anderson, Straight Tequila Night

**HEAVY**

Alan Jackson, Someday  
Brooks & Dunn, My Next Broken Heart  
Charlie Daniels, Little Folks  
Davis Daniel, For Crying Out Loud  
Dawn Sears, Good Goodbye  
Dean Dillon, Don't You Even...  
Dolly Parton, Eagle When She Flies  
Emmylou Harris, Rollin' & Ramblin'  
George Fox, I Know Where You Go  
George Jones, You Couldn't Get...  
Hal Ketchum, I Know Where Love Lives  
Highway 101, The Blame  
Holly Dunn, No One Takes The...  
JJ White, Heartbreak Train  
James Blundell, Time On His Hands  
Jim Lauderdale, Maybe  
Karen Tobin, Carolina Smokey Moon  
Kathy Mattea, Asking Us To Dance  
Whitely/Conley, Brotherly Love  
Little Texas, Some Guys Have All...  
Lorrie Morgan, A Picture Of Me  
Mark Collie, She's Never Coming Back  
Mark D'Connor, Bowtie  
Martin Delray, Lillie's White Lies  
Marty Stuart, Tempted  
Matraca Berg, It's Easy To Tell  
Neal McCoy, This Time I Hurt Her More  
Pam Tillis, Put Yourself In My Place  
Patty Loveless, Hurt Me Bad...  
Pirates Of The... Fighting...  
Reba McEntire, For My Broken Heart  
Ricky Skaggs, Life's Too Long  
Ronnie McDowell, Just Out Of Reach  
Rogers/Black, Hold On Partner  
Sammy Kershaw, Cadillac Style  
Sawyer Brown, The Walk  
Steve Wariner, Leave Him Out Of This  
Sweethearts Of The Rodeo, Devil...  
Desert Rose Band, You Can Go...  
Kentucky Headhunters, It's Chitlin'...  
The Remingtons, Long Time Ago  
Texas Tornados, Is Anybody Goin'...  
Tom Wopat, Back To The Well  
Travis Tritt, Anymore  
Trisha Yearwood, Like We Never...  
Vince Gill, Look At Us

**ADDS**

The Drb, Perpetual Dawn  
Radioactive Cats, Shotgun Shack  
J.T., Brainstorm  
RTZ, Face The Music  
MC Skat Kat, Skat Strut  
Trip Shakespeare, Bachlorette  
Lil Steven, Leonard Pettier  
D-Nice, 25 Ta' Life

**HEAVY**

Northside, Take 5  
The Cult, Wild Hearted Son  
The Blue Aeroplanes, Your Own World  
The Smithereens, Top Of The Pops  
Billy Bragg, Sexuality  
Robyn Hitchcock, So You Think...  
Nirvana, Smells Like Teen Spirit

**ADDS**

The Remingtons, Long Time Ago  
Texas Tornados, Is Anybody Goin'...  
Tom Wopat, Back To The Well  
Travis Tritt, Anymore  
Trisha Yearwood, Like We Never...  
Vince Gill, Look At Us

**MEDIUM**

Tin Machine, One Shot  
Blur, There's No Other Way  
B.A.D. II, Rush  
Wonder Stuff, Caught In My...  
Five Thirty, 13th Disciple  
The Farm, Groovy Train  
Meat Puppets, Sam

**TNN**

THE NASHVILLE NETWORK™

The Heart of Country

The Nashville Network

30 Hours Weekly  
2806 Opryland Dr, Nashville, TN  
37214

**ADDS**

Rogers/Black, Hold On Partner  
Matraca Berg, Easy To Tell  
The Golden's, Little Piece Of Land  
Tom Wopat, Back To The Well  
Diamond Rio, Mama Don't...

**HEAVY**

Sawyer Brown, The Walk  
Diamond Rio, Mirror Mirror  
Ricky Van Shelton, Keep It...  
Lorrie Morgan, A Picture Of Me  
Travis Tritt, Anymore  
Alan Jackson, Someday  
B.B. Watson, Light At The End...  
Marty Stuart, Tempted  
Pam Tillis, Put Yourself In My Place  
Whitely/Conley, Brotherly Love  
McBride And The Ride, Same Old Star  
Trisha Yearwood, Like We Never...  
Davis Daniel, For Crying Out Loud  
Patty Loveless, Hurt Me Bad...  
Mark Collie, She's Never Coming Back

**MEDIUM**

George Jones, You Couldn't Get...  
Highway 101, The Blame  
Neal McCoy, This Time I Hurt Her More  
Great Plains, A Picture Of You  
Little Texas, Some Guys Have All...  
Ricky Skaggs, Life's Too Long  
Sammy Kershaw, Cadillac Style  
Dean Dillon, Don't You Even...  
Desert Rose Band, You Can Go...  
Dolly Parton, Eagle When She Flies  
Holly Dunn, No One Takes The...  
Vince Gill, Look At Us  
Kentucky Headhunters, It's Chitlin'...  
Ronnie McDowell, Just Out Of Reach  
Reba McEntire, For My Broken Heart  
Kathy Mattea, Asking Us To Dance  
Hal Ketchum, I Know Where Love Lives  
Charlie Daniels, Little Folks  
Brooks & Dunn, My Next Broken Heart  
Steve Wariner, Leave Him Out Of This  
Dawn Sears, Good Goodbye  
Karen Tobin, Carolina Smokey Moon  
Pirates Of The... Fighting...  
Mark D'Connor, Bowtie

**VideoSynchronasy**

1 hour weekly  
Virginia Beach, VA 23463

**CURRENT**

Chesney Hawkes, The One And Only  
Lenny Kravitz, It Ain't Over Till It's Over  
Ric Ocasek, Rock Away  
Animal Logic, Rose Colored Glasses  
Rolling Stones, Ruby Tuesday  
Fishbone, Everyday Sunshine  
Crash Test... Superman's...  
R.E.M., Shiny Happy People  
Amy Grant, Every Heartbeat  
Chagall Guvera, Violent Blue  
Extreme, Hole Hearted  
The Escape Club, I'll Be There

**ADDS**

The Drb, Perpetual Dawn  
Radioactive Cats, Shotgun Shack  
J.T., Brainstorm  
RTZ, Face The Music  
MC Skat Kat, Skat Strut  
Trip Shakespeare, Bachlorette  
Lil Steven, Leonard Pettier  
D-Nice, 25 Ta' Life

**HEAVY**

Northside, Take 5  
The Cult, Wild Hearted Son  
The Blue Aeroplanes, Your Own World  
The Smithereens, Top Of The Pops  
Billy Bragg, Sexuality  
Robyn Hitchcock, So You Think...  
Nirvana, Smells Like Teen Spirit

**ADDS**

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Radioactive Cats, Shotgun Shack  
J.T., Brainstorm  
RTZ, Face The Music  
MC Skat Kat, Skat Strut  
Trip Shakespeare, Bachlorette  
Lil Steven, Leonard Pettier  
D-Nice, 25 Ta' Life

**MEDIUM**

Tin Machine, One Shot  
Blur, There's No Other Way  
B.A.D. II, Rush  
Wonder Stuff, Caught In My...  
Five Thirty, 13th Disciple  
The Farm, Groovy Train  
Meat Puppets, Sam

# MUSIC VIDEO

## VIDEO TRACK

**LOS ANGELES**

**LIMELIGHT DIRECTOR Steve Barron** reeled the new **Dire Straits** clip, "Heavy Fuel," starring actor **Randy Quaid**. The band's performance is intercut with vignettes of Quaid as the ultimate goofball roadie who drops equipment, crashes the buffet, and parties with brainless groupies. The comical clip comes from the band's new Warner Bros. album, "On Every Street."

Next **Plateau's Supreme Nyborn** hooked up with **Dreamtime Pictures** director **Ian Fletcher** to lens "Can You Handle It?" from the rap act's latest album, "Style." Undercover police and some of the "best looking detainees" demonstrate some peculiar interrogation techniques. **Carrie Wysockie** produced the conceptual clip.

**Planet Pictures' Charley Randozzo** directed "I Want You," the debut clip for **Lou Gramm's** new band, **Shadow King**. **Robert Brinkman** directed photography on the performance shoot, reeling footage shot atop a city roof and in a loft space. **Nina Dluhy** produced the clip for **Atlantic Records**.

**NEW YORK**

**DIRECTOR Luis Aira**, who was the eye behind **Ric Ocasek's** first two solo videos, has completed his third clip for the **Reprise** artist. The conceptual black-and-white clip is based on the lyrics of "The Way You Look Tonight" from the album "Fireball Zone." Although filmed in Manhattan, Aira went for a European flavor. The video features Australian model **Elle McPherson** as well as fellow model **Paulina**, Ocasek's wife. **Michael Kahn** served as producer.

**Black + White** director **Paris Barclay** has recently finished "I'll Be There For You" from **Ear Candy** recording artist **Jibri Wise One**. Filmed at Mother's stage in Manhattan, the clip features a woman who is having difficulty finding her way through different substances such as honey, chocolate, and water. In each instance, a male hand appears to help her out. Members of fellow **Ear Candy** act **Just Perfect** appear in the video as Jibri's backup vocalists. **Louise Barlow** served as producer while **Richie Vetter** served as executive producer.

## NEW VIDEOCLIPS

**REBA MCENTIRE For My Broken Heart**

For My Broken Heart/MCA  
Jack Cole/Flashframe  
Robin Beresford

**OUTLAW BLOOD Body And Soul**

Outlaw Blood/Atco  
Mark Rezyka/Mark Freedman Productions  
The Blood Brothers with Jeff Paris

**ROY ROGERS AND CLINT BLACK Hold On Partner**

Tribute To Roy Rogers/RCA  
Jack Cole/Flashframe  
Robin Beresford/Len Eppard

**ROXETTE Spending My Time**

Joyride/EMI  
Wayne Isham/The Company  
Curt Marvis/Jeff Tannebring

**RICHIE SAMBORA Ballad Of Youth**

Stranger In This Town/Mercury  
Wayne Isham/The Company  
Joey Plewa/Curt Marvis

**SCORPIONS Send Me An Angel**

Crazy World/Mercury Records  
Melert Avis/Windmill Lane Productions

**VICIOUS RUMORS Children**

Welcome To The Ball/Atlantic  
Gore Verbinski/Nitrate Films  
Ben Whittaker

# Top Contemporary Christian™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	51	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN 20 weeks at No. 1
2	2	29	AMY GRANT ▲ WORD 6907*	HEART IN MOTION
3	3	13	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
4	4	51	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
5	5	39	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
6	7	17	STEVE GREEN SPARROW 1270*	WE BELIEVE
7	6	13	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
8	8	101	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
9	9	51	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
10	11	21	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
11	10	13	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
12	12	13	KIM HILL REUNION 0065*/WORD	BRAVE HEART
13	13	65	PETRA WORD 48546*/EPIC	BEYOND BELIEF
14	14	29	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
15	18	179	CARMAN ● BENSON 2463*	RADICALLY SAVED
16	NEW ▶		DINO BENSON 2811*	MAJESTIC PEACE
17	15	17	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC	LIVE WITH FRIENDS
18	19	13	HOSANNA! MUSIC INTEGRITY 701*/SPARROW	WAR IN THE HEAVENLIES
19	17	13	OUT OF THE GRAY SPARROW 1260*	OUT OF THE GRAY
20	20	86	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
21	29	151	MICHAEL W. SMITH ● REUNION 8412*/WORD	I 2 (EYE)
22	NEW ▶		MARANATHA KIDS MARANTHA 8771*/BENSON	FIRST SUNDAY SING-A-LONG
23	21	7	PETRA STARSONG 8201*	PETRAIFIED
24	16	269	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
25	NEW ▶		IMPERIALS STARSONG 8196*	BIG GOD
26	23	25	COMMISSIONED BENSON 2653	STATE OF MIND
27	NEW ▶		GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
28	31	13	WHITE CROSS STARSONG 8183*	IN THE KINGDOM
29	39	17	4 HIM BENSON 2721*	FACE THE NATION
30	37	7	GAITHER VOCAL BAND STARSONG 8193*	HOMECOMING
31	25	82	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
32	NEW ▶		REZ OCEAN 8136*/WORD	CIVIL RIGHTS
33	22	3	DELIVERANCE INTENSE 9253*/FRONTLINE	WHAT A JOKE
34	36	15	FRED HAMMOND BENSON 2727*	I AM PERSUADED
35	32	29	RAY BOLTZ DIADEM 1131*/SPECTRA	ANOTHER CHILD TO HOLD
36	35	71	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
37	24	55	WAYNE WATSON WORD 4192*	HOME FREE
38	34	3	MARILYN MCCOO WARNER BROS. 26667*	THE ME KNOWBODY KNOWS
39	27	9	JULIE MILLER WORD 6928*	HE WALKS THROUGH WALLS
40	30	29	STEVE GREEN SPARROW 1245*	HIDE EM' IN YOUR HEART

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

# GOSPEL



by Bob Darden

FEW INNOVATIONS have come in contemporary Christian music that weren't originally the idea of the Imperials. In the nearly 30 years that Armond Morales has been a member, the Imps have done everything from being the first gospel group to have a full band on stage to recording and touring with Elvis. They were also the first to have an African-American singer (Sherman Andrus) as a member at a time when Southern gospel music was painfully all-white.

Today, the Imperials continue to innovate. The group's latest Star Song release, "Big God," not only has its first instant classic since "Praise The Lord" (the thundering title track), it features the first female Imperial, Pam Morales.

Pam's brother Armond says the recently departed David Robertson was the one who suggested Pam, who had already established a career of her own as a session singer and performer in Southern California.

"Before David suggested her, I never would have broken the mold—what I call 'the sound barrier'—to have a girl in the group," Armond says. "But I knew immediately it was a good idea. I also tried out 10 or 15 guys, but she just sounded so good that it just seemed right."

Armond says his sister's acceptance live in concert has been overwhelming. And her contributions on "Big God" speak for themselves.

Also new to the Imperials is another big-voiced singer, Jonathan Hildreth.

THE TEMPEST IN gospel music's teapot continues to grow. Both The Wall Street Journal (Sept. 11) and the syndicated TV series "Entertainment Tonight" (Oct. 5) have done features on the backlash against Amy Grant and Michael W. Smith. Despite the fact that fewer than a half-dozen religious radio stations and bookstores have so far joined the boycott of their product because of their crossover mainstream success, major news organizations continue to breathlessly cover the story. So far, the boycott hasn't kept either Grant's "Heart In Motion" or Smith's "Go West Young Man" out of the No. 1 spot on Billboard's Top Contemporary Christian chart.

## The Imperials have added their first female member

Speaking of Grant, her current, triumphant "Heart In Motion" tour (sponsored by Target Stores) isn't the only show of merit at the moment. "The Young Messiah Tour," with its all-star lineup, is again on the road, from Nov. 29 to Dec. 14, including a Dec. 6 date in New York.

Also touring is a great package of DC Talk (rumored to be close to a mainstream distribution deal), the Newsboys, Heather & Kirsten, and the Dynamic Twins.

Three other significant tours are also in progress: Stryper/Guardian/Bride; BeBe & CeCe Winans/Mike-E & the G-Rap Crew; and Rick Elias & the Confessions/Liaison. Any Stryper tour is an event, but don't miss Elias, either. He's a monster talent.

OTHER NEWS: Code Of Ethics and Spy Glass Blue have signed to R.E.X. Records... Morning Gate Music signed Terri Gibbs and releases "What A Great Day" ... Petra's Louis Weaver recently addressed more than 5,000 students at Nazarene Youth Congress '91 on behalf of InterInc... The enigmatic Dead Artist Syndrome has signed with Blonde Vinyl Records.

# SANDI PATTI

*"another time... another place"*  
EK 48545

The Grammy-Winning Album.  
The Fall Tour that will reach over  
a quarter of a million people.

**ALSO AVAILABLE:**

- The Christmas album, "The Gift Goes On" EK 48596
- "Morning Like This" EK 47740
- "The Finest Moments" (Best Of) EK 47739
- "Hymns Just For You" EK 48574
- "More Than Wonderful" (Live) EK 48575
- "Lift Up The Lord" EK 48570
- "Love Overflowing" EK 48571

**BEST VALUE:**

- "Songs From The Heart" EK 48573
- "Sandi's Song" EK 48572

**CASSETTE SINGLE:**

- "The Star Spangled Banner" 34T 73735

**PLUS, COMING THIS FALL:**

A special children's album from Sandi Patti and The Friendship Company, "Open For Business" EK 48787

**SANDI PATTI**  
The No. 1 Inspirational Artist  
in America Today.

"Another Time... Another Place" Produced by Greg Nelson and Sandi Patti Helvering.  
Executive Producer: John L. Helvering



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(212) 536-5026



*In the*  
**SPIRIT**



by Lisa Collins

**ARRAIGNMENT FOR LEGENDARY** singer/pianist **Billy Preston** on charges of drug possession, misdemeanor counts of child annoying, and the exhibition of pornography to a minor has been postponed to give court officials enough time to decide whether he is eligible to attend a drug diversion program instead.

Preston, 45, was arrested in Malibu, Calif., when a 16-year-old boy accused Preston of attempting to sexually assault him. Before entering a plea, Preston asked to be allowed to attend the state-funded program. Successful completion of the program erases the felony charge of possession from an attendee's official record. If Preston's request is denied and he is convicted of all charges, he faces up to three years in prison.

**DARYL COLEY** GOT QUITE a scare last month when his 5-year-old son Teceion was hit by a car while walking home. Coley arrived at the hospital to find his son in the intensive care unit, suffering from a severe blow to the head. But, almost miraculously, Teceion's condition improved steadily and he was released three days later with only minor injuries.

**A NATIONWIDE CALL FOR ENTRIES** has been issued by the National Black Music Competition in its search for the best inspirational performers in

the country. Nashville will be the site of the contest, sponsored by the American Baptist College. The grand-prize winner will receive a recording contract with **Warner/Alliance Records**, as well as a \$10,000 cash prize, and an additional \$10,000 to present to a church of the winner's choice (provided the church is registered as the singer's sponsor).

Additionally, the top five winners of the competition will appear on "The Bobby Jones Show," broadcast nationally by BET.

Finals in the national competition will be judged by a panel of gospel music professionals and there is no age limit for entrants. Singers may not be currently signed to a recording contract.

**Billy Preston has requested to attend a drug program**

For more information or to enter, call 900-884-9595. Entrants may also send a check or money order for \$12.95 to Black Gospel Music, American Baptist College, P.O. Box 40346, Nashville, TN 37204.

**TRAMAINE HAWKINS** recently completed work on one of the tracks on **Hammer's** upcoming release, "Too Legit To Quit," due Oct. 29... Dec. 13 is now the date for the upcoming sixth annual Stellar Awards, to be held at Royce Hall on the UCLA campus... And finally, **VH-1** is launching a gospel video show, "The Gospel According To VH-1." The program is set to debut this fall.

**Top Gospel Albums™**

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	13	<b>BEBE &amp; CECE WINANS</b> SPARROW 1257*	DIFFERENT LIFESTYLES
2	2	25	<b>RANCE ALLEN</b> BELLMARK 71806	PHENOMENON
3	3	19	<b>DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR</b> MALACO 4450	LIVE
4	5	13	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
5	4	27	<b>NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> TYSCOT 1401/SPECTRA	WASH ME
6	7	13	<b>SHUN PACE RHODES</b> SAVOY 14807*/MALACO	HE LIVES
7	9	55	<b>TRAMAINE HAWKINS</b> SPARROW 1246	LIVE
8	15	5	<b>REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS</b> SAVOY 7103/MALACO REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS	
9	6	53	<b>REV. JAMES MOORE</b> MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
10	8	29	<b>D.F.W. MASS CHOIR</b> SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
11	10	39	<b>REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY</b> AIR 10162	HE'S PREPARING ME
12	13	17	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 1000*/A&M	THE EVOLUTION OF GOSPEL
13	11	11	<b>THE KURT CARR SINGERS</b> LIGHT 73043*/SPECTRA	TOGETHER
14	18	5	<b>THE GOSPEL MUSIC WORKSHOP OF AMERICA</b> SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
15	12	15	<b>FRED HAMMOND</b> BENSON 2727*	I AM PERSUADED
16	NEW ▶		<b>MISSISSIPPI MASS CHOIR</b> MALACO 6008	GOD GETS THE GLORY
17	16	15	<b>KEITH PRINGLE</b> MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM
18	14	25	<b>REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS.</b> FAITH 1800	MOVE MOUNTAIN
19	23	9	<b>YOLANDA ADAMS</b> TRIBUTE 790113/SPECTRA	THROUGH THE STORM
20	21	41	<b>THE WEST ANGELES C.O.G.I.C</b> SPARROW 1240	SAINTS IN PRAISE VOL II
21	19	7	<b>WALT WHITMAN &amp; THE SOUL CHILDREN OF CHICAGO</b> I AM 74014*	LIVE & BLESSED
22	39	3	<b>THE RICKEY GRUNDY CHORALE</b> SPARROW 1271*	SPIRIT COME DOWN
23	32	3	<b>MARGARET BELL</b> REPRIS 26345*/WARNER BROS.	OVER AND OVER
24	22	41	<b>NEW YORK RESTORATION CHOIR</b> SAVOY 14799/MALACO	I SEE A WORLD
25	17	45	<b>REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR</b> SAVOY 14802/MALACO	REACH BEYOND THE BREAK
26	29	47	<b>MIGHTY CLOUDS OF JOY</b> WORD 48587*/EPIC	PRAY FOR ME
27	25	17	<b>AS ONE</b> LIGHT 730350*/SPECTRA	AS ONE
28	28	9	<b>MYRNA SUMMERS</b> SAVOY 14801/MALACO	I'LL TELL THE WORLD
29	26	51	<b>DARYL COLEY</b> SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
30	24	39	<b>THE JACKSON SOUTHERNAIRES</b> MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
31	33	3	<b>CASSIETA GEORGE</b> GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS
32	31	87	<b>REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR</b> SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
33	20	43	<b>LAMORA PARK YOUNG ADULT CHOIR</b> BELLMARK 71800	WAIT ON THE LORD
34	40	3	<b>WANDA NERO BUTLER</b> LIGHT 73065*/SPECTRA	LIVE IN ATLANTA
35	27	65	<b>WALTER HAWKINS</b> MALACO 6007	LOVE ALIVE IV
36	38	35	<b>RICKY DILLARD'S NEW GENERATION CHORALE</b> MUSCLE SHOALS 8008/MALACO	THE PROMISE
37	NEW ▶		<b>EAST COAST REGIONAL MASS CHOIR</b> PEPPERCO 1001	LIVE IN NY
38	NEW ▶		<b>REV. FLEETWOOD IRVING</b> TANDEM 3106*	SOMETHING WITHIN
39	37	3	<b>HELEN BAYLOR</b> WORD 4215*	LOOK A LITTLE CLOSER
40	30	27	<b>YOUNG ARTISTS FOR CHRIST</b> SOUND OF GOSPEL 193	YOUNG ARTISTS FOR CHRIST WORKSHOP '89

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

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MOM & POP WINANS

RICHARD SMALLWOOD

THE RICKEY GRUNDY CHORALE

PASTOR DONALD ALFORD AND THE PROGRESSIVE RADIO CHOIR

NORMAN HUTCHINS

Executive Producer:  
PATRICK HENDERSON  
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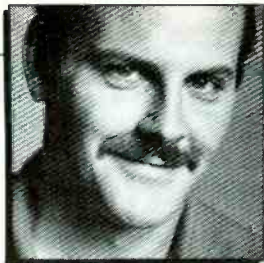
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# Latin Notas



by John Lannert

**SONY DISCOS AND SONY COLOMBIA** have jointly inked Colombian singing star **Joe Arroyo** to a long-term contract. Arroyo's signing marks the second time in the past year that Sony has nabbed a standout Colombian artist: The other act signed earlier was **Grupo Niche**.

Arroyo is slated to release his first Sony album in November. "We're very happy to have Joe Arroyo because it gives us a bigger presence—not only in the salsa market, but also in the Colombian market," says **Angel Carasco**, VP of A&R at Sony Discos. The label is also cranking up a heavy promotional drive for **Magneto**, a Mexican **New Kids On The Block**-style group that is creating a major sales buzz in its home country. The quintet is set to release its album "Vuela" in November.

Sony Discos also recently concluded its annual convention, which ran Sept. 26-30 in Cancun. Apart from the 64 members of the Sony Discos staff, other attendees included the managing and marketing directors from Mexico, Venezuela, Colombia, and Central America, as well as executives of Sony Music International including **Tomás Muñoz**, senior VP of A&R development, and **Tom Tyrrell**, senior VP of North American operations.

"The theme of the convention was really to thank all of our employees for delivering a fantastic year and to plan for the upcoming year," says Sony Discos president **Frank Welzer**. A&R presentations were delivered by Sony Discos, Sony Music International, Sony Mexico, RMM, and Orfeon.

"**MARAVILLOSO, CORAZÓN, MARAVILLOSO,**" was the jubilant centerpiece of **Raphael's** rousing concert Oct. 4 at the Jackie Gleason Theatre for the Performing Arts in Miami Beach. The Sony Discos crooner,

now celebrating 30 years in show business, blew away the packed house with an encyclopedic, three-hour retrospective replete with standing ovations and high-spirited ballads. Though his still-thunderous baritone has thinned a bit, the swashbuckling showman more than compensated with his crowd-pleasing blend of drama and humor.

**MISCELLANEOUS NOTE:** According to **Ileana Bello**, TH-Rodven's national promotional coordinator, **Ricardo Montaner's** latest album, "Último Lugar," has surpassed 1 million in sales in the Hispanic market, with 450,000 units being sold in Mexico alone. The album has sold 170,000 units in the U.S. and Puerto Rico.

## Colombian star Joe Arroyo set to shine on Sony labels

**ALBUM UPDATES:** BMG's **Camilo Sesto** ships his long-awaited album, "A Voluntad Del Cielo," Oct. 22... **Las Chicas Del Can** just released their first TH-Rodven effort, "Nada Común"... **Carlos Cuevas**, winner of the international OTI award last year, has put out his first album, "Un Bolero," on Mar International. The title track was the winning song... **Kubaney's Arabella**, "La Sonera Mayor," has just put out a two-song 12-inch single featuring "El Naufrago" and "Y Por Tanto." Her 16th album is due out early next year. Also, the debut effort by **Victor Waill Y Su Grupo Panaela**, which contains the current single "Diptongo De Amor," is set to be shipped in November.

**CONGRATULATIONS** to the Latin-music nominees for the **Billboard Music Video Awards**. The kudos will be handed out Nov. 8 at the conclusion of the 13th annual Music Video Conference at Hotel Sofitel-Ma Maison in Los Angeles. For the complete list of nominees and conference information, see story, page 1.

# Top Latin Albums

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	11	<b>VIKKI CARR</b>	<b>COSAS DEL AMOR</b>	SONY 80635
2	2	19	<b>DANIELA ROMO</b>	<b>AMADA MAS QUE NUNCA</b>	CAPITOL-EMI LATIN 42489
3	3	17	<b>RICARDO MONTANER</b>	<b>ULTIMO LUGAR</b>	TH-RODVEN 2864
4	4	25	<b>PANDORA</b>	<b>AMOR ETERNO</b>	CAPITOL-EMI LATIN 42451
5	6	39	<b>JUAN GABRIEL</b>	<b>EN EL PALACIO DE BELLAS ARTES</b>	ARIOLA 2498/BMG
6	7	13	<b>GLORIA TREVI</b>	<b>TU ANGEL DE LA GUARDA</b>	ARIOLA 3087/BMG
7	8	7	<b>GIPSY KINGS</b>	<b>ESTE MUNDO</b>	ELEKTRA 61179
8	5	9	<b>AZUCAR MORENO</b>	<b>MAMBO</b>	SONY 80633
9	23	3	<b>LUCERO</b>	<b>SOLO PIENSO EN TI</b>	MELODY 9014
10	18	16	<b>ALEJANDRA GUZMAN</b>	<b>FLORES DE PAPEL</b>	FONOVI 9010
11	11	23	<b>RAUL DI BLASIO</b>	<b>BARROCO</b>	ARIOLA 3107/BMG
12	14	21	<b>XUXA</b>	<b>XUXA 2</b>	GLOBO 31084
13	10	31	<b>LOS BUKIS</b>	<b>A TRAVES DE TUS OJOS</b>	FONOVI 9009
14	9	17	<b>H2O</b>	<b>KNOCK OUT</b>	LEADER 80562/SONY
15	—	1	<b>PROYECTO M</b>	<b>ARDE QUE ME QUEMAS</b>	CAPITOL-EMI LATIN 42529
16	17	31	<b>EDNITA NAZARIO</b>	<b>LO QUE SON LAS COSAS</b>	CAPITOL-EMI LATIN 42394
17	13	9	<b>SIMONE</b>	<b>SIMONE</b>	SONY 80592
18	12	47	<b>ANA GABRIEL</b>	<b>EN VIVO</b>	SONY 89303
19	—	32	<b>FRANCO DE VITA</b>	<b>EXTRANGERO</b>	SONY 80528
20	16	3	<b>LISSETTE</b>	<b>PROYECCIONES</b>	CAPITOL-EMI LATIN 42466
21	21	17	<b>INDUSTRIA DEL AMOR</b>	<b>QUIERO VOLVERTE A VER</b>	RAMEX 1254
22	15	9	<b>GARIBALDI</b>	<b>QUE TE LA PONGO</b>	TH-RODVEN 2792
23	24	8	<b>MECANO</b>	<b>AIDALAI</b>	ARIOLA 3181-2/BMG
24	—	6	<b>VARIOS ARTISTAS</b>	<b>EL SONIDO ROMANTICO...</b>	FONOVI 8870
25	—	1	<b>NESTOR TORRES</b>	<b>DANCE OF THE PHOENIX</b>	VERVE FORECAST 511028/PLG
<b>POP</b>					
1	6	3	<b>EDDIE SANTIAGO</b>	<b>SOY EL MISMO</b>	CAPITOL-EMI LATIN 42296
2	1	37	<b>JERRY RIVERA</b>	<b>ABRIENDO PUERTAS</b>	DISCOS INTERNATIONAL 80426/SONY
3	2	41	<b>JUAN LUIS GUERRA Y LA 440</b>	<b>BACHATA ROSA</b>	KAREN 109
4	5	9	<b>NINO SEGARRA</b>	<b>ENTRE LA ESPADA Y LA PARED</b>	M.P.I. 6050
5	4	23	<b>GRUPO NICHE</b>	<b>CIELO DE TAMBORES</b>	DISCOS INTERNATIONAL 80508/SONY
6	7	9	<b>TONY VEGA</b>	<b>UNO MISMO</b>	RMM 80641/SONY
7	10	5	<b>ORQUESTA DE LA LUZ</b>	<b>SIN FRONTERAS</b>	RMM 80652/SONY
8	11	3	<b>FRANSHESKA</b>	<b>MENEALO</b>	ARIOLA 3207/BMG
9	3	19	<b>RUBEN BLADES</b>	<b>CAMINANDO</b>	DISCOS INTERNATIONAL 80593/SONY
10	8	25	<b>XAVIER SERE</b>	<b>SERE</b>	CAPITOL-EMI LATIN 42464
<b>TROPICAL/SALSA</b>					
11	—	7	<b>EL GENERAL</b>	<b>ESTAS BUENA</b>	PRIME 1009/PRIME
12	12	5	<b>JOSE ALBERTO</b>	<b>DANCE WITH ME</b>	RMM 80598/SONY
13	9	11	<b>TITO NIEVES</b>	<b>DEJAME VIVIR</b>	RMM 80630/SONY
14	18	15	<b>TONO ROSARIO</b>	<b>ATADO A TI</b>	PRIME 1013/PRIME
15	17	47	<b>TITO ROJAS</b>	<b>TITO ROJAS (SENSUAL)</b>	M.P.I. 6035
16	19	3	<b>ALEX D'CASTRO</b>	<b>SOLO</b>	TH-RODVEN 2883
17	20	8	<b>REY SEPULVEDA</b>	<b>UN POQUITO MAS</b>	RMM 80599/SONY
18	21	15	<b>WILLIE CHIRINO</b>	<b>OXIGENO</b>	DISCOS INTERNATIONAL 80600/SONY
19	—	2	<b>EL GENERAL</b>	<b>MUEVELO</b>	RCA 3190/BMG
20	17	31	<b>JOHNNY RAY</b>	<b>SALSA CON CLASE</b>	CAPITOL-EMI LATIN 42468
21	22	17	<b>OSCAR D'LEON</b>	<b>AUTENTICO</b>	TH-RODVEN 2855
22	—	1	<b>TITO GOMEZ</b>	<b>UN NUEVO HORIZONTE</b>	M.P.I. 6033
23	14	11	<b>CELIA CRUZ</b>	<b>THE BEST</b>	SONY 80587
24	—	9	<b>COCOBAND</b>	<b>LLEGARON LOS COCOTUCES</b>	KUBANEY 2047-1
25	23	3	<b>JOHNNY VENTURA Y WILFRIDO VARGAS</b>	<b>LOS REYES...</b>	SONY 80634
<b>REGIONAL MEXICAN</b>					
1	1	9	<b>V. FERNANDEZ/R. AYALA</b>	<b>ARRIBA EL NORTE Y...</b>	FREDDIE 80628
2	2	9	<b>ANA GABRIEL</b>	<b>MI MEXICO</b>	SONY 80605
3	9	47	<b>GRUPO MAZZ</b>	<b>PARA NUESTRA GENTE</b>	CAPITOL-EMI LATIN 42367
4	4	16	<b>BANDA MOVIL</b>	<b>SOMOS BANDA MOVIL</b>	FONOVI 8893
5	3	19	<b>LALO Y LOS DESCALZOS</b>	<b>EL ORGULLOSO</b>	WEA LATINA 72744
6	—	1	<b>LOS CAMINANTES</b>	<b>DOS CARTAS Y UNA FLOR</b>	LUNA 1215
7	7	55	<b>BRONCO AMIGO</b>	<b>AMIGO</b>	FONOVI 9003
8	—	1	<b>LOS RIELEROS DEL NORTE</b>	<b>A TODA MAQUINA</b>	JOEY 7101
9	6	51	<b>VARIOS ARTISTAS</b>	<b>MEXICO VOZ Y SENTIMIENTO</b>	SONY 80437
10	5	19	<b>LA SOMBRA</b>	<b>PORQUE TE QUIERO</b>	FONOVI 3006
11	11	8	<b>JUAN VALENTIN</b>	<b>CUANDO LOS...</b>	CAPITOL-EMI LATIN 1555
12	10	7	<b>LOS REHENES</b>	<b>CORAZONES ROTOS</b>	DMY CD-226
13	17	3	<b>LOS ACUARIO</b>	<b>LA HIELERA</b>	MAR INT'L 291
14	8	5	<b>VARIOS ARTISTAS</b>	<b>MEXICO ES LO NUESTRO</b>	GLOBO 80637/SONY
15	13	9	<b>GRUPO SAMURAY</b>	<b>TIERNAS MENTIRAS</b>	FONOVI 8890
16	—	1	<b>LA MAFIA</b>	<b>ESTAS TOCANDO FUEGO</b>	DISCOS INTERNATIONAL 80660/SONY
17	16	19	<b>LOS YONICS</b>	<b>POR QUE VOLVI CONTIGO</b>	FONOVI 9012
18	12	51	<b>SELENA Y LOS DINOS</b>	<b>VEN CONMIGO</b>	CAPITOL-EMI LATIN 42359
19	—	1	<b>CHICO CHE</b>	<b>16 GRANDES INVOLVIDABLES</b>	GLOBO 3178
20	—	8	<b>VARIOS ARTISTAS</b>	<b>16 GRANDES CON BANDA</b>	FONOVI 8846
21	—	1	<b>ANGELES OCHOA</b>	<b>JUNTITO A TI</b>	DISCOS INTERNATIONAL 80663/SONY
22	—	5	<b>VICENTE FERNANDEZ</b>	<b>EL CHARRO...</b>	DISCOS INT'L 80631
23	23	3	<b>GRUPO VENNUS</b>	<b>TIEMPO A TIEMPO</b>	MAR INT'L 270
24	—	5	<b>JOAN SEBASTIAN</b>	<b>CON BANDA</b>	MUSART 2114
25	—	70	<b>LOS TIGRES DEL NORTE</b>	<b>MI BUENA SUERTE</b>	FONOVI 8831

## YOLANDITA MONGE

**Yolandita Monge** is one of the Latin world's superstars. She is beloved in her native Puerto Rico. This album titled "Mis Canciones Preferidas, No. 2" is a collection of her favorite all time hits. Included in this compilation are "Fuíste Un Sueño", "Quitame A Ese Hombre Del Corazon", "Por Ti (Call Me)", "Contigo" and many other top notch hits. Included also are two new recordings titled "Ya No Hay Que Callar" y "La Sombra De Lo Que Fui" which were written by the famous singer-songwriter **Braulio** who also wrote Yolandita's No. 1 hit "Este Amor Que Hay Que Callar" (Also included in this album).



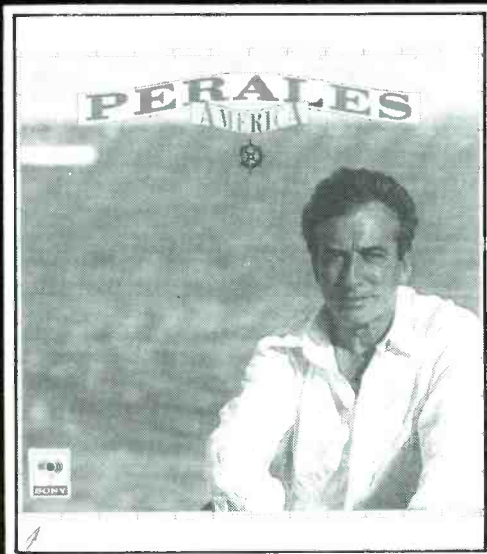
## YOLANDITA MONGE "Mis Canciones Preferidas" No. 2

OCC-COZ-80655

YA NO HAY NADA QUE CALLAR / QUITAME ESE HOMBRE DEL CORAZON / FUISTE UN SUENO / CONTIGO / ESTE AMOR QUE HAY QUE CALLAR / LA SOMBRA DE LO QUE FUI / CANTARE / POR TI (CALL ME) / AHORA, AHORA / NUNCA TE DIRE ADIOS

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AMERICA / EL HOMBRE Y LA SIRENA / NO TE VAYAS NUNCA / ACERCATE / UNA LOCURA / COMO TU Y YO / AHORA QUE TE HAS IDO / LA CHICA DE LA PLAYA / EL ESCULTOR Y ELLA / VOY A VOLVERME LOCO



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# BMG's Latin Unit Conquering Key Markets Also Has Eye On Expansion In Venezuela, Colombia

BY JOHN LANNERT

CANCUN, Mexico—Conservative in attitude, yet opportunistic whenever feasible, the Latin division of BMG Music International has in the past year occupied first or second place in three of the key Latin markets: Brazil, Mexico, and Argentina.

So claimed top BMG executives gathered here Sept. 19-26 for their annual convention. Rudi Gassner, president and CEO of BMG Music International, also asserted that BMG Latin America will continue to aggressively exploit new markets.

"We'll be at the forefront at the time when we feel we can realize a goal," said Gassner. "That's why we have pushed in Mexico and in Argentina, and that may be happening soon where we are not active."

Despite recent economic difficulties in Latin America, Gassner is cautiously optimistic about additional markets. "We saw in Mexico, at least, and I think we'll see in Venezuela and probably Colombia, that there can be a good change and the business will be very good. I hope the same is going to happen in Argentina and one day, maybe in Brazil."

The Latin division owes its prosperity to two elements, according to Gassner: the simultaneous release of titles in Latin America and cross-regional promotion with BMG in Spain and the U.S. He added that Ramon Segura, VP of BMG Latin America and president of BMG/Ariola Spain, has been doing simultaneous releases for almost five years. "I'll give you an example: Xuxa. In all of the countries where we had Xuxa, we were successful," said Gassner, adding, "There are important cross exchanges of artists and producers like

[Spanish vocalist] Camilo Sesto being produced in Brazil."

Segura said the Latin division continues to grow because of close artist-label relations; decentralization, which allows a local managing director to make independent decisions; and a signing philosophy that emphasizes quality over quantity.

## IN FOR THE LONG-TERM

"I don't believe in gimmicks or formulas," declared Segura. "We sign artists whom we believe have a long-term future."

Among the label's longtime, top-selling acts are Juan Gabriel, Mecano, Jose Jose, Isabel Pantoja, Mariela, and Rocio Durcal, plus Los Mier and Bronco, both of whom are signed to FonoVisa in the U.S.

In the past two months, Segura spearheaded three distribution deals between BMG's U.S. affiliate and tropical record companies Prime, Paradise, and Karen, whose flagship act, Juan Luis Guerra Y La 440, is among the best-selling Hispanic acts worldwide. Maximo Aguirre, managing director of BMG U.S. Latin, also played a key role in securing the accords.

BMG has a strong lineup of promising new acts as well, including Raul di Blasio and Alejandro Lerner from Argentina, and Los Flamers, Juan Pablo Manzanero, Fudalut Pineda, and Marco Antonio Muniz, all from Mexico. Moreover, the multinational is one of the few labels with a potent Spanish-language rock roster; among its rock acts are Caifanes, Maldita Vecindad, and Miguel Mateos.

Jesus Lopez, managing director of BMG/Ariola Mexico, predicted that rock *en espanol* has a bright future in Mexico if the government allows the acts to perform live.

"There is a possibility that the Mexican government finally will permit rock concerts in Mexico," said Lopez. "It will add greatly to the evolution of Mexican music and groups such as Caifanes and Maldita Vecindad will sell more records."

Lopez said the Mexican label is working closely with an anti-piracy committee that is coordinating its efforts with the Recording Industry Assn. of America. The Mexican government's new copyright legislation will aid the battle against piracy (Billboard, July 20), but, he added, "there still is no police to enforce the law."

Pop diva Gal Costa is BMG's top artist in Brazil. Despite an unpredictable economy, that country is becoming an increasingly popular concert destination for international acts, according to Gassner.

"Historically, it has always been difficult in this market to get the right promoters to plan things accordingly," he says. "As soon as that happens, and as soon as more professionalism comes into this business, I'm sure you will also see a lot of non-Hispanics come into this market."

Gassner, who is pondering the possibility of some of BMG's non-Hispanic acts, recording in Spanish, said the emergence of the compact disc represents a significant potential for sales growth in the Latin market.

"If you look at the region, it is the least developed regarding compact discs," said Gassner. "We're reaching Mexico, Argentina, and Brazil, where compact discs are taking off, and I think it will be a key [growth area] for us in a good way."

## AUDIO TRACK

(Continued from page 52)

### LOS ANGELES

DWIGHT YOAKAM was in **Scream Studios** with producer **Pete Anderson** and mix engineer **David Leonard** to mix his upcoming "Greatest Hits" album for **Warner Bros.** **Craig Doubet** assisted. **Kenny Loggins** mixed his VH-1 tracks with engineer/producer **Terry Nelson**.

**BMG/RCA** artist **Cherish** was in **Trax** recording her debut album. **Michael Jay** produced, with **Michael McDonald** and **Rob Pfeifer** at the board.

**Solar/Epic** act **Calloway** worked on final mixes and overdubs for a new project in **Skip Saylor**. **Reggie Calloway** produced and **Rob Chirelli** engineered. **Chris Puram**, **Louie Teran**, and **Aaron Miller** assisted. **Kenny Loggins** was in the **Solid State Logic** room completing his upcoming **CBS/Sony** release. **Loggins** and **Terry Nelson** produced, with **Nelson** at the board. **Puram** and **Pat McDougall** assisted.

**Smokey Robinson** was in **Lion Share's** studios A and B producing his next album for **SBK**. **Dan Bates** engineered, assisted by **Guy Defazio** and **Jesse Kanner**. The rooms house **Neve 8108** and **8128** consoles, respectively, with **Mitsubishi X-850** 32-track digital tape machines. Songs included "Rewind," "Guess What I've Got," "Can't Get Enough," "You Take Me Away," and "I Love Your Face." **Eric Carmen** and producer/engineer **David Cole** worked on mixes for Carmen's new **Arista** project. **Dave Knight** assisted. **Jermaine Stewart** and producer **Jason Hess** worked on overdubs in Studio A.

**Warren Woods** engineered, assisted by **Michael Rodriguez**.

### OTHER CITIES

**HAMMER** was in **Paisley Park**, Minneapolis, tracking and mixing with producer **Felton Pilate** for **Bust It Records/Capitol**. **Tom Garneau**, **Mike Koppelman**, and **Ray Hahnfeldt** engineered, using an **API/DeMedio** board with **GML** automation and a **Studer A-800** tape machine. **Geffen** artist **Terry Nunn** recorded and mixed with producer **David Z** in Studio B. **Sony/France** artist **Diane Tell** was in studios A and C with producer **Sodi** tracking and mixing at the **SSL 6000 E/G** board. **Sodi** and **Dave Friedlander** engineered. **Brian Poer** and **Steve Noon** assisted.

Material for Audio Track should be sent to **Debbie Holley**, **Billboard**, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

## MSI LAUNCHING DIVISION

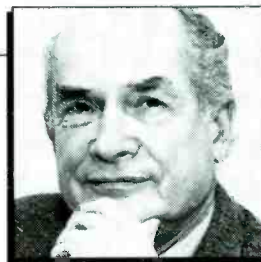
(Continued from page 52)

doing any special events out of Los Angeles."

The Super Bowl, which has been a Best Audio project for the last five years, will be handled by the MSI division in 1992, says Estrin. In addition, the company is working on the 1992 Olympics in Barcelona, Spain, and the Republican National Convention.

SUSAN NUNZIATA

## Classical KEEPING SCORE



by Is Horowitz

WC MAPS FALL DRIVE: In a turnaround time that may well set a speed record for a major orchestral title, Teldec will release **Kurt Masur's** New York Philharmonic recording of **Bruckner's** Symphony No. 7 on Nov. 19, only two months after it was taped live at this season's opening Philharmonic concert.

Details of a promotional campaign for that release, and others to come with the NYPO's new music director, will be laid out at this year's annual marketing conference of Warner Classics International in New York, Tuesday-Friday (15-18).

WC reps from major world markets will also be clued in on priority releases from the company's other producing wings—Erato and Nonesuch—that are expected to help position WC more favorably in a market increasingly beset by competitive pressures.

**Michael Letchford**, WC international marketing chief, based in London, places the division's share of the classical market at 6%-8% worldwide. With his team now in place, he expects that share to increase about 2% in the coming year. The division was formed only some 18 months ago.

Among upcoming Nonesuch titles due for special attention at the confab are the latest in the label's "ur-text" series of Gershwin recordings, "Strike Up The Band," conducted by **John Mauceri**, and the next **Kronos Quartet** release. The latter, said to be eight years in the making, programs works the ensemble commissioned from seven African composers.

Erato will devote special attention to a series of recordings with the **Chicago Symphony** under its new MD, **Daniel Barenboim**. Although a live taping of the opening concert of the season, to feature **Beethoven's**

"Missa Solemnis," was canceled when the orchestra refused to perform without a contract (Keeping Score, Sept. 28), the Windy City musicians are now back at work and some of the planned recordings are being rescheduled. Among these are a **Ravel** disc and the first in a **Brahms** cycle.

**Peter Andry**, WC senior VP, will chair the international meet. Others in attendance, in addition to **Letchford**, will include label chiefs **Robert Hurwitz** of Nonesuch, and **Frederic Sicler** of Erato; **Teldec** A&R director **Wolfgang Mohr**; and **Kevin Copps**, VP and GM of Elektra International Classics.

Also due for discussion at the conference are initiatives on behalf of **Teldec's** expanding video catalog. Market focus is on laserdisc, says **Copps**, with the label's titles in that configuration currently outselling

## Warner Classics will map mktg. plans at annual meet

VHS cassette versions domestically, a 180-degree reversal of competitor experience.

PASSING NOTES: The **Detroit Symphony's** next recording with **Neeme Jarvi** for **Chandos** will feature **Ives' Symphony No. 1**, and the three **Barber "Essays."** Sessions will be held early in November . . . **Kent Nagano** adds the **Halle Orchestra** to his music directorships. He already holds a similar post with the **Lyon Opera**.

Several early recordings by the **Kronos Quartet** have just been reissued on CD by **Composers Recordings Inc.** One programs two works by **West Coast** composer **Dane Rudhyar**, and the other **John Anthony Lennon's "Voices."** A **CR** release later this fall will include another early **Kronos** recording; **Lou Harrison's "String Quartet Set."**

"**Liebested**," from **Wagner's "Tristan und Isolde,"** is named by **WQXR** New York's listeners as their favorite romantic musical selection. It scored two places higher than **Ravel's "Bolero"** in a station poll.

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# International



**Ice Breakers.** At the end of his Australian tour, Vanilla Ice thanks the EMI staff for their part in making his success happen in Australia. In return, the staff presents him with platinum awards for his debut album, "To The Extreme," and first single, "Ice Ice Baby." Shown at a Sydney nightclub, from left, are EMI marketing services manager David Gilchrist; Ice's road manager, John Bush; Ice; security guard "Squirrel"; EMI GM Brian Harris; EMI director of sales and marketing Patrick Wedes; EMI International label manager David Baxter; and Michael Leon of SBK International.

## FNAC Holds Firm On Expansion Course Lyon, Pau Units Among Chain's Recent Additions

■ BY PHILIPPE CROCC

PARIS—While the Virgin retail operation is following a policy of consolidation under its new director general, Pierre Delmar, rather than of enlarging its chain, its most powerful competitor, FNAC, is maintaining the expansion policy conceived by president Jean-Louis Pe-

triat. And this despite the dramatic deceleration in the growth of the French record market, which registered an increase in sales of only 2.8% during the first seven months of this year.

The FNAC chain has now opened its second outlet in Lyon, a store with an area of 19,375 square feet, 92 employees, and a projected annual sales revenue of 130 million francs (some \$22.9 million, at an exchange rate of 5.68 francs to the dollar. Lyon is thus the first French provincial city to have two FNAC stores, the first having been opened in February this year.

A week after the Lyon opening, FNAC inaugurated a 13,000-square-foot branch in Pau, in the southwest of France. This store employs 60 staff and has projected sales for its first year of operation at 65 million francs (\$11.44 million).

The chain opened the International Library in Paris Oct. 2, and scheduled for Nov. 14 is the opening of the new FNAC branch at the Etoile in the shadow of the Arc de Triomphe. This is France's biggest record store, with an area of 97,000 square feet, more than double the size of the Virgin megastore on the Champs-Elysees (43,000 square feet).

## Foreign Films, Led By 'Die Hard 2,' Are Tops On Japan's Video Reel

■ BY STEVE MCCLURE

TOKYO—Foreign movies continue to dominate the Japanese video market, according to January-June estimates released by Japan's Video Marketing Journal. Of the first half's top 10 films, only samurai epic "Heaven And Earth" was Japanese.

In first place was "Die Hard 2," of which 192,000 copies were produced in Japan in the first six months of the

## Singapore Bans New GN'R, Prince Sets Ministry Finds Material 'Objectionable'

■ BY CHRISTIE LEO

SINGAPORE—Guns N' Roses and Prince have had their latest releases banned by the Ministry of Information & the Arts here on the grounds of "objectionable themes and profane lyrics."

But while the record companies are counting their losses as a result of the government's censorship intervention, many record retailers are happy as cash registers ring up sales of parallel imports of the "problem" releases.

Guns N' Roses were the first casualty when MITA singled out three tracks from "Use Your Illusion II" for allegedly obscene lyrics. "Use Your Illusion I" is not banned and therefore can officially be pur-

chased locally.

Says Steven Tan, BMG managing director, Singapore: "Though the ministry has said we can rerelease the second volume of 'Illusion' if we delete the three offending tracks, we prefer to let the matter rest.

### Now Warner plans to bring out an abridged version of the Prince package

We're certainly not going to edit it, so we won't be selling it."

BMG had originally imported 1,000 units of the "Illusion" albums, but withdrew them from sale a day after release when MITA announced its decision to ban the songs. Dealers report brisk, though unspecified, sales of parallel imports.

Despite that territory's even stricter censorship controls, Guns N' Roses' album package has been released in Malaysia. The band's first album, "Appetite For Destruction," was also banned in Singapore by MITA, but months after its original release.

And controversy certainly tailgates Prince in this region, where virtually all of his albums have been indicted for containing "objectionable" tracks. According to Warner

Music here, only "Around The World In A Day" was passed without deletion or track amendments by the ministry.

Says Peter Lau, Warner Music sales director, "We took all precautionary measures to ensure a trouble-free release for Prince's 'Diamonds And Pearls' album by submitting an advance sample tape and copy of the lyrics to MITA a month ago. We'd hoped for good news, but when 'Gett Off' was banned, we didn't let it get to us."

Now Warner plans to bring out an abridged version of the new Prince package without the lead single. Meanwhile, says Lau, the company is pushing the new single, "Cream," to radio producers and DJs in the hope that it will stimulate sales.

Lau notes, "Controversy and dispute have shrouded Prince here ever since he became a major international act. While he's not a huge seller in Singapore, his full potential hasn't yet been tested in this market."

Two other acts from the Warner stable, Color Me Bad and Motley Crue, have also run into government checks on new material.

BMG's Tan and Warner's Lau are appealing to the ministry to take firmer measures to ensure that parallel imports of material officially banned by the government are not allowed on sale in Singapore stores.

## But Seriously: Collins Takes 4th PRS Award

LONDON—Phil Collins set a new record with the announcement at the 11th ASCAP Awards ceremony here, Oct. 3, that he had won the Performing Right Society (PRS) writer-of-the-year distinction for an unprecedented fourth time.

Not surprisingly, Hit & Run Music (Publishing), which publishes his material, was named publisher of the year for 1990. The event honored PRS members licensed through ASCAP. Collins, along with Chris de Burgh and Elton John, was among the guests.

The songs that brought Collins his fourth trophy by achieving most performances in the U.S. through 1990 were "Another Day In Paradise," "I Wish It Would Rain Down," and "Something Happened On The Way To Heaven." All three titles are cuts from his "But Seriously . . ." album, and "I Wish It Would Rain Down" reached No. 2 on the U.K. chart.

Elton John collected awards for "Club At The End Of The Street,"  
(Continued on next page)

## Kenny G's Asian Roadshow Is Record-Smashing Success

■ BY HANS EBERT

HONG KONG—Arista artist Kenny G has written a bit of music-business history in this region by becoming the first Western artist to sell out in advance each of his 19 concert dates.

His five-and-a-half-week trek has taken him to Japan, where he had nine SRO shows, followed by Hong Kong, where he was initially set for only two concerts but added two more because of "phenomenal ticket demand." He follows through with Bangkok, Jakarta, Taiwan, Singapore, and Malaysia.

His record sales by the midway mark had topped the 1-million mark and his personal manager, Dennis Turner, of the Turner Management Group, says one or two extra shows could realistically have been added in each territory on the itinerary.

Audience reaction in Hong Kong certainly proved an eye-opener. The normal polite hand-clapping was replaced at Kenny

G shows by raucous yells of "Kenny, we love you" and sundry more-risque responses.

BMG Hong Kong GM Anders Nelsson says, "His records have always sold well here. That's at the heart of his exceptional concert success—though another reason is the slow decline in popularity of concerts by Canto-rock stars."

Leading Canton stars were present at all of Kenny G's performances, along with leading Asian movie celebrities. Moves are already going on to persuade him to score the soundtrack to several Cantonese films set for 1992 release.

One director is quoted as saying, "Kenny G music transcends language barriers and has that slightly melancholic feel which appeals to the Chinese. We'd like him to experiment with traditional wind instruments."

Between gigs, the artist became the first international act to appear on MTV Asia's "Hot Seat" segment.



**Wilkommen!** MCA senior VP of international Stuart Watson and Geffen director of international Mel Posner welcome the staff of MCA Music Entertainment GmbH, MCA's new German company, which will open in Hamburg at the end of this year. Shown, from left, are marketing manager Jorg Eiben; managing director Heinz Canibol; Geffen product manager Eva Ries; Posner; Watson; controller Wolfgang Praetz; and MCA product manager Frank Pagen.

## Factory On London's Line

LONDON—One of the U.K.'s most prominent indie labels, Factory Records, has signed an international licensing deal with London Records.

London will now handle all Factory product outside the U.K., U.S., Australia, and the Benelux and GAS countries. Existing arrangements in other territories are not affected by the agreement.

A spokesman for Factory says the deal ends the company's "patchwork quilt" approach. London already markets and distributes Factory act the Happy Mondays internationally. Factory's other artists include New Order, Northside, and Cath Carroll.

JEFF CLARK-MEADS

## Classical At Same Note In U.K. But Stats May Be Higher In 2nd Half

BY JEFF CLARK-MEADS

LONDON—The boom in classical music sales in the U.K. appears to have peaked—at least for the moment.

According to figures just released by the British Phonographic Industry, total classical units shipped to stores in the first six months of 1991 was 6.775 million, compared with 6.844 million last year.

However, the BPI points out that the period under review preceded the Pavarotti concert in London's Hyde Park, which attracted huge publicity and gave a substantial boost to classical sales. That surge will be reflected in the figures for the second half of the year.

Of the first-half figures, the BPI

comments, "After a period of remarkable growth, it is only to be expected that sales would sooner or later fail to exceed those of the preceding year, even taking into account the sustained promotional pressure associated with the widening of appeal of classical artists, and factors such as the activity surrounding the 200th anniversary of Mozart's death.

"It is no mean achievement that classical trade deliveries in the first half of this year were on a par with the first six months of 1990."

Classical currently accounts for about 11.4% of all U.K. album deliveries, a figure that has grown from 5.8% in 1982. In the first half of 1991, classical shipments were worth the equivalent of \$47.7 million at trade prices.

## PHIL COLLINS WINS PRS' 'WRITER OF THE YEAR' AWARD FOR 4TH TIME

(Continued from preceding page)

"Sacrifice," and "You Gotta Love Someone." John has penned more than 200 songs. "Sacrifice" was his first solo No. 1 hit in the U.K. His work is published by his own Big Pig Music firm.

The awards were made by Morton Gould, ASCAP president; Gloria Messenger, managing director; and James Fisher, U.K. regional director.

Another recipient was Martin Gore for "Enjoy The Silence," the song which finally broke Depeche Mode in the U.S. in the 11th year of their career. Another award went to Roland Gift and David Steele for "Good Thing," a U.S. chart-topper for Fine Young Cannibals. And Chris de Burgh figured in the list for "Lady In Red," a British No. 1, which went platinum.

The full list of songs, writers, and publishers honored (only ASCAP members are credited) follows:

"All Around The World," by Lisa Stansfield, Ian Devaney, and Andrew Morris, published by BMG Music Publishing; "All I Wanna Do Is Make Love To You," Robert John, Mutt Lange (Zomba Music); "Another Day In Paradise," Phil Collins (Hit & Run); "Back To Life," Simon Law, Jazzie B. (EMI Music/Virgin); "Close

To You," Maxi Priest (EMI); "Club At The End Of The Street," Elton John (Big Pig).

And: "Cradle Of Love," Billy Idol; "Enjoy The Silence," Martin Gore (Sonet Publishing); "Good Thing," Roland Gift, David Steele; "Holding Back The Years," Mick Hucknall (EMI Songs); "Heart Of Stone," Pete Sinfield (Virgin Music); "I Wish It Would Rain Down," Phil Collins (Hit & Run); "Kind Of Wishful Thinking," Martin Page, Peter Cox, Richard Drummie; "Lady In Red," Chris de Burgh (Rondor Music, London);

"Peace In Our Time," Pete Sinfield (Virgin Music); "Policy Of Truth," Martin Gore (Sonet).

And: "Sacrifice," Elton John (Big Pig); "Say A Prayer," Marcus Lillington, David Glasper, Ian Spice (Virgin); "She Ain't Worth It," Ian Prince (EMI Songs); "She Drives Me Crazy," Roland Gift, David Steele (Virgin Music); "Something Happened On The Way To Heaven," Phil Collins (Hit & Run); "What's Love Got To Do With It," Terry Britten (Myaxe Music); "You Gotta Love Someone," Elton John (Big Pig).

## FOREIGN VIDS IN JAPAN

(Continued from preceding page)

mulative sales after that. Thus, total production of 'Die Hard 2' will probably be about 200,000."

Japan Video Assn. figures for 1990 show that on a production basis, domestic movies accounted for 17.1% of the video industry's rental and sell-through sales in 1990, while the figure for foreign films was 48.5%. Animation represented 14.8%; foreign music videos, 2.3%; and domestic music videos, 7.4%. The remainder was made up of product such as adult

films and sports videos.

The top 10 videos in Japan on a production basis in the first half of the year: "Die Hard 2"; "Back To The Future Part 3" (180,000); "Total Recall" (170,000); "RoboCop 2" (155,000); "Days Of Thunder" (96,000); "The Hunt For Red October" (83,000); "Gremlins 2" and "Heaven And Earth" (both at 80,000); "Another 48 HRS." (75,000), and "Neverending Story Chapter 2" (63,000).

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

**HONG KONG:** Outlet, a band led by locally born Chinese guitarist Eugene Pau, has become the first act from Hong Kong's thriving jazz scene to sign to a major label. The group's self-titled debut on Warner Bros. has won an enthusiastic reception. Pau has long been known as the premier jazz-rock and blues guitarist in the region and has jammed at Hong Kong's celebrated Jazz Club with visiting musicians including Pat Metheny, Chick Corea, Herbie Hancock, and Michael Brecker (who is featured on "Outlet"). Despite successful appearances at the Montreal Jazz Festival and a spell as band leader in the U.S., opening for acts like Jeff Beck, Pau has since turned down numerous offers to play overseas, preferring to stay and work in his home environment. His collaboration last year with veteran U.S. blues singer Jimmy Witherspoon resulted in the album "Spoon Meets Pau." Said Witherspoon: "Eugene Pau is the best blues guitarist I've heard in 15 years."

HANS EBERT

**SPAIN:** Two beautiful Spanish gypsy sisters are redefining popular flamenco and spreading it across the globe. The duo is called Azucar Moreno (Brown Sugar) and it has invented a new form of mambo, an irresistible fusion of flamenco and house set to a disco-rumba beat. The sisters' "Mambo" album has sold 300,000 copies in Spain and Latin America, and is now being snapped up in the U.S., Mexico, and Argentina. Flamenco has been buzzing 'round the fringes of mainstream pop for years, but Azucar Moreno is the first act successfully to harness it to state-of-the-art technology and come up with a new formula boasting such high levels of international crossover appeal. This month the sisters, who first came to international attention when they placed fifth in the 1990 Eurovision Song Contest with a song called "Bandido" ("Bandit"), are touring all over South America, and in November they travel to Los Angeles to record a TV advertisement in both Spanish and English.

HOWELL LLEWELLYN

**HAITI:** With their debut album "Vodou Adjae" (Mango) soaring to No. 2 on Billboard's World Music Albums chart last summer, 10-man band Boukman Experyans has demonstrated the widespread demand for the lilting rhythms and jubilant melodies of this Creole-speaking nation in the heart of the Caribbean. But as with many groups from the region there is a serious socio-political theme couched within Boukman's buoyant music. Named after a revered Haitian patriot, Boukman's penetrating parables and percussive, high-energy sound have revived interest in Haiti's traditional vodou culture and religion... Local quintet Tabou Combo, probably the most popular kompas act in the world, has released "Zap Zap" on its own Zafem imprint. Kompas, which is a slower, shuffling derivative of the frenetic Dominican merengue, continues to be the music of choice for the great majority of Haitians. It encompasses a wide range of variations, from the traditional kompas of the nine-man group Shleu-Shleu, which recently reunited to release "Pionniers" (Melodie Makers), to the more innovative technokompas style (dubbed New Generation) introduced by such newer acts as the trio Skandal.

JOHN LANNERT

**SCOTLAND:** Last summer 50,000 people turned out to see Runrig perform its stirring brand of Highland rock at a historic gathering of the clans on the banks of Loch Lomond. Now the spotlight has swung onto one of the other acts that played at the event: a young, Gaelic-speaking band from the Western Isles called Capercaille. Featuring the spine-tingling vocals of Karen Matheson, the group's new album, "Delirium" (Survival), is a vivid evocation of traditional and Gaelic music played on accordion, recorder, fiddle, bodhran, and bouzouki, all given a modern twist with sparing use of keyboards and guitar. The six-piece group was founded in 1984 when several of the original members were still at school in Oban, a small fishing town on the west coast of Scotland. The band sings in Gaelic and English, and at least one of its numbers, "Cape Breton Song," has a lyric that cannot be written down because the words have "mutated in the course of oral transmission." Its current single, "Waiting For The Wheel To Turn," a sort of funky Celtic reel, laments the breakup of traditional Scottish communities as southerners buy up holiday homes on the coastline of Argyll. "Ah, but you're taking it all away/The music, the tongue and the old refrains." D.S.

**FRANCE:** French musicians are not renowned for their ability to play funk, but that could be about to change with the release this month of "Blast Culture" (Epic), the debut album by the Paris-based group F.F.F. This multiracial six-piece—the initials stand for French Funk Federation, Flashy Funny Faces, or whatever you decide—came to industry prominence after an impressive set at the Transmusicales festival last December. Its Bill Laswell-produced album consists of 13 tracks sung in both French and English. As the European heir of George Clinton, Sly Stone, and Funkadelic, the group's music combines funky grooves with jazz coloring and a strong dance beat, giving the album international appeal with an unmistakably French flavor.

EMMANUEL LeGRAND

## Copenhagen Fair Draws 300 But Misses With Major Labels

■ BY DAVID ROWLEY

COPENHAGEN—The second Copenhagen Music Seminar, a four-day event, was staged as the leading alternative/independent think-tank for the region—but it suffered, according to observers, due to the lack of majors in attendance.

Organizer Frank Marstokk expressed his disappointment that most majors—Warner Music and EMI were exceptions—stayed away, though he claimed he was more than happy with the 300 turnout at the still-fledgling event.

"We need the majors badly and that has to be one of the priorities for next year," he said.

But attendance was surprisingly strong from all Scandinavian territories with the exception of Denmark, the host country. It was a situation Marstokk sees as evaporating once local companies realize they can get business done at the seminar.

The event, held in the newly-opened Baron Bolten's Gaard com-

plex, had 15 presentations or panels during the four days, with showcases from 30 bands from Norway, Sweden, Denmark, Finland and, as a special feature of this year's program, five bands from Iceland, most noted as the home base for hot alternative act the Sugarcubes.

The keynote speech, given by free-lance U.K. music journalist David Laing, was titled "The Seven Sisters" and focused—ironically, given the low turnout of majors—on the power of those majors and the future for independent labels.

An unusual aspect of the seminar was a panel that undertook to produce, market, and develop an image for one of the showcase acts on display. Danish act Picnic went under the knives of a panel, including a graphic artist, producer, stylist, booking agent, and A&R executive.

The band recorded a single under this direction and the whole process was covered by Danish national television, Danmarks Radio.

## BMG's Thomas Stein To Chair German Phonographic Assn.

BERLIN—BMG Ariola managing director Thomas Stein has been named chairman of the German phonographic association (Bundesverbandes der Phonographischen Wirtschaft e.v) in succession to Manfred Zumkeller, following the latter's move to Warner's U.K. office.

Helmut Fest, regional managing director of EMI Music Germany, Austria, and Switzerland, has succeeded Friedrich Wottawa, EMI Germany's managing director of operations as chairman of the German IFPI group.

Stein and Fest were unanimously voted into office at an industry meeting Sept. 27 here. Re-elected to the board of the German phonographic association was Sony Mu-

sic managing director Jochen Leuschner. Also elected to the board was Warner Music managing director Gerd Gebhardt.

Elected to the board of the German IFPI group were PolyGram managing director Wolf-Dieter Gramatke and Virgin president Udo Lange.

Zumkeller first joined the board of the BPW in 1983, becoming chairman in 1987. Wottawa, who has stepped down because of impending retirement, was first elected to the board of the IFPI group in 1981 and became chairman in 1985.

Special guests at the meeting were IFPI president Sir John Morgan and director general Ian Thomas.

## Delcros Replaces Fichet Among SNEP's Top Brass

PARIS—French music industry trade body SNEP has a new GM. Bernard Delcros, a specialist in the audiovisual field, replaces Patrice Fichet, who is leaving the organization. Fichet has been with SNEP for five years and was promoted to VP last year.

Fichet's departure is being seen as part of SNEP president Patrick Zelnik's plan to develop a different strategy and a new set of goals for the organization. Top of the agenda for Delcros is the task of discussing the thorny quotas issue with the French radio industry.

Fichet, who has been in the music industry for 17 years and was also a VP of international labels body IFPI, says he leaves SNEP with the

feeling of having done a good job. He says during his tenure the value-added tax on music products was lowered, France ratified the Rome Convention, the music industry established stronger representation within the French parliament, and the cassette single was launched. "It's quite a good track record with a lot of success," he comments.

Fichet adds that he has "no specific plans for the future," but says he does not want to remain inactive.

Delcros, 48, has a legal background and holds a doctorate in public law. He has worked on the staff of the French communications minister and was most recently with private company Chargeurs SA.

EMMANUEL LEGRAND

## Ontario's McKennitt Travels Into Spotlight With Warner, She 'Visits' Contemporary Celtic Genre

■ BY LARRY LeBLANC

TORONTO—Vocalist/multi-instrumentalist/actress Loreena McKennitt heads her own label, finances and produces her own recordings, and, because of her abilities to sell her Celtic-based music records, is currently, after Bryan Adams, the most discussed domestic artist in the music industry here.

McKennitt's new album "The Visit," through a licensing agreement between her label Quinlan Road with Warner Music Canada, has marked up domestic sales of 30,000 units within two weeks of release. The Stratford, Ontario-based artist, who also manages herself and publishes her music, is currently on a 35-date tour across Canada.

Working with a cross-section of distributors, including Festival Records in Vancouver, B.C., and Serenity Sound in Toronto, as well as her own computer mailing list of 1,500 contacts, McKennitt, since 1985, has sold 20,000 copies of her first album, "Elemental." Her 1987 seasonal collection "To Drive The Cold Winter Away" sold a modest 6,000 copies, but the 1989 album "Parallel Dreams" has sold 25,000 copies and also drew rave reviews in the U.S., Europe, and Japan. Her back catalog, other than "The Visitor," is distributed in Spain by Arpa and Europa, and by Backroads in the U.S.

The affiliation with Warner Music came about only after McKennitt, who established an office outside her home in January and hired Alan McGowan as an assistant, realized the growing demand for her recordings she had in place. Courted by "at least three or four companies," she wasn't rushed into entering into a record deal.

"I didn't have to do a deal," she says. "I didn't go looking around. The companies had heard rumblings from retail that certain numbers were moving and that at a street level there was interest. The people at Warner were pivotal to my decision to go there. There were better offers but I wasn't confident the others understood the music or would have left it alone."

From the farming community of Morden, Manitoba, the daughter of a livestock dealer and a public health nurse, McKennitt studied piano for 10 years and took vocal training for five. It wasn't until her teens, after joining a folk society in Winnipeg, that she developed a passion for traditional music. She was greatly influenced by such traditional-based acts as Steeleye Span, the Bothy Band, the Albion Dance Band, and particularly Allan Stivell, the harp wizard of Breton music. It was on hearing Stivell's 1971 debut album "Renaissance Of The Celtic Harp" that she fell in love with the instrument. But she wouldn't acquire a harp, a student's version, until 1983, when she was vacationing in London. As well as harp, today she performs on keyboards, tin whistle, and Irish drum.

After studying at the Banff School of Fine Arts and apprenticing at the Royal Shakespeare Company in England, Loreena moved to

Stratford. She has since worked as composer, actor, and singer at the Stratford Festival, appearing in productions of "Two Gentlemen of Verona," "The Tempest," and "HMS Pinafore," and scored the soundtracks of the National Film Board features "The Burning Times" and "Goddess Revisited."

She says it was some time before

*She is not happy  
about being labeled  
a 'new age darling'*

she decided to devote herself principally to making music. "I was very much smitten by the Celtic music but also working in musical theatre and playing in some lounges doing Cole Porter, George Gershwin, Barbra Streisand, Carole King, and some traditional Irish songs. I wasn't doing much in solo or concert work. I also knew with this music, record companies weren't going to beat down my door. The recording, in fact, didn't happen until a year after I found the harp. After I found the harp, I thought, 'this is going to be the nucleus of what I'll do for a long while.'"

By broadening her original folk music "base," including elements of

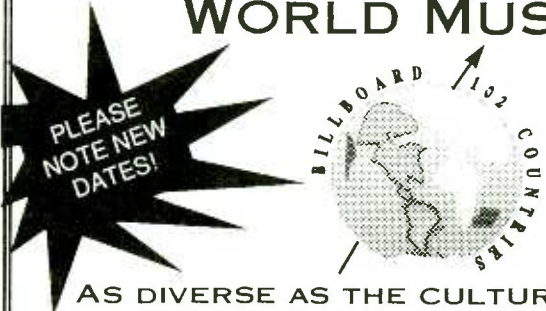
classical and jazz styles, McKennitt is now moving toward a music that is both Celtic and contemporary. She is not, however, happy about being labeled "a new age darling" by some critics. "I have extremely mixed feeling about that. I can see how it's evolved because there are crossovers in the music industry that are defying original categorizations. The new age thing, that's part of who I am, but certainly not all.

"What happened in the States, a territory I wanted to enter with a great deal of forethought, was that Backroads was going through too many copies [of "Parallel Dreams"]," she explains. "It became clear there was a great potential there, and before I got nailed into the 'new age' territory, I pulled it back."

McKennitt now does not intend to let the new liaison with Warner Music interfere with the planned marketing direction she has run over the past few years.

"This is not the type of music you flog. You make it available, try to get it played, and the music will do its own thing. I'm excited about the potential, but I also feel that if the seed is going to grow I would like to think it'll grow so the pieces make sense. Just to get bigger for bigger sake is not my idea of a happy, healthy life."

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# HITS OF THE WORLD

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EUROCHART HOT 100		10/5/91	MUSIC & MEDIA
<b>SINGLES</b>			
1	1	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M
2	3	YOU COULD BE MINE	GUNS N' ROSES GEFLEN
3	12	WIND OF CHANGE	SCORPIONS MERCURY
4	2	CALLING ELVIS DIRE STRAITS	VERTIGO
5	7	DON'T CRY	GUNS N' ROSES GEFLEN
6	4	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ MCA
7	8	LOVE TO HATE YOU	ERASURE MUTE
8	6	BACARDI FEELING	KATE YANAI WEA
9	11	LET'S TALK ABOUT SEX	SALT-N-PEPA MCA
10	10	SENZA UNA DONNA (WITHOUT A WOMAN)	ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
<b>ALBUMS</b>			
1	1	DIRE STRAITS ON EVERY STREET	VERTIGO
2	4	GUNS N' ROSES USE YOUR ILLUSION I	GEFFEN
3	3	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN
4	2	R.E.M. OUT OF TIME	WARNER BROS.
5	NEW	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
6	5	METALLICA METALLICA	VERTIGO
7	6	GIPSY KINGS ESTE MUNDO	COLUMBIA
8	7	CHER LOVE HURTS	GEFFEN
9	8	SCORPIONS CRAZY WORLD	MERCURY
10	9	ROXETTE JOYRIDE	EMI

## AUSTRALIA (Australian Record Industry Assn.) 10/13/91

<b>SINGLES</b>			
1	2	LOVE ... THY WILL BE DONE	MARTIKA COLUMBIA
2	6	RUSH BIG AUDIO DYNAMITE II	COLUMBIA
3	3	SEXY (IS THE WORD)	MELISSA PHONOGRAM/POLYGRAM
4	4	HERE I AM (COME AND TAKE ME)	UB40 VIRGIN/EMI
5	5	I'VE GOT TO GO NOW	TONI CHILDS POLYDOR/POLYGRAM
6	1	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS POLYDOR/POLYGRAM
7	8	WIND OF CHANGE	SCORPIONS PHONOGRAM/POLYGRAM
8	14	BREAK IN THE WEATHER	JENNY MORRIS WARNER
9	7	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ MCA/BMG
10	11	YOU COULD BE MINE	GUNS N' ROSES GEFLEN/BMG
11	9	PUMP IT HARD (NICE AN' HARD)	ICY BLU WARNER
12	17	CAN'T STOP THIS THING WE STARTED	BRYAN ADAMS POLYDOR/POLYGRAM
13	10	DON'T CRY	GUNS N' ROSES GEFLEN/BMG
14	16	I GOTCHA	JIMMY BARNES MUSHROOM/FESTIVAL
15	12	TREATY (FILTHY LUCRE REMIX)	YOTHU YINDI MUSHROOM/FESTIVAL
16	18	GETT OFF	PRINCE & THE N.P.G. WARNER
17	15	ENTER SANDMAN	METALLICA PHONOGRAM/POLYDOR
18	13	MORE THAN WORDS	EXTREME POLYDOR/POLYGRAM
19	NEW	EMOTIONS	MARIAH CAREY COLUMBIA
20	NEW	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH WARNER
<b>ALBUMS</b>			
1	1	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN
2	2	BRYAN ADAMS WAKING UP THE NEIGHBOURS	POLYDOR/POLYGRAM
3	3	GUNS N' ROSES USE YOUR ILLUSION I	COLUMBIA
4	4	COLD CHISEL CHISEL	WARNER
5	NEW	PRINCE DIAMONDS AND PEARLS	WARNER
6	5	DIRE STRAITS ON EVERY STREET	PHONOGRAM/POLYGRAM
7	6	TONI CHILDS HOUSE OF HOPE	POLYDOR/POLYGRAM
8	7	THE COMMUNICATIONS	WARNER
9	16	SOUNDTRACK THE COMMITMENTS	MCA/BMG
10	8	SOUNDTRACK WAR OF THE WORLDS	COLUMBIA
11	NEW	PUBLIC ENEMY APOCALYPSE '91 ... THE ENEMY	STRIKES BLACK COLUMBIA
12	NEW	MARIAH CAREY EMOTIONS	COLUMBIA
13	17	YOTHU YINDI THE TRIBAL VOICE	ALBUM MUSHROOM/FESTIVAL
14	12	HARRY CONNICK JR. IT HAD TO BE YOU	COLUMBIA
15	14	JOHN WILLIAMSON WARATAH ST.	EMU/ES
16	9	NATALIE COLE UNFORGETTABLE	WARNER
17	10	METALLICA METALLICA	PHONOGRAM/POLYDOR
18	13	ELVIS PRESLEY ALL TIME GREATEST HITS	BMG
19	19	GRACE KNIGHT STORMY WEATHER	COLUMBIA
20	11	ROD STEWART VAGABOND HEART	WARNER

## GERMANY (Der Musikmarkt) 10/1/91

<b>SINGLES</b>			
1	1	BACARDI FEELING	KATE YANAI WEA
2	2	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M
3	3	ICH BIN DER MARTIN, NE	KREBS, DIETHER & GUNDULA RCA
4	5	WIND OF CHANGE	SCORPIONS MERCURY/PHONOGRAM
5	8	ICH HAB' MICH SO AUF DICH GEFR	MATTHIAS REIM POLYDOR
6	4	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ MCA
7	6	ALPHA HEYA HE	ACHIM REICHEL WEA
8	7	YOU COULD BE MINE	GUNS N' ROSES GEFLEN
9	NEW	SEND ME AN ANGEL	SCORPIONS MERCURY
10	9	CALLING ELVIS	DIRE STRAITS VERTIGO/PHONOGRAM
11	10	SET ADRIFF ON MEMORY BLISS	P.M. DAWN ARIOLA/BMG
12	17	DAS GANZE LEBEN IST EIN QUIZ	HAPE KERKELING BMG/ARIOLA
14	14	THE BIG L.	ROXETTE ELECTROLA/EMI
14	NEW	DEJA VU	BLUE SYSTEM HANSA
15	16	PANDORA'S BOX	O.M.D. VIRGIN
16	13	GETT OFF	PRINCE PAISLEY PARK/WARNER

17	11	MORE THAN WORDS	EXTREME A&M
18	12	SUMMERTIME	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
19	15	ENTER SANDMAN	METALLICA VERTIGO/PHONOGRAM
20	18	BAILA ME	GIPSY KINGS COLUMBIA
<b>ALBUMS</b>			
1	1	DIRE STRAITS ON EVERY STREET	PHONOGRAM/POLYGRAM
2	NEW	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
3	13	PETER MAFFAY 38317	EASTWEST
4	3	METALLICA METALLICA	VERTIGO/PHONOGRAM
5	5	SCORPIONS CRAZY WORLD	MERCURY/PHONOGRAM
6	7	R.E.M. OUT OF TIME	WARNER BROS.
7	2	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN/BMG
8	6	GIPSY KINGS ESTE MUNDO	COLUMBIA
9	4	GUNS N' ROSES USE YOUR ILLUSION I	EPIC
10	NEW	MATTHIAS REIM REIM 2	POLYDOR
11	9	TONY CHRISTIE WELCOME TO MUSIC	BMG/ARIOLA
12	10	ROXETTE JOYRIDE	ELECTROLA
13	11	CHER LOVE HURTS	GEFFEN
14	8	BAP AFFROCK!!	ELECTROLA
15	NEW	JOHN LEE HOOKER MR. LUCKY	SILVERTONE/JIVE
16	12	O.M.D. SUGAR TAX	VIRGIN
17	15	PUR NIGHTS OHNE GRUND	INTACORE/WEA
18	18	SOUNDTRACK ROBIN HOOD: PRINCE OF THIEVES	POLYDOR
19	14	TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN	MCA
20	17	ACHIM REICHEL MELANCHOLIE	UND STURMFLUT WEA

## JAPAN (Music Labo) 10/7/91

<b>SINGLES</b>			
1	1	SAY YES	CHAGE & ASKA PONY CANYON
2	3	DONNA TOKI MO	NORIYUKI MAKIHARA WEA MUSIC
3	4	WON'T BE LONG	BUBBLE GUM BROS. EPIC/SONY
4	2	HITOSUJI NI NARENAI	KOME KOME CLUB SONY
5	5	KAETA MEDLEY 2	TATSUO KAMON VICTOR
6	NEW	'88-LOVE STORY	TAKAHIRO MATSUMOTO BMG/VICTOR
7	NEW	CAN'T STOP LOVING	SMAP VICTOR
8	NEW	KURI TO ITSUMADAMO	SUPER CHIMPANZEE VICTOR
9	6	LOVE IS ALL	HIDEAKI TOKUNAGA APOLLEON
10	8	KAKKOWARUI	FURAREKATA SENRI OE EPIC/SONY
<b>ALBUMS</b>			
1	NEW	TOMOYASU HOTEL	GUITARHYTHM II TOSHIBA/EMI
2	NEW	SENRI OE HOMME	EPIC/SONY

# HITS OF THE U.K.

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<b>SINGLES</b>			
1	1	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M
2	5	WIND OF CHANGE	SCORPIONS VERTIGO
3	3	INSANITY	OCEANIC DEAD DEAD GOOD
4	2	LET'S TALK ABOUT SEX	SALT-N-PEPA MCA/PHONOGRAM
5	4	LOVE TO HATE YOU	ERASURE MUTE
6	10	SALTWATER	JULIAN LENNON VIRGIN
7	6	EVERYBODY'S FREE (TO FEEL GOOD)	ROZALLA PULSE-B&BMG
8	30	ALWAYS LOOK ON THE BRIGHT ...	MONTY PYTHON VIRGIN
9	7	I'M TOO SEXY	RIGHT SAID FRED TUG/BMG
10	8	PEACE	SABRINA JOHNSTON EASTWEST
11	35	WORLD IN UNION	KIRI TE KANAWA COLUMBIA
12	9	SUNSHINE ON A RAINY DAY	ZOE M&G/POLYGRAM
13	22	BEST OF YOU	KENNY THOMAS COOLTEMP
14	20	LIVE YOUR LIFE BE FREE	BELINDA CARLISLE VIRGIN
15	13	SUCH A FEELING	BIZARRE INC. VINYL SOLUTION/SOUTHERN
16	11	SOMETHING GOT ME STARTED	SIMPLY RED EASTWEST
17	14	SUCH A GOOD FEELING	BROTHERS IN RHYTHM 4TH & B'WAY
18	17	JACKY	MARC ALMOND SOME BIZZARE/WARNER MUSIC
19	36	GETT READY FOR THIS	2 UNLIMITED PWL
20	12	WHAT CAN YOU DO FOR ME	UTAH SAINTS MCA/PHONOGRAM
21	21	BRIDGE OVER TROUBLED WATER	PJB F/HANNAH & HER SISTERS DANCE POOL/SONY
22	NEW	CAN'T TRUSS IT	PUBLIC ENEMY DEF JAM/SONY MUSIC
23	16	THE ONE I LOVE	R.E.M. I.R.S.
24	31	I WANT YOU (FOREVER)	DJ CARL COX PERFECTO
25	25	I THINK I LOVE YOU	VOICE OF THE BEEHIVE LONDON
26	15	CAN'T STOP THIS THING WE STARTED	BRYAN ADAMS A&M
27	37	TOO MANY WALLS	CATHY DENNIS POLYDOR
28	19	CREAM PRINCE & THE N.P.G.	PAISLEY PARK
29	NEW	MY LOVE LIFE	MORRISSEY HMV
30	23	NUTBUSH CITY LIMITS (THE '90S VERSION)	TINA TURNER CAPITOL
31	18	CHARLY PRODIGY	XL/WARNER MUSIC
32	NEW	EMOTIONS	MARIAH CAREY COLUMBIA
33	39	DON'T LET THE SUN GO DOWN ON ME	OLETA ADAMS FONTANA
34	33	LIVE FOR LOVING YOU	GLORIA ESTEFAN EPIC
35	NEW	WALKING IN MEMPHIS	MARC COHN ATLANTIC
36	NEW	DECADENCE DANCE	EXTREME A&M
37	NEW	FINALLY	CE CE PENISTON A&M
38	38	LOVE'S A LOADED GUN	ALICE COOPER EPIC
39	24	GETT OFF	PRINCE & THE N.P.G. PAISLEY PARK
40	27	TRY BROS	COLUMBIA

3	NEW	NORIYUKI MAKIHARA	KIMI WA DARE TO SHIWAASENA AKUBI WO SHIMAUKA WEA
4	1	TOSHINOBU KUBOTA	KUBOJAH SONY
5	4	MIKI IMAI LLUVIA	FOR LIFE
6	NEW	BRYAN ADAMS WAKING UP THE NEIGHBOURS	PONY CANYON
7	NEW	KAORU KOHIRUIMAKI	SILENT TDK
8	2	GUNS N' ROSES USE YOUR ILLUSION I	MCA/VICTOR
9	5	SHOGO HAMADA	EDGE OF THE KNIFE SONY
10	3	GUNS N' ROSES USE YOUR ILLUSION II	MCA/VICTOR

## FRANCE (Nielsen/Europe 1) 9/28/91

<b>SINGLES</b>			
1	1	LA ZOUBIDA	LAGAF AIRPLAY/CARRE
2	3	DEJEUNER EN PAIX	STEPHEN EICHER POLYGRAM
3	5	DANCA TAGO MAGO	KAOMA COLUMBIA
4	NEW	I DO IT FOR YOU	BRYAN ADAMS POLYGRAM
5	2	SENZA UNA DONNA	ZUCCHERO & PAUL YOUNG POLYGRAM/POLYDOR
6	7	LOSING MY RELIGION	R.E.M. WEA
7	4	REGRETS	MYLENE FARMER & JEAN LOUIS MURAT POLYGRAM/POLYDOR
8	12	CALLING ELVIS	DIRE STRAITS POLYGRAM/PHONOGRAM
9	10	MISERY	INDRA CARRERE
10	6	AUTEUIL, NEUILLY, PASSY	LES INCONNUS POLYSONY
11	13	HIIO DE LA LUNA (DIS MOI...)	MECANO BMG
12	9	LE DORMEUR	PLEASURE GAME TOUCH OF GOLD/POLYGRAM
13	11	J'AI DES DOUTES	SARA MANDIANO POLYGRAM/POLYDOR
14	8	TELL ME BONITA	DANA DAWSON COLUMBIA
15	17	GYPY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS PHONOGRAM/POLYGRAM
16	NEW	MAGIC BOUL'VARD	FRANCOIS FELDMAN POLYGRAM/PHONOGRAM
17	16	HERE I AM	UB40 VIRGIN
18	15	SAGA AFRICA	VANNICK NOAH CARRE
19	NEW	RING RING RING (HA HA HEY)	DE LA SOUL WARNER MUSIC DIST
20	20	I WANNA SEX YOU UP	COLOR ME BADD WEA
<b>ALBUMS</b>			
1	2	R.E.M. OUT OF TIME	WEA
2	3	PATRICK BRUEL	ALORS REGARDE BMG
3	1	MYLENE FARMER	L'AUTRE POLYGRAM/POLYDOR
4	5	STEPHANE EICHER	ENGELBERG POLYGRAM/BAR
5	4	JEAN-JACQUES GOLDMAN	FREDERICKS, GOLDMAN & JONES COLUMBIA
6	6	ZUCCHERO	ZUCCHERO SUGAR FORNACIARI (VERSION ANGLAISE) POLYGRAM/POLYDOR

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<b>SINGLES</b>			
1	1	I DO IT FOR YOU	BRYAN ADAMS A&M
2	2	CRUCIFIED	ARMY OF LOVERS CHINA
3	5	JAMES BROWN IS DEAD	LA STYLE BOUNCE
4	3	LEKKER OF DE TREKKER	MANNENKOOR KARRESPOOR INDISC
5	4	NO DEEPER MEANING	CULTURE BEAT DANCE POOL
6	NEW	CREAM PRINCE	PAISLEY PARK
7	NEW	SET ADRIFF ON MEMORY BLISS	P.M. DAWN GEE STREET
8	6	DON'T CRY	GUNS N' ROSES GEFLEN
9	NEW	SOMETHING GOT ME STARTED	SIMPLY RED EASTWEST
10	10	DOMINATOR	HUMAN RESOURCE A&M
1	1	DIRE STRAITS ON EVERY STREET	VERTIGO
2	2	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN
3	6	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
4	3	GUNS N' ROSES USE YOUR ILLUSION I	GEFFEN
5	4	HOUSE PARTY MEGAMIX	TURN UP THE BASS ARCADE
6	10	BZN CONGRATULATIONS	MERCURY
7	8	PAUL YOUNG FROM TIME TO TIME (SINGLES COLLECTION)	COLUMBIA
8	NEW	MARIAH CAREY EMOTIONS	COLUMBIA
9	NEW	ANDRE HAZES SAMEN	EMI
10	NEW	PRINCE & THE N.P.G.	DIAMONDS AND PEARLS PAISLEY PARK
<b>ALBUMS</b>			
1	NEW	SIMPLY RED	STARS EASTWEST
2	NEW	PRINCE & THE NEW POWER GENERATION	DIAMONDS AND PEARLS PAISLEY PARK
3	NEW	TINA TURNER	SIMPLY THE BEST CAPITOL
4	1	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
5	4	PAUL YOUNG FROM TIME TO TIME	THE SINGLES COLLECTION COLUMBIA
6	2	DIRE STRAITS ON EVERY STREET	VERTIGO
7	NEW	R.E.M. THE VERY BEST OF R.E.M.	BMG
8	3	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN
9	6	MARC BOLAN & T REX	THE ULTIMATE COLLECTION TELSTAR
10	5	GUNS N' ROSES USE YOUR ILLUSION I	GEFFEN
11	NEW	THE POGUES	THE BEST OF THE POGUES WARNER MUSIC
12	11	R.E.M. OUT OF TIME	WARNER BROS.
13	12	JOHN LEE HOOKER	MR. LUCKY SILVERTONE
14	10	STATUS QUO	ROCK 'TIL YOU DROP VERTIGO
15	7	THE PIXIES	TROMPE LE MONDE PINNACLE
16	8	PRIMAL SCREAM	SCREAMADELICA CREATION
17	13	JASON DONOVAN	GREATEST HITS PWL
18	NEW	BROS	CHANGING FACES COLUMBIA
19	15	CHER	LOVE HURTS GEFLEN
20	17	EURHYTHMICS	GREATEST HITS RCA
21	NEW	HAPPY MONDAYS	LIVE FACTORY
22	19	MADONNA	THE IMMACULATE COLLECTION SIRE
23	21	BEVERLY CRAVEN	BEVERLY CRAVEN EPIC
24	22	SEAL	SEAL ZTT
25	NEW	RED HOT CHILI PEPPERS	BLOOD SUGAR SEX MAGIK WARNER BROS.
26	18	MICHAEL BOLTON	TIME, LOVE AND TENDERNESS COLUMBIA



**CALENDAR**

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

**OCTOBER**

Oct. 12, **Latin Music Expo**, Hyatt Wilshire Conference Center, Los Angeles. 800-645-2846.

Oct. 12, **Music Submission Second Annual Rap-athon**, New Regal Theater, Chicago. 312-645-0300.

Oct. 14, **Academy of Country Music Ninth Annual Celebrity Golf Classic**, proceeds to benefit the T.J. Martell Foundation/Neil Bogart Memorial Laboratory for children's cancer, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 17, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650.

Oct. 17, **BMI-Sponsored Los Angeles Songwriters Showcase 20th Anniversary Dinner**, honoring founders Len Chandler and John Braheny, Beverly Wilshire Hotel, Los Angeles. Stephanie Perom, 213-467-0531.

Oct. 17, **"Freelancing in the Communications Industry,"** given by IRTS, NBC Conference Room A, New York. 212-867-6650.

Oct. 17-18, **NARM/VSDA Operations Conference**, the Greenville Hilton & Towers, Greenville, S.C. NARM members call Gail Hoffstein, 609-596-2221; VSDA members call Joanna Baker, 609-231-7800.

Oct. 20, **New England Music Conference**, one-day seminar for musicians and songwriters seeking careers in the music industry, presented by Platinum Music Network, Marriott Copley Place, Boston. 908-842-6842.

Oct. 22-24, **Berlin Independence Days '91**, House of Soviet Culture and Science, Berlin. 011-49-30-261-6343.

Oct. 24, **AMC Cancer Research Center 21st Annual Humanitarian Award Dinner**, honoring Robert J. Morgado, chairman of Warner Music Group Inc., the Winter Garden at the World Financial Center, New York. 212-735-0749.

Oct. 24-26, **16th Annual Friends of Old-Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 26-27, **Doing Music & Nothing Else**, Macklowe Hotel & Conference Center, New York. 800-448-3621.

Oct. 26-29, **SMPTA Technical Conference and Equipment Exhibit**, Los Angeles Convention Center, Los Angeles. 914-761-1100.

Oct. 27, **Mid-Atlantic Music Conference**, one-day seminar for musicians and songwriters seeking careers in the music industry, presented by Platinum Music Network, Hyatt Regency Crystal City, Arlington, Va. 908-842-6842.

Oct. 27-29, **Third Annual EPM Entertainment Marketing Conference: Integrated Marketing—Forging Innovative Promotional Alliances**, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Oct. 29-31, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. 203-374-1411.

Oct. 30-Nov. 1, **Interfest '91**, int'l convention for organizers of jazz, blues, folk, and other festivals, Clarion Hotel, New Orleans. 504-522-0031.

Oct. 30-Nov. 1, **Eighth Annual Seminar on Negotiating Contracts in the Entertainment Industry**, presented by Law Journal Seminars-Press, New York Hilton Hotel, New York. 212-463-5509.

Oct. 31-Nov. 2, **CMJ Music Marathon Convention and 1991 New Music Awards**, Vista Hotel at the World Trade Center, New York. 516-466-6000.

**NOVEMBER**

Nov. 1, **Sixth Annual New York Music Awards**, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

Nov. 2-3, **Doing Music & Nothing Else**, Hyatt Regency, Cambridge, Mass. 800-448-3621.

Nov. 6-8, **13th Annual Billboard Music Video Conference**, Sofitel-Ma Maison, Los Angeles. Melissa Subatch, 212-536-5018.



**Mellencamp Followers.** The planning committee of the Nordoff-Robbins Music Therapy Foundation announces the selection of John Mellencamp as its 1991 honoree, to be recognized at its fourth annual Silver Clef Award Dinner and Auction, scheduled for Nov. 14 at New York's Roseland. Foundation officers pictured, from left, are Bob Krasnow, fund-raising committee chairman; Ahmet Ertegun, foundation chairman; Tom Freston, dinner chairman; and Ian Ralfini, president.

**GOOD WORKS**

An occasional roundup of charitable events involving the home entertainment industry.

**THEY SAY GUNS KILL:** The Center To Prevent Handgun Violence, headed by Sarah Brady, whose husband, James Brady, was severely injured during an assassination attempt on President Reagan a decade ago, is using the Arthur Baker/Al Green recording of "Leave The Guns At Home," which they also wrote as a theme for gun control. The Brady group plans a press conference in New York Thursday (17) at the Abyssinian Baptist Church to promote its cause, while RCA Records plans to have music and sports figures do brief video PSAs on behalf of national gun control laws. Already taped are Queen Latifah, Yo-Yo-Ma, MC Lyte, and Salt-N-Pepa.

**WALT DISNEY RECORDS** donated \$2 million to the Pediatric AIDS Foundation in a ceremony Oct. 7 at Disney's Burbank, Calif., headquarters. Funds for the donation were culled directly from sales of the gold-certified "For Our Children." The benefit album, released May 28, contains 22 classic children's songs performed by such artists as Bob Dylan, Paul McCartney, Brian Wilson, Little Richard, Jackson Browne, and Jennifer Warnes, among others. The Pediatric AIDS Foundation is a nonprofit organization confronting problems unique to children with HIV and AIDS.

**SAY IT WITH MUSIC:** Pioneer Electronics Inc., Burger King Corp., and United Airlines have launched the national "Pioneer Electronics' Rocking the Nation for Education" campaign on behalf of Cities In Schools Inc. The contest invites junior high and high school students to write a song with a "stay-in-school message." The winner will be given the opportunity to perform at a benefit concert featuring top artists. Concert proceeds are earmarked for CIS, the nation's largest dropout-prevention organization. Entry forms are available in participating Burger King outlets. Deadline is Friday (18).

**NEWSOUTH SHOWCASE BRINGS MAJOR-LEAGUE SCOUTS TO ATLANTA**

(Continued from page 8)

the Georgia scene, including the Indigo Girls, Drivin'-N'-Cryin, and members of R.E.M.

Phil Walden, who founded Capricorn Records in Macon, Ga., in the '70s and recently revived the label in a joint venture with Warner Bros., placed NewSouth in perspective in his keynote address—and offered a challenge for the future.

"The South has always been in the forefront of all original music in America," Walden told the young NewSouth audience. "What I am challenging you to do is to respect this magnificent musical heritage but dare to be original."

Epic Records A&R director Roger Klein, who signed the Indigo Girls, says Atlanta-region bands already have heeded that call. "I think the music scene here is a lot more daring than other places," he says.

The versatility of the scene is illustrated by the range of artists noted above and other major-label signings

of the past year, from the blues-rock of Michelle Malone on Arista Records to the rap-metal mix of the Hard Corps on Interscope Records.

Atlanta-based manager and attorney Russell Carter, whose clients include the Indigo Girls and other up-and-coming acts, sees the city's emergence as a music hub as an outgrowth of the fertile Athens, Ga., music scene that nurtured R.E.M., the B-52's, and Pylon in the early '80s. "Because Atlanta is a big city and a magnet for the Southeastern states, the Athens scene was sort of swallowed by the Atlanta business community and now I think it's completely diverse," he says.

Carter is on the board of directors of NewSouth, along with NewSouth executive director Mark Johnson of Primedia Inc.; Susan Guerrero of Guerrero & Associates, publicity firm; Dan Nolen and Mike Reeves of Nolen/Reeves Music; and Blake Watson, PD of album rock outlet WIMZ

**BIRTHS**

Boy, Cole Vincent, to Stephen and Mary Louise Riley, Aug. 1 in Los Angeles. He is the drummer for PolyGram recording group L.A. Guns.

Girl, Nicole Marie, to Doug and Cheryl Breitbart, Aug. 30 in New York. He is president of M.A.D. Entertainment and a partner in the firm Weiner, Rice and Breitbart.

Boy, Austin Bergman, to Jeff Twiss and Lisa Cork, Sept. 23 in New York. He is assistant to the senior VP of business affairs of EMI Music Publishing.

Boy, Luke Montgomery B., to Geoff Huntington and Linda Blum-Huntington, Sept. 23 in Los Angeles. She is co-chairman of Emerald Forest Entertainment.

Girl, Devon Rose, to Adam and Natalie Palfrey, Sept. 25 in Glendale, Calif. He is road manager for recording group the Monas. She is lead singer of the band.

Boy, unnamed, to Rick and Martha Cummings, Oct. 3 in Indianapolis. He is VP of programming for Emis Broadcasting.

Girl, Rebecca Sophie, to Steve and Jennifer Goldstein, Oct. 4 in New York. He is executive VP/group program director for Saga Broadcasting.

**MARRIAGES**

Mark J. Fine to Cynthia Mizer, Sept. 7 in Los Angeles. He is senior VP of special markets for PolyGram Records. She is a free-lance producer.

Rob Barnett to Susan Kramer, Sept. 21 on Long Beach Island, N.J. He is manager of music programming for MTV.

Eddie Lehe to Patricia Viviano, Sept. 22 in Syosset, N.Y. She is assistant to the VP of corporate finance at EMI Music Publishing.

**LIFELINES**

**DEATHS**

Howard D. McElroy Jr., 69, of natural causes, Sept. 4 in Arcadia, Calif. McElroy was a booking agent who began his career as head of the "one-nighter" department of the New York office of booking agency MCA. There, he booked major orchestras, including Harry James, Guy Lombardo, and Ray Anthony. He later became VP and head of the agency's Dallas office, where he booked concerts for such stars as Liberace, Marlene Dietrich, Stan Getz, and Roger Williams. During this period, McElroy was instrumental in breaking segregation laws regarding entertainers in Dallas hotels. After the MCA agency closed in 1962, McElroy formed the talent agency APA (Agency for the Performing Arts), at which he held the titles of co-owner, officer, and director. As head of the firm's Los Angeles office, he signed Jefferson Airplane and Jim Morrison. In 1971 McElroy resigned from his duties at APA and retired from the entertainment business for approximately eight years. In 1979 he returned to the business as a local agent in Los Angeles, booking such artists as Dave Brubeck, Chet Atkins, Herbie Mann, and Cab Calloway. McElroy is survived by a sister, Mrs. Richard Pennell, and a brother, B. Thomas McElroy.

Lee Rashall, 79, of heart failure, Sept. 30 in San Mateo, Calif. Rashall was editorial director for KGO San Francisco for more than 30 years. A pioneer in both print and broadcast journalism, he garnered more than 100 local and national awards during his 65-year career. He joined KGO TV and Radio in 1959 as a writer for a news program. He later was named editorial director for KGO radio, where he was affectionately known as "the Commander." He is survived by his wife, Geraldine; his son, Charles; and his brother, Benjamin.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

that descends on a place," says Marc Pucci, an independent music publicist in Atlanta for more than a decade who recently joined Capricorn at its new base in Nashville. "It happened with Austin and it happens with other cities. The major labels that weren't paying attention say, 'Hey, there's something going on here.'"

The danger, says Pucci, "is that they may be looking for a quick fix and not necessarily long-range artist development."

**FOR THE RECORD**

Backroads Distributor's Shining Star record label will be fully operational for the next three months, although Backroads has discontinued its distribution operation after filing for bankruptcy protection (Billboard, Sept. 28).

# ALBUM REVIEWS

## POP

### ★ BILLY BRAGG

#### Don't Try This At Home

PRODUCERS: Grant Showbiz; Johnny Marr  
Elektra 61121

Agit-pop troubadour and longtime one-man-show Bragg is often backed by a full band on these crafty, incisive tunes that consider such topics as soccer hooligans ("The Few"), safe sex ("Sexuality"), or wartime racism ("Everywhere"). Alternative programmers can take their pick from a fertile field, but might focus on rousing pop numbers "Body Of Water," "Accident Waiting To Happen," and—featuring R.E.M.-sters Michael Stipe and Peter Buck—"You Woke Up My Neighbourhood," as well as typically delicate, poignant melodies "Moving The Goalposts," "Trust," and "Tank Park Salute."

### LLOYD COLE

#### Don't Get Weird On Me Babe

PRODUCERS: Lloyd Cole, Fred Maher & Paul Hardiman  
Capitol 96077

Cole shows potential to move outside cult status with this genial and well-written effort. Sidemen like drummer/producer Maher, guitarist Robert Quine, and bassist/vocalist Matthew Sweet add fizz to several numbers, and Cole shows a strong hand for dry yet melodic writing. "Tell Your Sister" and "She's A Girl

And I'm A Man" have the hooks to haul in modern rockers and even some potential top 40 programmers.

### NIRVANA

#### Nevermind

PRODUCERS: Butch Vig & Nirvana  
Geffen 24425

Northwestern rock act that raised Cain on Sub Pop delivers a hard-rocking sludgeorama on major-label debut. Power trio crunches brutally, but never at the expense of hooks that should snag modern rockers. Lead-off track "Smells Like Teen Spirit," "Come As You Are," "Breed," and "Stay Away" all have enough fever to snare target audiences.

### ★ MC 900 FT. JESUS

#### Welcome To My Dream

PRODUCER: Mark Griffin  
Nettwerk/I.R.S. 13114

Stellar second set by Dallas-based rapper, aka Mark Griffin, begins where 1990's genre-bending "Hell With The Lid Off" ended, craftily combining bits of hip-hop, jazz, industrial, and pop. Griffin's words are the unifying thread. They are at once jarring and violent ("Killer Inside Me"), then poetic and cosmic ("Dali's Handgun"), and finally astute and world-weary ("Adventures In Failure"). Hard-to-categorize album will limit chances of mainstream success, though alternative radio and club approval is expected.

### FUDGE TUNNEL

#### Hate Songs In E Minor

PRODUCERS: Colin Richardson & the Sphinxer  
Triplets  
Relativity/Earache 2037

Grindcore trio from Nottingham, England, sets teeth merrily on edge on this unsettling showing. Emphasis is on sludgy, convulsive riff-tunes and dread-filled lyrics growled with menace. Far-left modern rockers in search of Black & Decker thrills may want to plug into skull-busting cover of Cream's "Sunshine Of Your Love." Grisly but somehow electrifying.

### ORIGINAL BROADWAY CAST

#### The Will Rogers Follies

PRODUCERS: Cy Coleman, Mike Berniker

"I'm Holding Out" and "Never Say Never," revealing a sassy, assertive edge that bodes well for the future.

### BEVERLEY CRAVEN

PRODUCER: Paul Samwell-Smith  
Epic 48543

British lass has already won kudos from critics throughout Europe with this sparkling collection of pop/AC tunes. Producer Paul Samwell-Smith wisely keeps arrangements simple, placing most of the emphasis on her lovely and affecting alto. Although comparisons with Basia and Carly Simon seem imminent, radio-worthy tracks like "Holding On," "Promise Me," and "Memories" affirm Craven's unique phrasing and character, which will ultimately establish her as a leading song stylist.

### CHRIS WALKER

#### First Time

PRODUCERS: Nick Martinelli, Chris Walker  
Pendulum 61136

As his first single, "Giving You All My Love," sprints up the Hot R&B Singles chart, Walker delivers an impressive debut album that successfully proves his potential as a romantic crooner on par with Freddie Jackson and Luther Vandross. Despite occasionally formulaic material, his rich and sensuous voice makes it work. Highlights include "Someday," a single-ready duet with Lisa Fischer, and "I Just Can't Stop," which balances a tight funk groove with lush harmonies and a memorable chorus.

## B I L L B O A R D

### SPOTLIGHT



### ERIC CLAPTON

#### 24 Nights

PRODUCER: Russ Titelman  
Reprise 26420

Stunning live collection taken from Clapton's January '91 stints at London's Royal Albert Hall are brilliantly captured by Titelman. While the arrangements—including a nine-minute version of "Wonderful Tonight"—show that these are different from the studio versions, the sound is so amazingly clear and precise that it's hard to believe it's live. Clapton, sounding crisp and passionate, is joined on separate tracks by a four-piece band, then a blues band, and, lastly, a nine-piece band. Much of the material is taken from "Journeyman," but there are enough earlier tunes to please the oldtimers. At 15 tracks, it's simply much too short to be the definitive live Clapton set, but wonderful nonetheless.

### Columbia 48606

The hit musical about the life of satirist/performer Will Rogers, with choreography by Tommy Tune, is a sight to see, but its sounds are tuneful and very much in tune with its subject matter. Composer Coleman and lyricists Betty Comden & Adolph Green are, of course, pros, even managing an environmental turn with the moving "Look Around." Keith Carradine as Rogers is a charmer, especially when performing a winning song based on Rogers' classic line, "Never Met A Man I Didn't Like."

### ★ THE SKELETONS

#### In The Flesh!

PRODUCERS: The Skeletons  
East Side Digital 80552

With an omnivorous appetite for American pop that rivals NRBQ's, this legendary Missourian quartet released a handful of indie singles in the late '70s/early '80s, as well as a 1988 album (also titled "In The Flesh!"). Compiling all of these treasured tracks, this 20-cut album includes such rocking originals as car-song classic "Trans Am," the snappy pop of "Meanin' Of The Blues," and the hot country rock of "Thirty Days In The Workhouse." Canny covers include Sonny Bono's "Laugh At Me," the Burritos' "Older Guys," Johnny Otis' "Crazy Country Hop," and Peter, Paul & Mary's "Very Last Day."

## R&B

### ▶ THE 2 LIVE CREW

#### Sports Weekend

PRODUCER: David Hobbs  
Luke Records/Atlantic 91720

Florida's finest are back with two versions, dubbed "As Nasty As They Wanna Be Part II" and "As Clean As They Want To Be Part II," with the sanitized version offering 17 tracks compared with 28 on the dirty version. The beats are much more interesting than the lyrics, which just dull the listener after a while—it's like hearing the soundtrack of a bad X-

### SPOTLIGHT



### PUBLIC ENEMY

#### Apocalypse '91... The Enemy Strikes Black

PRODUCERS: The Imperial Grand Ministers of Funk; Stuart Robertz, Cerwin Depper, Gary G-Wiz, The JBL  
Def Jam/Columbia 47374

Just as vital, intense, and topical as ever, PE looks at black on black issues on its fourth release as well as continuing to rage against the white community. Whether sticking it to urban radio stations for not playing rap ("How To Kill A Radio Consultant") or Arizona for failing to recognize Martin Luther King's birthday ("By The Time I Get To Arizona") or liquor companies that prey on blacks for profits ("1 Million Bottlebags"), Chuck D. and company always manage to convey urgency and rage without ever sounding overdramatic. The music—relentless beats that carry one song seamlessly into the next—tends to get a little monotonous, but the message is still well-delivered.

## JAZZ

### ★ CARLA BLEY

#### The Very Big Carla Bley Band

PRODUCERS: Carla Bley & Steve Swallow  
Watt/ECM 847942

Composer/arranger/pianist Bley thinks very big (18 pieces) and gets proportional results with co-producer Swallow on bass, as well as top players on brass (Lew Soloff and Gary Valente), reeds (Andy Sheppard and Wolfgang Puschnig), and percussion (Victor Lewis and Don Alias). Traditionally minded listeners will be drawn to dramatically swinging, Mingus-esque extended concert pieces "United States" and "All Fall Down," as well as the glorious gospel of "Who Will Rescue You?" and the soaring latinisms of "Lo Ultimo."

## COUNTRY

### KAREN TOBIN

#### Carolina Smokey Moon

PRODUCER: Keith Stegall  
Atlantic 82323

Tobin's voice has the latent power and some of the traits peculiar to Pausette Carlson's. But the songs here are less than star-making. Best cuts: "Wedding Bed," "Anywhere But Here."

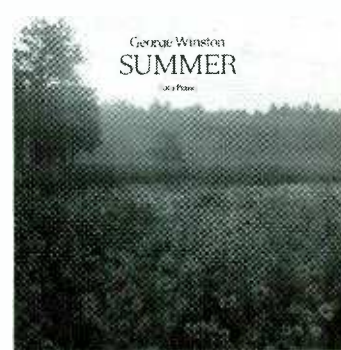
### CONWAY TWITTY

#### Even Now

PRODUCERS: Conway Twitty, Dee Henry  
MCA 10335

Twitty is as smooth as ever here, but he seems less emotionally involved with the material than he used to be. Best cuts: "Every Time I Think It's Over," "It's Such A Heartache," and the title tune.

### SPOTLIGHT



### GEORGE WINSTON

#### Summer

PRODUCERS: Howard Johnston, Cathy Econom & George Winston  
Windham Hill 11107

New agers have been waiting many seasons for pianist Winston's follow-up to 1982's platinum "Winter." Winston has a beautifully deft touch that combines a classical feel with jazz intuition. Here, he plays accompanied only by the muse of his influences, among them Henry Butler, John Hartford, and Taj Mahal. Whether performing his own material or that of one of his musical heroes, his playing is always gently passionate and stirring.

## CLASSICAL

### MUSSORGSKY: PICTURES AT AN EXHIBITION; NIGHT ON BALD MOUNTAIN

Atlanta Symphony Orchestra, Levi  
Telarc CD-80296

The Telarc crew showcases these extravagantly scored works in sumptuous sound, full and weighty where called for, transparently revealing elsewhere. It would be little more than a technical exercise, though, were it not for the strong musical direction by Yoel Levi. In a performance full of individual touches, he demands, and receives, unstinting support from the Atlanta players.

### MOZART: VIOLIN SONATA IN E MINOR

### PROKOFIEV: VIOLIN SONATA NO. 2

### BEETHOVEN: VIOLIN SONATA NO. 8

### BRAHMS: VIOLIN SONATA NO. 3

Pavel & Lasar Berman  
Audiofon CD 72040 (Albany)

Son and father, young prize-winning violinist and world class concert pianist, the Bermans make an interesting team. Each has a view of the music that differs to some extent from his partner, but the collaboration, nevertheless, works very well indeed. This live recital, a few glitches aside, is more satisfying than many a studied studio recording. Beautiful playing, surprisingly good sound, and excellent value at 79 minutes. Includes a short Bloch piece as encore.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# SINGLE REVIEWS

## POP

► **HAMMER 2 Legit 2 Quit** (5:36)  
PRODUCERS: Hammer, Felton C. Pilate II  
WRITERS: Hammer, F. Pilate II, J. Earley, M. Kelly, L.K. Burrell  
PUBLISHER: not listed  
REMIXER: Felton C. Pilate II  
Capitol **79005** (c/o CEMA) (cassette single)

He's dropped the "M.C." from his name, and previews his upcoming album of the same abbreviated name with an anthemic pop/hip-hop. Chanted chorus and rapid-fire rhymes sit well over an arrangement of jangly guitars and pulsating synths. Watch this one steamroll up the charts in no time flat.

► **ROD STEWART Broken Arrow** (4:24)  
PRODUCER: Patrick Leonard  
WRITER: R. Robertson  
PUBLISHER: Medicine Hat/EMI-April, ASCAP  
Warner Bros. **19274** (cassette single)

Third serving from legendary rocker's platinum opus, "Vagabond Heart," is a simple and affecting ballad. Stewart's signature rasp adds worldly dimension to tune's romantic lyrics. Expect continued top 40 and AC radio support.

► **BRENDA K. STARR If You Could Read My Mind** (4:01)  
PRODUCER: Richard Scher  
WRITERS: R. Scher, M. Price  
PUBLISHERS: Virgin/RC Songs/Tunehaven, ASCAP  
REMIXERS: Jorge "G-Man" Corante, Roy Hay, Phil Roy  
Epic **74035** (c/o Sony) (cassette single)

First peek into Starr's long-awaited Epic debut, "By Heart," is a delicious pop/dance confection that recalls Madonna's early days and Cathy Dennis. Highly infectious chorus and charming vocals should find a welcome home at top 40, AC, and club formats.

► **ROXETTE Spending My Time** (4:39)  
PRODUCER: Clarence Olferman  
WRITERS: P. Gessle, M. Persson  
PUBLISHER: Jimmy Fun, BMI  
EMI **04802** (c/o CEMA) (cassette single)

Radio and sales hot streak by Swedish duo shows nary a sign of cooling off thanks to this acoustic-anchored pop/rock ballad. Memorable melody and throaty vocals by Marie Fredriksson are track's true highlights.

**BROTHER MAKES 3 I Wanna?** (3:58)  
PRODUCERS: Anthony Sanfilippo, Louis Caceres  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Maurice Joshua, Oscar "Gazoo" Poche  
Cardiac **6020** (cassette single)

It's been a while since pop/rap act posed the question, "Do ya wanna dance?" Now the question is, "What kind of dance?" Sample-happy hip-houser is fueled with tongue-in-cheek rhymes and diva-styled ranting at the chorus. Radio edit is cool for crossover radio, while Maurice Joshua's remix should work in clubs.

## R&B

► **SMOKEY ROBINSON Double Good Everything** (3:48)  
PRODUCER: Smokey Robinson  
WRITER: S. Robinson  
PUBLISHER: Jechol, ASCAP  
SBK **05414** (c/o CEMA) (cassette single)

Robinson's trademark vocal style is in fine form on this wonderful, upbeat R&B tune. Keyboards and brassy horns dominate the arrangement, while the song generally harks back

to his early days. Any number of programmers, from R&B to AC and top 40, should find a spot for this contemporary soul music.

► **ARTHUR BAKER & AL GREEN Leave The Guns At Home** (4:25)  
PRODUCER: Arthur Baker  
WRITERS: A. Baker, G. Phillinganes  
PUBLISHERS: Shakin' Baker, BMI/King Arthur, ASCAP  
RCA **62120** (c/o BMG) (cassette single)

First radio-gear offering from Baker's excellent "Give In To The Rhythm" album combines an important message about gun control with an insinuating funk/gospel groove. Green's reliably expressive vocals are the centerpiece of a track that deserves immediate multiformat attention. Listen for cameos by the Ron Winans Family and Tata Vega.

► **SHANICE I Love Your Smile** (3:46)  
PRODUCER: Narada Michael Walden  
WRITERS: N.M. Walden, B. Wilson, S. Jackson, J. Baker  
PUBLISHER: not listed  
Motown **1581** (c/o PGD) (cassette single)

Urban radio ingenue switches from A&M to Motown and delivers a sleek R&B tune. Shanice's matured voice sounds like a cross between Chaka Khan and Janet Jackson, sprawling out comfortably over a subtle and percussive groove that is framed with warm sax lines. Taken from the forthcoming "Inner Child" album.

► **ROGER (Everybody) Get Up** (4:07)  
PRODUCERS: Roger Troutman, David Gamson  
WRITERS: R. Troutman, D. Gamson  
PUBLISHER: Troutman's/Saja, BMI/Warner-Tamerlane/Gamson, ASCAP  
Reprise **19124** (c/o Warner Bros.) (cassette single)

Roger returns with a sexy funk workout that is held together by snaky guitars and an elastic bass line. Sweaty spine-tingler will ignite dancefloors as well as radio airwaves. From the upcoming album "Bridging The Gap."

► **JASMINE GUY Don't Want Money** (4:10)  
PRODUCER: Oliver Leiber  
WRITERS: O. Leiber, St. Paul  
PUBLISHERS: Virgin/Oliver Leiber, ASCAP  
REMIXERS: James Earley, Michael Kelly  
Warner Bros. **19206** (cassette single)

Actress from "A Different World" continues to prove that she is a vocalist to reckon with on this chunky new-jack/funk jam. Producer Oliver Leiber dresses her appealing alto with a spiraling bass line and popping synths. A fine fit for urban and pop radio playlists.

★ **YOURS TRULY Hold Me** (4:10)  
PRODUCER: Keith Andes  
WRITERS: K. Andes, R. Jones  
PUBLISHER: not listed  
Motown **1665** (c/o PGD) (cassette single)

## NEW & NOTEWORTHY

**KAREN TOBIN Carolina Smokey Moon** (3:41)  
PRODUCER: Keith Stegall  
WRITER: S. Davis  
PUBLISHER: Warner-Tamerlane/Original Twangstar, BMI  
Atlantic **87660** (cassette single)

Less than one year ago, Tobin was unsigned and searching for a label deal. Now she's country's newest diamond, polished up and sparkling with brilliance. This debut single, penned by songwriting favorite Davis, delivers a '90s version of the uptempo Appalachian sound. Mix pulls on instrumental strong points.

**LOW-KEY? Attention: The Shawanda Story** (4:34)  
PRODUCERS: Lance Alexander, Prof. T  
WRITERS: L. Alexander, T. Tolbert, A. Shepard  
PUBLISHER: Flyte Tyme Tunes, ASCAP  
Perspective/A&M **1705** (c/o PGD) (cassette single)

Cheeky, somewhat chauvinistic rap tale recalls the "Roxanne" rap phenomenon of the late '80s. Butt-shaking funk/hip-hop base firmly supports an anthemic chorus and fun, hormonal verses. Look for Shawanda to invade top 40 and urban radio stations shortly.

Tender love ballad features smooth vocal harmonies and dramatic crescendos steeped in the best Motown tradition. Perfectly poised for crossover possibilities.

**GAME U Turn Me On** (3:43)  
PRODUCER: Pretty Tony  
WRITERS: T. Butler, E. Kendrick  
PUBLISHERS: Inter-Coastal/Pac Jam, BMI  
Nautica **1300** (cassette single)

Musical mix of rap and vocals is captivating and sexy. Pulsating beats should pump a path to the dancefloor. Production accentuates dynamic elements ranging from a cappella harmonics to fast-talking rhymes. Contact: 305-757-1969.

## COUNTRY

► **COLLIN RAYE Love, Me** (3:52)  
PRODUCERS: Jerry Fuller, John Hobbs  
WRITERS: S. Ewing, M.T. Barnes  
PUBLISHERS: Acuff-Rose, BMI/WB/Two Sons, ASCAP  
Epic **74051** (c/o Sony) (CD single)

A simply beautiful song that illustrates the strength and emotional intensity with which love can be experienced. Raye delivers the message from the heart.

**MARK CHESNUTT Broken Promise Land** (3:05)  
PRODUCER: Mark Wright  
WRITERS: B. Rice, M.S. Rice  
PUBLISHERS: EMI April/Swallow Fork, ASCAP  
MCA **54256** (c/o Uni) (CD single)

Not as strong a chart contender as Chesnutt's previous singles or some of the other album selections. Chesnutt's performance is not offensive; the song itself is weak.

**HAL KETCHUM I Know Where Love Lives** (3:30)  
PRODUCERS: Allen Reynolds, Jim Rooney  
WRITER: H. Ketchum  
PUBLISHER: Foreshadow Songs, BMI  
Curb **12313** (7-inch single)

This follow-up to "Small Town Saturday Night" is credibly penned by performer Ketchum. Both songwriting and performance are strong.

## DANCE

► **ADEVA It Should Have Been Me** (6:30)  
PRODUCER: Smack Productions  
WRITERS: N. Whitfield, W. Stevenson  
PUBLISHER: Stone Agate, BMI  
REMIXERS: Frankie Knuckles, David Morales  
Capitol **15730** (c/o CEMA) (12-inch single)

Dance chanteuse previews her sophomore effort, "Love & Lust," with an attitudinal houser. Highly stylized, assertive vocals are countered by a physical bass line and a rousing gospel-spiced undercurrent. Demands immediate club approval—not to mention attention at crossover and urban radio.

★ **BASIL HARDHAUS 2 Make Me Dance** (no timing listed)  
PRODUCER: Basil Thomas  
WRITER: B. Thomas  
PUBLISHER: Mystarz, ASCAP  
NuGroove **0928** (12-inch single)

Featuring vocals by Ronald Burrell and Sylvia Simone, this visionary deep-houser sports a raw bass line and jazzy trumpet fills. Varied mixes court underground play at various hours, though strongest prospect is the mystical, ambient "For The Underground" version on the flipside. Contact: 212-398-1855.

★ **SIMONE My Family Depends On Me** (6:35)  
PRODUCERS: Jimmie Wilson, Steve Grant, George Morel  
WRITERS: J. Wilson, S. Grant  
PUBLISHERS: Strictly Rhythm/Move Over/Groove On, ASCAP  
Strictly Rhythm **1257** (12-inch single)

Newcomer belts like a seasoned pro on this ode to the women who raise their families on their own. Intelligent lyrics and inspired house production render this a sure-fire chart hit—not to mention a formidable urban radio contender. Take heed. Contact: 212-246-0026.

★ **RED FOLLIES FEATURING M.J. WHITE We Will Survive** (6:26)  
PRODUCERS: "Nancy Kay" Goltzman, "Ed The Red" Goltzman  
WRITER: N.K. Goltzman  
PUBLISHER: not listed

REMIXER: Nelson "Paradise" Roman  
Bottom Line **9007** (12-inch single)

Refreshing house anthem's lyrical plea for peace and unity is earnestly delivered by engaging femme group reminiscent of the Emotions and En Vogue. Mixable breaks and strong dubs increase chances for deserved mainstream attention. Contact: 718-373-9123.

**ROCKERS UPTOWN FEATURING GWEN DUPREE Magnificent** (5:03)  
PRODUCER: Roger S.  
WRITERS: Hallet, Kennedy  
PUBLISHER: I.R.S. Songs, ASCAP  
REMIXER: Roger S.  
Tribal America/I.R.S. **13839** (c/o CEMA) (12-inch single)

Dupree's warm stylings are the centerpiece of this understated, R&B-anchored houser. A sing-along chorus is framed by plush strings and jazzy percussion. Check out the deep-baked "Ego Trip" mix on the B side.

## AC

★ **KENNY RANKIN Because Of You** (4:38)  
PRODUCERS: David Chesky, Kenny Rankin  
WRITERS: A. Hammerstein, D. Wilkinson, J. Stearns  
PUBLISHERS: Arena, ASCAP  
Chesky **63** (CD album cut)

Title tune from singer's fine new collection is a study in the contrasts between minimalistic jazz and folk. Stark voice/sax arrangement is highly effective, and beautifully showcases Rankin's understated style. A bit sophisticated for radio, but well worth a try. Contact: 212-586-7799.

**DAVID D. I Go Crazy** (no timing listed)  
PRODUCERS: David D., Mark Watson  
WRITER: P. Davis  
PUBLISHER: Web IV/Paul & Jonathan Songs, BMI  
DM **41263** (cassette single)

Paul Davis' pop evergreen is given a light and rhythmic treatment. Track has begun picking up deserved regional AC radio adds thanks mostly to David's charming vocals. Worth a shot. Contact: 305-486-6945.

## ROCK TRACKS

► **WARREN ZEVON Finishing Touches** (4:06)  
PRODUCER: Waddy Wachtel  
WRITER: W. Zevon  
PUBLISHER: Zevon/Warner-Tamerlane, BMI  
Giant **5017** (c/o Warner Bros.) (CD promo)

First single from Zevon's Giant debut, "Mr. Bad Example," is a crunchy, guitar-driven rocker that stylistically brings him back to the days of "Werewolves Of London" and "The Envoy." Track reconfirms how few lyricists can match his clever turn-of-phrase and his world-wise voice. An instant album rock add.

► **LITA FORD Shot Of Poison** (3:32)  
PRODUCER: Tom Werman  
WRITERS: L. Ford, J. Vallance, M. Grombacher  
PUBLISHERS: EMI-April/Lisabella/Almo/Testatyme/Tyreach, ASCAP  
REMIXER: Mike Fraser  
RCA **62096** (c/o BMG) (cassette single)

Headbanger vixen struts with confidence over a gutturing hard-rock arrangement. Synth-sweetened remix should help open doors at album rock and pop radio—not to mention song's fist-waving chorus. From the new "Dangerous Curves" album.

► **BRUCE COCKBURN A Dream Like Mine** (3:53)  
PRODUCER: T-Bone Burnett  
WRITER: B. Cockburn  
PUBLISHER: Golden Mountain, SOCAN  
Columbia **4192** (c/o Sony) (CD promo)

This is pure, toe-tapping rock'n'roll, complete with thought-provoking lyrics, an impenetrable percussion/rhythm section, and wonderful backing vocals by Sam Phillips. Cockburn's twangy, elastic guitar licks evoke a palpable sense of surrealistic mystery. Modern rockers should embrace this track unconditionally.

► **PSYCHEDELIC FURS Don't Be A Girl** (3:11)  
PRODUCERS: Stephen Street, Psychedelic Furs  
WRITERS: R. Butler, J. Ashton, T. Butler, J. McGinty, K. Chandler, D. Yallich  
PUBLISHER: WB Music Corp., ASCAP  
REMIXER: Youth  
Columbia **4193** (c/o Sony) (CD promo)

Richard Butler's unmistakable vocals weave in and out of swirling, oh-so-psychedelic guitar riffs and hypnotic rhythms. Alternative rocker is tailor-made for progressive outlets.

► **DEL SHANNON Walk Away** (3:37)  
PRODUCER: Jeff Lynne  
WRITERS: D. Shannon, T. Petty, J. Lynne  
PUBLISHER: not listed  
Gone Gator-MCA **1453** (c/o Uni) (CD promo)

Lynne's signature production style lends a Traveling Wilburys-meets-ELO element to the late Shannon's classically straight-ahead rocker. Vocals are incredible, instrumentation is pure, production is lush.

**STEVE PLUNKETT Louie Louie** (3:14)  
PRODUCER: Steve Plunkett  
WRITER: R. Berry  
PUBLISHER: Limax, BMI  
Quality **15178** (CD promo)

Autograph alumnus updates the old Kingsmen classic. Arena-size heavy metal cover benefits from the piercing guitar wizardry of Vivian Campbell as Plunkett pushes all the right commercial buttons with his vocal and production prowess. Contact: 213-658-6796.

**TRIP Chill Out Jack** (3:25)  
PRODUCERS: Trip, Amrick Rai  
WRITERS: C. Samrai, R. Williams, P. Harvey, J. Templeton  
PUBLISHER: not listed  
MCA **1583** (c/o Uni) (CD promo)

Simple, bass-driven melody and percussive rhythm track lay a base for this "musical poetry," culled from the soundtrack to TriStar's film "The Fisher King." Urban programmers should dig the hip-hop scratching and beats, while modern rockers should embrace the Lou Reed-style, sing-song vocals.

## RAP

► **DEF DAMES The King Of Romance** (4:16)  
PRODUCERS: DJ Gil, DJ Candyman  
WRITERS: J.D. Lomax III, R. McIntyre, J. Guillory, N. Beard, J. Daniels, H. Hewitt  
PUBLISHERS: Songcase/My Kinda Music, BMI;  
Spectrum 7, ASCAP  
REMIXER: UNIT i  
Zoo **17037** (c/o BMG) (cassette single)

Funky and melodic hip-hop tune reads like a righteous Dear Abby column, as the Dames warn their girlfriends to steer clear of the wrong fly guy. Superslick and sexy chorus hooks the listener. Great urban dance/club track.

► **POOR RIGHTEOUS TEACHERS Shakiyla (JRH)** (4:06)  
PRODUCER: Tony D.  
WRITERS: Wise Intelligent, T. Depula  
PUBLISHER: Protoons, Inc./Divineland/Chumpy, ASCAP  
Profile **7344** (cassette single)

Dynamic and diverse dancehall influences lend a unique musicality to this fast-talking hip-hop. Infectiously lilting chorus is melodic, funky, and almost tropical. Contact: 212-529-2600.

**TRUE CULTURE It's So Good, It's Bad** (5:12)  
PRODUCERS: DJ Fashion, Professor Que  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: DJ Fashion, Professor Que  
Cardiac **6017** (12-inch single)

Militaristic beats and swaggering rhymes pump streetwise juice into this swaggering hip-hop. A bit raw for radio, though purists will jam on this heartily. Requisite house remix works, but pales next to the original version.

PICKS (►): New releases with the greatest chart potential.  
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.  
NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.  
Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## VIDEO FIRMS RETHINKING FUNCTIONAL DISCOUNTS TO RACKS

(Continued from page 1)

most of the other major suppliers may get rid of their functional mark-downs.

Disney Home Video recently introduced a new wholesale price schedule that goes part of the way toward eliminating the functional discount; and other studios, including FoxVideo and LIVE Home Video, are said to be seriously considering doing away with the functional discount, probably after the first of the year.

Some sources also speculate that Paramount Home Video may be entertaining similar ideas, although the studio has so far been mum on the subject. Paramount currently maintains a three-tier discount policy, with different discounts for racks, distributors, and direct retail accounts.

Knowledgeable sources also indicate that some studios are contemplating a move to a single wholesale discount, applicable to all three kinds of customers.

The one major supplier that appears to be bucking the trend is Warner Home Video, which, according to sources, recently went from a two-tier discount schedule (one price for direct retail accounts, one for racks and distributors) to a three-tier system that distinguishes between racks and conventional distributors.

Because of its distribution arrangement with Warner, this policy change also affects MGM/UA Home Video and HBO Video.

Warner executives decline to comment on the move.

The reappraisal of sell-through discounts, industry sources say, is being fueled by several factors:

- The studios are becoming increasingly sensitive to what they see as abuses of the functional discount, whether by dedicated racks or by the rackjobbing divisions now operated by virtually all conventional distributors, and are weary of trying to police the market.

- They are concerned that the discounts enjoyed by rackjobbers may be out of proportion to the service being provided to retailers, particularly on hit titles, which the studios often package in multicassette display units that require little preparation or servicing by wholesalers.

- The studios are increasingly convinced that the long-term growth of the sell-through business, and the long-term health of their own profit margins, are dependent on greater direct-to-retail distribution. Elimination of the functional discount would be a step in that direction.

- The consolidation of the rackjobbing business, which has left the Detroit-based Handleman Co. supremely dominant in that field, has made major suppliers concerned about shelf space in mass-merchant outlets, since their product must compete for space with Handleman house brands such as Video Treasures, Burbank Video, and the recently acquired Mntek.

### COMBATING ABUSES

With the delivery of its animated classic "Fantasia" earlier this month, Disney Home Video introduced a new discount schedule that, while still distinguishing between functions, is far more rigid than its old, incremental discount system. It is seen by many in the industry as an attempt to eliminate the grossest abuses of the functional discount.

Under Disney's new system, rackjobbers and distributors are offered the same discount—roughly 39% off

list price—but racks can earn back up to four additional points of margin by meeting certain Disney-imposed criteria.

To qualify for the extra discount, a rack must establish and maintain a dedicated Disney section of minimum dimensions in at least 80% of its locations, provide data on the number of store visits by the rack's field staff, and furnish financial reports. Racks will also be given minimum-volume requirements.

Last year, Disney imposed similar criteria on its direct retail accounts while also expanding the number of retail accounts to which it sells direct (Billboard, Sept. 22, 1990).

What Disney has done is to shift the burden of proof from itself to the wholesalers. Rather than automatically offering an incremental discount and then watching to ensure it is used for the intended purpose, the studio is forcing wholesalers to prove they have earned an additional discount before claiming it.

"You have distributors with rack

divisions who buy at the rack price and then sell to a warehouse club where all they're doing is dropping product off at the door," says a source familiar with the program. "That creates a whole lot of unofficial disparities in the marketplace," since those warehouse clubs can sell the product more cheaply than specialty retailers can buy it direct, let alone through conventional distribution.

According to one studio estimate, the rack divisions of the mainstream distributors now account for as much as 30% of the volume on some sell-through titles. Given the often blurry line that separates the rackjobbing wing of a given wholesale firm from its traditional distribution operation, the potential for abuse is high.

### ABUSING THE HITS

Many sources note that abuses of the functional discount are more pronounced—or at least more visible—on hit product than on less desirable or catalog product. Although gener-

ally content with their price points and margins on ordinary sell-through product, many mass merchandisers and warehouse clubs shop aggressively for the best deal on hit titles because they are seen by those accounts primarily as traffic-builders.

Traditional distributors also complain that rackjobbers use the functional discount on hit product to poach distributors' accounts by offering deeply discounted, one-shot deals.

"There is no added service provided by the rackjobber on the hit titles," one distributor executive says. "The hit title generally comes in a prepack or stands . . . On a big blockbuster title like [FoxVideo's] 'Home Alone,' they provide no service. It's an in-and-out operation.

"Where there is a service provided, when you go in on a day-in-day-out basis, then the functional discount is legitimate," the executive continues. "But if that same racker goes into a customer that we sell, then he is not providing a racker service and shouldn't be able to use their func-

tional discount against us to compete on price."

Another wholesale source specifically sees such abuses as motivating Disney's move on "Fantasia."

"In the case of Disney changing its discount, it had to do with 'Fantasia,'" the source says. "Everybody was selling it and doing no service and the functional discount just gave the rackjobbers an unfair advantage."

One rackjobber source notes that, even if a wholesaler earns the full four-point rebate from Disney, the effective discount is still smaller than the studio used to offer the racks.

### RACKJOBBERS ALARMED

Not unexpectedly, many rackjobbers view any move to reduce or eliminate the functional discount with alarm. "We're absolutely concerned about the possibility that the functional discount will go away," one rack executive says. "It's a reality that there are abuses of the system, but there's much less of that than there used to be. And besides, doing away with the [functional] discount punishes the legitimate operators without really penalizing those companies that may have abused [the discount] in the past."

However, many industry observers believe that is precisely what the studios have in mind.

In the moves being contemplated by the studios, these observers see more than a desire to control the abuses of the functional discount: In the long run, they say, the suppliers would like specialty retailers to have a greater share of the sell-through business.

As one executive from a large sell-through retailer puts it, referring to Disney's new program, "I believe Disney is doing everything in their power to hurt the racks."

That intention, observers say, is fueled by two, interrelated factors:

- The studios' desire to improve their own gross margins on sell-through product by minimizing wholesale discounts.

- A desire to increase the amount of direct-to-retail distribution, which could require luring accounts away from the racks.

"The studios recognize that low-balling isn't helping anybody," says an executive with a large, East Coast-based retail chain. "All we are doing is giving away good product. It is not bringing in any new customers or retailers into the game. I think the studios are maturing a bit on their long-term outlook for the sell-through business."

This same source says, "The studios are recognizing the fact that the retailers are picking up the exact same costs as the racks. We are paying for fixtures, we're paying for [internal] distribution. Why should [the studios] pay the rack when these other retailers have the same costs getting it into the stores?"

### SUBSIDIZING RACKS?

This source's comments reflect an increasingly prevalent view in the industry that the functional discount amounts to a subsidy of the rackjobbers' business without providing a meaningful return for the suppliers, and often at the expense of the studios' own direct retail accounts.

"The studios are evaluating whether they're really gaining anything [by maintaining functionals] other than

(Continued on next page)

## Handleman's Own Video Lines Become Issue Studios Concerned About New Competitive Factor

NEW YORK—Especially in the wake of Handleman Co.'s purchase of Lieberman Enterprises, the giant rackjobber's emphasis on selling its own video lines is becoming a concern to the major video suppliers and a factor in their reappraisal of functional discounts.

The Lieberman acquisition has increased Handleman's domination of the rack business, upping its share of the video sell-through market to roughly 25%. According to industry sources, the studios are concerned not only about Handleman's sheer size, but also about what they see as the rackjobber's propensity to stock its locations with a disproportionately large amount of its own product at the expense of the majors' titles.

Handleman owns Video Treasures, one of the industry's largest budget suppliers, as well as Burbank Video, a public-domain label, and the recently acquired Mntek, a supplier of budget-priced special-interest programming.

Video Treasures has a catalog of more than 600 titles, including many classic films; through an agreement reached last year, it also distributes 1,500 titles from the Media Home Entertainment catalog under the Video Treasures label (Billboard, Jan. 20, 1990). Mntek has about 60 special-interest titles in its catalog but is expected to produce and acquire additional programming with Handleman's backing.

"I think the labels are justifiably concerned over the consolidation of buying power slash retail shelf space at Handleman," says one source familiar with the company's operations. "You have tremendous buying power under one [company] now. The shelf-space problem is a function of Video Treasures, and to a lesser extent, Mntek and Burbank."

The source notes that publicly traded Handleman is under intense pressure from Wall Street to show healthy gross margins, particularly in the wake of its acquisition of its principal competitor, Lieberman En-

terprises (Billboard, July 6), and of No. 3 rackjobber Sight & Sound (Billboard, May 11).

For the most part, Handleman has accepted the existing arrangements with Lieberman customers. However, since those arrangements were generally less favorable to the rackjobber than are Handleman's typical deals with its accounts, Wall Street expects the Lieberman acquisition to have at least a short-term depressing effect on Handleman's gross margins.

"The easiest way for [Handleman] to increase its margins and maintain flexibility on pricing is by stocking its racks with house brands," the source adds. "They really don't have a choice of deleting a title like [FoxVideo's] 'Home Alone,' but for product that's on the cusp, that might get a fairer shake in other outlets, they're going to fill that space with Video Treasures product."

According to one informed estimate, Video Treasures will post \$38 million in sales in 1991, and at least \$40 million in 1992. That represents roughly 4.5% of Handleman's aggregate sales.

At press time, Handleman executives could not be reached for comment.

### BUDGET IS BETTER

A financial analyst who follows Handleman notes that, because it can be purchased so cheaply, budget product frequently provides both the rackjobber and its accounts better gross margins than does front-line product from the studios, even when the studios offer a functional discount. And the rackjobber can make even more on proprietary budget product.

"Handleman isn't going to do anything that isn't in the best interests of its accounts," the analyst says. "It wants to keep that space in those outlets. But if the studios feel they're not getting the kind of attention that the functional discount ought to buy, then it's not surprising that they would think about get-

ting rid of it."

Several sources note that current, hit product is still holding its own in Handleman-serviced locations. The problem, they say, is with the bread-and-butter sell-through business, such as repriced catalog promotions and children's or other special-interest product.

"Handleman is just not buying a lot of product right now, and I think that's got to have the suppliers worried," says one executive familiar with the mass-market sell-through business. "They'll take a 'Home Alone' in quantity, but they just don't seem to be able to cope with more than one title at a time."

Some sources see in the studios' threats to eliminate the functional discount the opening gambit in what amounts to an elaborate negotiation with Handleman.

"The studios fear a real estate issue, that their titles aren't going to get the attention they want from Handleman," one wholesale source says. "So they're coming out with these policies supposedly to create these equalities in the market. But it also may be a negotiating tool with Handleman."

The studios themselves are treading very cautiously around the issue. "Handleman is a much larger factor than they used to be, but they're not the whole business," one high-ranking studio executive says. "Rank [Retail Services] is a much bigger factor than before. Cumulatively, the rack divisions of the regular distributors are over 20% of the [sell-through] business."

Nonetheless, the executive admits, the suppliers "have to be concerned about how Handleman handles their product. They make a lot more money selling their own product than someone else's. That's not the only issue here, but it's very much a core issue, for us and everyone else."

This story was prepared by Paul Sweeting and Ed Christman.

## HITS HURTING CATALOG SALES, EXECS SAY

(Continued from page 1)

purchases by store customers, this year, retailers say, shoppers are simply not making that extra buy.

The decline is reflected in the SoundScan data that form the basis of the Billboard Top Pop Catalog Albums chart. The figures show an 8.25% dropoff in total units sold from the first two weeks the chart ran (May 25 and June 1) to the two-week period ending with the current chart.

The main problem, say executives, is that retailers—like consumers—have limited funds to spend on product and are increasingly forced into buying hits at the expense of catalog items.

The phenomenon is illustrated by David Bloom, president and CEO at 80-store Record World, based in Port Washington, N.Y. "If you don't have that fourth Bob Dylan album, the customer may be forgiving, but if you don't have Natalie Cole or Guns N' Roses, the customer may not be so forgiving," he says.

Similarly, a distribution executive says, "If an account has financial problems, they're not going to buy Tchaikovsky's greatest hits, they're going to buy Guns N' Roses. That's always true when you get into a recessionary situation."

### FINANCIAL WOES

The distribution exec says, "One thing we can't lose sight of is that we have a larger percentage of the business with financial concerns. We need to start addressing the fact that mall retailers need to figure out how to get shoppers into the malls."

Record World is one mall retailer that has been rocked by fiscal troubles in the past year. Its owner, Chemical Bank, has signed a letter of intent to sell it to Musicland (see story, page 5).

Bloom says the chain's fragile financial condition has caused it to cut back on its catalog. He adds that

it's a reality of the marketplace that an ailing retailer cannot buy deep on catalog; given that many chains across the U.S. are struggling, he says, the cumulative effect on catalog sales is likely to be profound.

While the recession has had its greatest impact on mall retailers, it has not spared chains that specialize in freestanding or strip-center locations. For instance, Strawberries, the Milford, Mass.-based chain owned by LIVE Specialty Retail, has seen catalog business decline at its 142 stores, most of which are freestanding or in strip centers in the recession-troubled Northeast.

Strawberries VP of purchasing Al Wilson says, "Anytime you have recessionary influences, you have to start from the top and work your way down. At some point you have to draw the line, and if I have to draw the line, it's in the catalog area."

These constraints have led some retailers to buy conservatively into the majors' fall restocking programs. Jim Dobbe, VP of sale merchandise at 297-store, Torrance, Calif.-based Warehouse Entertainment, says, "It's natural, with what's been happening with the business in the last six months, that catalog restocking orders would have been smaller."

Some retailers also feel that this year's programs are less attractive than last year's. According to Steve Bennett, former executive VP of the Record Bar chain, who is now helping Super Club restructure its retail operations, catalog discounts are generally smaller and dating is shorter than they were last year.

WEA president Henry Droz, however, reports a 15%-20% increase on WEA's fall restocking orders over last year. He admits, though, that catalog sales for the summer barely kept up with the prior year, mainly because of a lack of hits to draw store traffic.

No one doubts that a new release

by a superstar stimulates sales of that artist's catalog. For instance, in the week Guns N' Roses' "Use Your Illusion" albums were released, the group's first two records took the top two spots on the catalog chart, both with 28% increases in units sold.

However, a new hit album now may have reduced impact on catalog sales across the board. Brad Hunt, senior VP and GM at Elektra Records, says, "The consumer is not doing a multiple purchase. That used to be the great thing about hits: the extra traffic used to generate extra sales. But that's not happening now."

Another problem stems from the fact that catalog is generally priced higher than hits are at retail. Dobbe notes, "New releases are promoted at sale prices, and consumers right now are very price-conscious. They may not be buying that second CD, especially with the perceived price differential between catalog product and new releases."

While CD sales are not what the industry would like them to be, the cassette business is even worse. The Recording Industry Assn. of America reported a 23.33% decline in cassette-album shipments for the first half of 1991 vs. the same period last year (Billboard, Oct. 5).

Although no format breakouts are available on catalog sales, Droz says they mirror the overall industry trend, with cassettes declining. This falloff has led Dobbe and others to exercise extra caution in their buying decisions on the format, particularly in catalog.

### LABEL STRATEGIES

Industry executives are groping for ways to stimulate catalog sales. "You can't just expect customer browsing in catalog shelves to be enough to sell catalog anymore; you've got to be aggressive," says PolyGram Group Distribution executive VP Jim Caparro.

Consequently, PGD has just repriced the bulk of its catalog from front-line levels of \$9.98 cassette/\$13.98 CD to its new midline of \$7.98 cassette/\$11.98 CD. Although the midline is now \$1 higher than it used to be, the net effect of shifting catalog items from front-line to midline is a lowering of prices on that product, says Caparro.

In addition, the company has launched an "aggressive" point-of-purchase program for retailers, according to Caparro.

Like most other labels, Elektra ties in its merchandising of new releases with catalog items. "Anytime we have the opportunity, our aim is to always try to feature our catalog," says Hunt. "With the Pixies, for example, the focus will be on the new record, but we'll direct our point-of-purchase advertising on past product. We've always done this with the Cure."

These tactics may be more impor-

tant now than ever, given that some retailers say these promotional efforts are a key factor in their catalog buying decisions. Strawberries' Wilson says, "The question is, how aggressive do [the vendors] want to get with me? If they say, 'My catalog is good enough to stand on its own,' that's fine. But ultimately, it's the customer who gives us a report card every day. If that customer is being selective, I'm going to be selective as well."

Although complaints about slow catalog sales are prevalent at the retail and distribution level, there are some executives who do not feel that catalog is hurting. Roy Burkert, buyer of new releases at 34-store Harmony House in Detroit, says, "Hits aren't impeding catalog that much. Maybe a couple of points lower, but nothing where I could say there's a real problem."

Assistance in preparing this story was provided by Ken Terry.

## SPONSORSHIP SAFEGUARDS EXPLORED AT BPI CONFAB

(Continued from page 8)

be prepared to offer potential sponsors a menu of benefits to choose from. She also noted that some sponsorships have to be cultivated before they can grow into substantial financial support. She said, for example, that she initially gave Blockbuster Video stores in Nashville season tickets for giveaway promotions in return for the stores displaying Starwood advertising. In the second year of the relationship, she reported, Blockbuster paid \$10,000 to maintain the linkage.

Ford said she thought it was important venues offer sponsorship opportunities for "the little guy," even if that means nothing more than the right to display a sign or a product at the venue before a show starts.

Baker said he works for the mutual benefit of client and sponsor. For his service, he gets a percentage of the sponsorship money paid for the deals he has generated. Sometimes he asks for a retainer, since his percentage comes only after the sponsorship money has been paid. "If [venues] pay a retainer," he warned, "they get impatient [for results] fast."

In a session titled "Tour Sponsorship: A Case Study," the panelists outlined the work that went into Miller Lite's sponsorship of Clint Black's 1991 tour. Miller had earlier sponsored a ZZ Top tour, and Black is managed by Lone Wolf, the same company that handles the rock act.

"Our objective for 1991 was to establish Clint as a major headliner," said Ron Baird, Black's booking agent for Creative Artists Agency. Black had earlier toured as the opening act for Alabama, the Judds, and Dwight Yoakam.

Steve Knill, director of tour management for Gary M. Reynolds & Assocs., the intermediary for the sponsorship, said Miller's goal was to "make each tour stop an event—not just another concert coming to town."

In seeking Miller's sponsorship, the tour promoter, Beaver Productions, presented a package that already included Merle Haggard and Lorrie Morgan as opening acts and a show enhanced by hi-tech lighting, staging, and large-screen video. The sponsorship money made these built-

in costs more bearable.

RCA Records, Black's label, became a part of the equation by working with radio stations in each market on the 100-date tour route. Because of the staging, most of the shows were planned for arenas rather than outdoor venues, and Black has so far drawn from 8,000-10,000 ticket-buyers to each show.

### 'RESPONSIBLE' MESSAGES

John William, Lone Wolf VP, said the sponsor never asked anything of Black that would compromise his artistic integrity. Additionally, Miller gave Black the chance to deliver "responsible drinking" messages to his audiences.

Miller subsidies, all the panelists agreed, enabled Black to take his lavishly mounted show into markets that could not have otherwise supported it.

The magnitude of the tour ensured exposure for Black through national TV ads as well as extensive local coverage. Local TV stations were given easy access to video footage for their news and feature programs.

Local Miller distributors were involved in a number of ways, ranging from free tickets, opportunities to meet Black, and merchandise for giveaways.

No country radio station was given market exclusivity to promote the concert. Instead, each was given a chance to participate in some way. Mike Sirls, RCA/Nashville's national director of promotion, said radio's cooperation was excellent because Black had cemented his ties with radio during his promotional tours for his first album.

To lessen the clamor for backstage access after the shows, Miller paid for preshow receptions at which Black would spend an hour or so talking to locals involved in promoting the concerts.

While Knill would not disclose how much Miller is paying for the sponsorship, he said the company was investing "four to five times the amount of the artists' fees."

The advantage of using a single national promoter for the tour, William and Knill said, was that it knew the variables the show would face in each market.

## VIDEO FIRMS RETHINKING FUNCTIONAL DISCOUNTS

(Continued from preceding page)

subsidizing someone else's business," one wholesale source says. "Everybody has their costs, either with services or maintaining library or whatever. The question is, which do you want to subsidize?"

"If the [racked account] wants greater service, who's going to pay for that?" asks an executive with a traditional distributor that also operates a rack wing. "I think it's a big argument to say that the customer should be paying for it."

"Now, the rackjobber has always argued that if you don't subsidize for the customer, they'll get out of the business," the executive continues. "Frankly, I don't believe there's a mass merchandiser out there that's going to drop the record department or the video department. . . . On a title like 'Home Alone,' FoxVideo doesn't have to give a functional discount. Every mass merchandiser in the country is going to stock it."

FoxVideo, in fact, is one studio thought to be contemplating elimination of the functional discount, which it halved two years ago. FoxVideo currently offers distributors a discount of 43% off list, while racks are given 45% off list.

Significantly, sources familiar with

the studio's thinking say it is as likely to raise its rack price as to lower its distributor price. FoxVideo executives decline to comment on the label's pricing plans.

### TOWARD A BRANCH SYSTEM?

Aside from a concern that they are needlessly giving away margin by maintaining the functional discount, many industry players believe the studios are eyeing an increase in direct distribution as a long-term goal.

"There's no doubt [the proposed elimination of the functional discount] has to do with going direct," says an executive with one large wholesaler. "It's one of the key factors. If [the studios] want to sell direct they are going to have to listen to the big retailers."

And what many large retailers would like to see is the elimination of the functional discount.

"The studios that are in the sell-through business long-term will try to control their destiny," says an executive with one large, direct retail account. "I believe their long-term growth depends on a direct relationship with the customer, not the rack. Over time, the studios will be taking more accounts on direct."

If the studios that still have them do eliminate their functional discounts, direct retail accounts would be receiving the same wholesale price treatment as the racks—a move that is widely regarded as a necessary step toward great direct-to-retail distribution.

"I can see a point where you end up with one price for everyone, and that day may not be far off," says one high-ranking studio executive. "You could have one price, with some sort of incentive built in. You could go to a boxlot price, or some kind of volume discount or whatever, depending on what you want to accomplish. But basically, you could have one price without getting into debates, or earning back points, or any of that bullshit."

Adds a highly placed executive with another major supplier, "For a line like ours, it doesn't really make sense to sell mass merchants direct . . . because we're certainly not set up to deal with all their locations. But it may be that it's ultimately better to have one price, except for some kind of volume discount. I could see us going to some sort of boxlot pricing at some point and eliminating the functional."

# THE Billboard 200

## TOP ALBUMS

FOR WEEK ENDING  
OCTOBER 19, 1991

COMPILED FROM A NATIONAL SAMPLE OF  
RETAIL STORE AND RACK SALES REPORTS  
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ No. 1 ★ ★						
1	3	3	4	GARTH BROOKS CAPITOL 96330* (10.98) 2 weeks at No. 1	ROPIN' THE WIND	1
2	NEW ▶	1	1	MOTLEY CRUE ELEKTRA 61204* (12.98)	DECADE OF DECADENCE	2
3	1	1	3	GUNS N' ROSES GEFLEN 24420 (10.98)	USE YOUR ILLUSION II	1
4	NEW ▶	1	1	PUBLIC ENEMY DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91... THE ENEMY STRIKES	4
5	NEW ▶	1	1	PRINCE PAISLEY PARK 25379*/WARNER BROS. (10.98)	DIAMONDS & PEARLS	5
6	2	2	3	GUNS N' ROSES GEFLEN 24415 (10.98)	USE YOUR ILLUSION I	2
7	4	4	3	MARIAH CAREY COLUMBIA 47980 (10.98 EQ)	EMOTIONS	4
8	5	5	8	METALLICA ELEKTRA 61113 (10.98)	METALLICA	1
9	6	—	2	BRYAN ADAMS A&M 5367* (10.98)	WAKING UP THE NEIGHBOURS	6
10	15	15	57	GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98)	NO FENCES	4
11	7	6	17	NATALIE COLE ▲ 2 ELEKTRA 61049 (13.98)	UNFORGETTABLE	1
12	9	9	15	BONNIE RAITT ▲ CAPITOL 96111 (10.98)	LUCK OF THE DRAW	2
13	10	11	21	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	3
14	8	8	6	SOUNDTRACK MCA 10286* (10.98)	THE COMMITMENTS	8
15	13	13	24	MICHAEL BOLTON ▲ 2 COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
16	12	10	11	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98)	C.M.B.	3
17	19	23	5	NAUGHTY BY NATURE TOMMY BOY 1044* (9.98)	NAUGHTY BY NATURE	17
18	14	—	2	RED HOT CHILI PEPPERS WARNER BROS. 26681* (10.98)	BLOOD SUGAR SEX MAGIK	14
19	11	7	3	OZZY OSBOURNE ASSOCIATED 46795/EPIC (10.98 EQ)	NO MORE TEARS	7
20	17	19	6	BOB SEGER & THE SILVER BULLET BAND CAPITOL 91134 (9.98)	THE FIRE INSIDE	7
21	16	14	41	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
22	30	33	19	TRAVIS TRITT ● WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	22
23	23	—	2	HARRY CONNICK, JR. COLUMBIA 48685* (10.98 EQ)	BLUE LIGHT, RED LIGHT	23
24	27	25	31	AMY GRANT ▲ A&M 5321 (9.98)	HEART IN MOTION	10
25	NEW ▶	1	1	REBA MCENTIRE MCA 10400* (10.98)	FOR MY BROKEN HEART	25
26	24	22	21	PAULA ABDUL ▲ 2 CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
27	20	20	45	EXTREME ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	10
28	21	18	30	R.E.M. ▲ 2 WARNER BROS. 26496 (9.98)	OUT OF TIME	1
29	18	12	4	DIRE STRAITS WARNER BROS. 26680 (10.98)	ON EVERY STREET	12
30	28	24	6	BELL BIV DEVOE MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
31	22	17	16	VAN HALEN ▲ WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
32	42	47	21	ALAN JACKSON ● ARISTA 8661* (9.98)	DON'T ROCK THE JUKEBOX	17
33	49	45	76	GARTH BROOKS ▲ 2 CAPITOL 90897 (8.98)	GARTH BROOKS	22
34	29	16	4	TESLA GEFLEN 24424 (9.98)	PSYCHOTIC SUPPER	13
35	26	21	5	RUSH ATLANTIC 82293* (10.98)	ROLL THE BONES	3
36	25	—	2	THE CULT SIRE 26673*/WARNER BROS. (10.98)	CEREMONY	25
37	37	32	13	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	24
38	NEW ▶	1	1	JAMES TAYLOR COLUMBIA 46038* (10.98 EQ)	NEW MOON SHINE	38
39	31	29	13	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	12
40	40	36	23	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
41	41	39	33	FIREHOUSE ▲ EPIC 46186* (9.98 EQ)	FIREHOUSE	21
42	33	31	69	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
43	47	48	20	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
44	56	56	14	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	31
45	32	26	14	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
46	35	30	14	TOM PETTY & THE HEARTBREAKERS ● MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
47	36	28	83	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278/REPRISE (9.98)	SHAKE YOUR MONEY MAKER	4
48	39	35	19	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
49	51	49	11	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 91737*/EASTWEST	MUSIC FOR THE PEOPLE	38
50	43	34	17	SKID ROW ▲ ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
51	34	27	57	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7
52	55	51	6	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	43
53	50	41	14	HEAVY D. & THE BOYZ ● MCA 10289 (9.98)	PEACEFUL JOURNEY	21
54	61	61	48	CLINT BLACK ▲ 2 RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
55	46	46	28	ROD STEWART ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	57	42	35	JESUS JONES ● SBK 95715* (9.98)	DOUBT	25
57	52	43	5	STEVIE NICKS MODERN 91711*/ATLANTIC (10.98) TIMESPACE: BEST OF STEVIE NICKS		30
58	48	37	48	SCORPIONS ▲ MERCURY 846908 (9.98 EQ)	CRAZY WORLD	21
59	74	108	6	JODECI MCA 10198* (9.98)	FOREVER MY LADY	59
60	45	—	2	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	45
61	156	168	31	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	61
62	44	52	6	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ)	LOVESCAPE	44
63	38	—	2	BARBRA STREISAND COLUMBIA 44111* (59.98 EQ)	JUST FOR THE RECORD...	38
64	53	50	18	CANDY DULFER ● ARISTA 8674* (9.98)	SAXUALITY	22
65	79	80	57	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
66	83	99	4	THE JUDDS CURB 61018*/RCA (9.98)	GREATEST HITS VOL. TWO	66
67	108	104	29	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
68	60	53	17	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	39
69	NEW ▶	1	1	ROBBIE ROBERTSON GEFLEN 24303 (10.98)	STORYVILLE	69
70	58	40	14	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	24
71	54	38	21	EMF ▲ EMI 96238 (9.98)	SCHUBERT DIP	12
72	64	57	47	MADONNA ▲ 2 SIRE 26440*/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
73	63	55	5	RICHIE SAMBORA MERCURY 848895* (9.98 EQ)	STRANGER IN THIS TOWN	36
74	62	54	4	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	53
75	76	69	14	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	57
76	75	83	22	LORRIE MORGAN RCA 3021* (9.98)	SOMETHING IN RED	75
77	59	44	13	SOUNDTRACK ● QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
78	NEW ▶	1	1	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	78
79	71	67	118	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
80	72	59	27	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
81	65	63	125	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME	1
82	69	60	17	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
83	73	68	85	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
84	82	98	44	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	82
85	70	65	80	WILSON PHILLIPS ▲ 5 SBK 93745 (9.98)	WILSON PHILLIPS	2
86	78	89	9	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ)	GLOBE	78
87	RE-ENTRY	56	56	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	67
88	67	58	55	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
89	84	94	19	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	84
90	95	38	7	VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ)	THE COMFORT ZONE	84
91	89	75	5	RATT ATLANTIC 82260* (10.98)	RATT & ROLL 8191	57
92	87	72	27	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	39
93	66	62	33	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
94	68	—	2	BARRY MANILOW ARISTA 18687* (10.98)	SHOWSTOPPERS	68
95	97	95	85	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
96	81	71	31	SOUNDTRACK ▲ GIANT 24409/REPRISE (10.98)	NEW JACK CITY	2
97	77	73	73	VAN MORRISON ● MERCURY 841970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
98	85	70	34	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
99	NEW ▶	1	1	NEW EDITION MCA 10434 (10.98)	GREATEST HITS VOL. 1	99
100	93	97	8	DOUG STONE EPIC 47357* (9.98 EQ)	I THOUGHT IT WAS YOU	82
101	80	64	52	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
102	105	—	2	VAN MORRISON POLYDOR 849026* /PLG (17.98 EQ)	HYMNS TO THE SILENCE	102
103	86	82	21	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
104	104	79	26	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
105	124	113	11	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	101
106	186	163	22	MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	106
107	113	129	82	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
108	NEW ▶	1	1	SIMPLY RED EASTWEST 91773* (10.98)	STARS	108
109	144	—	2	NIRVANA DGC 24425/GEFFEN (9.98)	NEVERMIND	109

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. \* Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

# THEY ARE NOT...

METAL, RAP, OR DANCE

# THEY ARE...

- INCREASING ON SOUNDSCAN FOR THE 14TH CONSECUTIVE WEEK
- OVER 100,000 TOTAL SALES
- IN MTV'S BUZZ BIN FOR THE 9TH WEEK

# THEY ARE...

4 COLLEGE DROPOUTS FROM QUEENS  
WITH AN ATTITUDE... AND A HORN SECTION

# WHITE TRASH

PRODUCED BY GEORGE DRAKOULIAS  
MIXED BY THOMPSON & BARBIERO  
EXECUTIVE PRODUCER: ROSS ELLIOT  
MANAGEMENT: Q PRIME

ON ELEKTRA COMPACT DISCS. **digalog**™ CASSETTES.



# Billboard 200 TM Top Albums *continued*

FOR WEEK ENDING OCTOBER 19, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
110	99	81	39	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	38
111	96	91	34	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
112	92	85	118	DON HENLEY ▲ 3 GEFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
113	88	66	26	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
114	111	112	41	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
115	90	78	15	ANTHRAX MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
116	106	96	55	AC/DC ▲ 2 ATCO 91413 (9.98)	THE RAZORS EDGE	2
117	100	90	22	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
(118)	143	145	29	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
119	109	119	36	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
120	91	86	14	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	74
(121)	134	134	62	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
122	98	74	16	3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
(123) NEW ►			1	DANGER DANGER EPIC 46977* (9.98 EQ)	SCREW IT!	123
(124)	129	130	124	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME	31
125	122	101	4	JOHN LEE HOOKER POINTBLANK 91724*/CHARISMA (9.98)	MR. LUCKY	101
126	94	87	93	UB40 ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	30
(127)	126	—	2	LITTLE FEAT MORGAN CREEK 20005* (9.98)	SHAKE ME UP	126
(128)	145	140	64	THE JUDDS ▲ CURB 8318/RCA (8.98)	GREATEST HITS	76
129	101	76	66	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
130	116	107	17	SHOXSIE AND THE BANSHEES GEFEN 24387* (9.98)	SUPERSTITION	65
131	123	110	60	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
132	115	105	44	SOUNDTRACK ● ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
133	102	103	3	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	102
134	114	115	18	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
(135)	165	172	27	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	29
136	110	92	6	BAD ENGLISH EPIC 46935* (9.98 EQ)	BACKLASH	72
(137)	147	146	37	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
138	121	—	2	RICKIE LEE JONES GEFEN 24426* (9.98)	POP POP	121
139	118	109	182	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA	33
(140)	149	157	8	SAWYER BROWN CURB 94260*/CAPITOL (9.98)	BUICK	140
141	117	106	6	VARIOUS ARTISTS PRIORITY 7063* (8.98)	STRAIGHT FROM THE HOOD	95
142	119	111	15	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	88
143	107	—	2	HEART CAPITOL 95797* (10.98)	ROCK THE HOUSE LIVE!	107
144	127	84	4	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ)	LEAP OF FAITH	71
145	131	124	6	MARTIKA COLUMBIA 46827* (9.98 EQ)	MARTIKA'S KITCHEN	111
146	136	132	48	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS... LIVE!	11
147	103	121	55	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35
148	128	118	57	STEELHEART ● MCA 6368 (9.98)	STEELHEART	40
149	120	102	13	SOUNDTRACK INTERSCOPE 91725*/EASTWEST (10.98)	BILL & TED'S BOGUS JOURNEY	28
150	148	117	5	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	117
(151)	176	—	3	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	151
(152) NEW ►			1	MARLEY MARL WARNER BROS. 26257 (9.98)	IN CONTROL VOL. 2	152
153	112	93	16	CHER ● GEFEN 24369* (10.98)	LOVE HURTS	48
154	157	141	57	VANILLA ICE ▲ 7 SBK 95325* (9.98)	TO THE EXTREME	1
155	125	123	7	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	107

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

3rd Bass 122	Mark Chesnutt 167	Geto Boys 37	The Kentucky Headhunters 135,	182	Orlando 76	R.E.M. 28	Dances With Wolves 132	For Our Children 159
Paula Abdul 26, 164	Marc Cohn 113	Vince Gill 61, 87	Kid 'N Play 192	181	Van Morrison 97, 102	Bonnie Raitt 12, 81	Dying Young 188	Simply Mad About The Mouse 160
AC/DC 116	Natalie Cole 11	Amy Grant 24	The KLF 68	181	Motley Crue 2, 181	Ratt 91	Ghost 185	Straight From The Hood 141
Bryan Adams 9	Nat King Cole 156	Guns N' Roses 3, 6	Gladys Knight 165		N.W.A. 48	Red Hot Chili Peppers 18	New Jack City 96	Warrant 161
Alice In Chains 104	Phil Collins 146	Buddy Guy 199	Lenny Kravitz 92		Naughty By Nature 17	Robbie Robertson 69	Pretty Woman 169	Keith Washington 174
Allman Brothers Band 196	Color Me Badd 16	Guy 200	L.L. Cool J 88		Aaron Neville 82	Robin Hood: Prince Of Thieves 45	Robin Hood: Prince Of Thieves 45	Karyn White 74
Another Bad Creation 93	Harry Connick, Jr. 23, 129, 175	M.C. Hammer 95	Patti LaBelle 78		New Edition 99	Scorpions 58	White Trash 176	Vanessa Williams 90
Anthrax 115	Crowded House 194	Heart 143	Huey Lewis & The News 117		Stevie Nicks 57	Seal 70	White Trash 176	Wilson Phillips 85
Bad Company 166	The Cure 36	Heavy D. & The Boyz 53	Little Feat 127		Nine Inch Nails 84	Bob Seger & The Silver Bullet Band 20	White Trash 176	BeBe & CeCe Winans 120
Bad English 136	D.J. Jazzy Jeff & The Fresh Prince 39	Don Henley 112	Kenny Loggins 144		Nirvana 109	Shabbas Ranks 105	White Trash 176	Stevie Wonder 180
Bell Biv DeVoe 30	Danger Danger 123	Hi-Five 110	Patty Loveless 151		ORIGINAL LONDON CAST 83	Shabba Ranks 105	White Trash 176	Yanni 131
Big Audio Dynamite II 86	Billy Dean 162	John Lee Hooker 125	Madonna 72		Phantom Of The Opera 139	Sawyer Brown 140	White Trash 176	Trisha Yearwood 44
The Black Crowes 47	Diamond Rio 89	Whitney Houston 178	Barry Manilow 94		Phantom Of The Opera Highlights 83	School Of Fish 195	White Trash 176	Dwight Yoakam 173
Clint Black 54, 124	Neil Diamond 62	Ice Cube 183	Marky Mark & The Funky Bunch 49		Ozzy Osbourne 19	Scorpions 58	White Trash 176	
Michael Bolton 15, 79	Dire Straits 29	Ice-T 103	Ziggy Marley & The Melody Makers 186		Dolly Parton 67	Seal 70	White Trash 176	
Boyz II Men 13	DJ Quik 98	James Ingram 168	Martika 145		The Party 193	Bob Seger & The Silver Bullet Band 20	White Trash 176	
Brooks & Dunn 155	Candy Dulfer 64	Chris Isaak 101	Kathy Mattea 163		Tom Petty & The Heartbreakers 46	Shabbas Ranks 105	White Trash 176	
Garth Brooks 1, 10, 33	EMF 71	Alan Jackson 32, 107	M.C. Breed & D.F.C. 170		Pirates Of The Mississippi 198	Shabbas Ranks 105	White Trash 176	
Peabo Bryson 142	Enigma 111	Jane's Addiction 189	Reba McEntire 25, 65		P.M. Dawn 191	Shabbas Ranks 105	White Trash 176	
Mariah Carey 7, 42	Gloria Estefan 119	Jesús Jones 56	MC Lyte 133		Prince 5	Shabbas Ranks 105	White Trash 176	
Mary-Chapin Carpenter 106	Eurythmics 172	John T. Williams 177	Metállica 8		Public Enemy 4	Shabbas Ranks 105	White Trash 176	
C&C Music Factory 21	Extreme 27	Jodeci 59	Bette Midler 171		Queen Latifah 150	Shabbas Ranks 105	White Trash 176	
Cheap Trick 190	Firehouse 41	Rickie Lee Jones 138			Queensryche 51	Shabbas Ranks 105	White Trash 176	
Cher 153	Fourplay 179	The Judds 66, 128, 184				Shabbas Ranks 105	White Trash 176	
	Kenny G 158					Shabbas Ranks 105	White Trash 176	



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# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**MARIAH CAREY** HOLDS AT No. 1 for a second week with "Emotions" (Columbia), still gaining in airplay points as it hits No. 1 also on the Top 40 Radio Monitor chart. "Emotions" holds a strong lead over "Do Anything" by Minneapolis duo **Natural Selection** (EastWest), but "Anything" is growing strongly and may pass "Emotions" next week. Other strong contenders for No. 1 are "Romantic" by **Karyn White** (Warner Bros.) and "Cream" by **Prince** (Paisley Park).

**SPEAKING OF PRINCE**, HIS "Diamonds & Pearls" album enters The Billboard 200 Top Albums chart at No. 5. And the first single from the album, "Gett Off," is still selling better than "Cream"—No. 11 vs. No. 30 on the Top POS Singles Sales chart—but "Cream" has much more airplay—No. 8 vs. No. 57 on the Monitor. Overall, "Gett Off" hits a wall on the Hot 100 this week. Although registering a small point gain, "Gett Off" is jumped by stronger records and falls back one position to No. 22. "Gett Off" is a radio hit where it's played: No. 3 on WMXP Pittsburgh, for example. "Enter Sandman" by **Metallica** (Elektra) is following a similar pattern of sales leading airplay. "Sandman" gains points but is passed by other records and slips backward to No. 17 on the Hot 100. On the positive side, this is Metallica's biggest top 40 hit to date.

**THE POWER PICK/AIRPLAY**, and with an 86% chance of hitting top five, goes to "When A Man Loves A Woman" by **Michael Bolton** (Columbia), at No. 32. It's already top five at five stations, with No. 1 reports from Mix 96.5 Houston and KKXX Bakersfield, Calif. The airplay runner-up is "Street Of Dreams" by **Nia Peeples** (Charisma). Forty-nine radio adds and an early move of 21-16 at Hot 97.7 San Jose, Calif., contribute to a 21-place jump, the biggest on the Hot 100, to No. 45. Last week's Power Pick/Airplay wins the Sales award this week: "It's So Hard To Say Goodbye To Yesterday" by **Boyz II Men** (Motown). It already has nine top 10 radio reports, including 13-2 at Q102 Philadelphia and 18-10 at Y95 Phoenix.

**THE HOT SHOT DEBUT**, and most-added record at radio, is "Blowing Kisses In The Wind" by **Paula Abdul** (Virgin). It storms onto the chart at No. 47, closely followed by new group **P.M. Dawn** at No. 50 with "Set Adrift On Memory Bliss" (Island). "Adrift," which is a rap over **Spandau Ballet's** classic hit "True," is off to an amazing start for a debut single. P.M. Dawn is two brothers from Jersey City, N.J. The single already has 21 top 20 radio reports, including 30-19 at WTIC-FM Hartford, Conn., 18-11 at KRBE Houston, and 28-16 at KIIS Los Angeles. Three other artists make their Hot 100 bows. The animated cat from Paula Abdul's "Opposites Attract" video, **M.C. Skat Kat**, hit the Hot 100 on his own last week with "Skat Strut" (Virgin). It moves up to No. 87 with a bullet this week. Controversial rap group **Public Enemy** bows on the Hot 100 this week at No. 66 with "Can't Truss It" (Def Jam), with 95% of its points from sales. It's No. 18 on the POS Singles Sales chart, and the album enters at No. 4 on The Billboard 200. Finally, new artist **Angelica** from El Monte, Calif., enters the Hot 100 at No. 78 with "Angel Baby" (Quality), breaking out of San Diego (5-1 at Z90 and 6-2 at Q106).

# HOT 100 SINGLES ACTION

## RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 21 REPORTERS	SILVER ADDS 38 REPORTERS	BRONZE/ SECONDARY ADDS 161 REPORTERS	TOTAL ADDS 220 REPORTERS	TOTAL ON
<b>BLOWING KISSES IN THE WIND</b> PAULA ABDUL CAPTIVE	13	22	96	131	140
<b>BROKEN ARROW</b> ROD STEWART WARNER BROS.	2	6	53	61	62
<b>SAVE UP ALL YOUR TEARS</b> CHER GEFFEN	1	4	50	55	56
<b>STREET OF DREAMS</b> NIA PEEPLES CHARISMA	7	8	34	49	146
<b>WHEN A MAN LOVES A WOMAN</b> MICHAEL BOLTON COLUMBIA	4	8	28	40	183
<b>IT'S SO HARD TO...</b> BOYZ II MEN MOTOWN	1	9	22	32	103
<b>CONVICTION OF THE HEART</b> KENNY LOGGINS COLUMBIA	2	5	24	31	31
<b>SET ADRIFT ON...</b> P.M. DAWN ISLAND	5	3	17	25	78
<b>TOP OF THE WORLD</b> VAN HALEN WARNER BROS.	0	4	17	21	103
<b>TRUE COMPANION</b> MARC COHN ATLANTIC	0	2	17	19	32

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.

## HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 71 3 A.M. ETERNAL (London, ASCAP/Polygram, ASCAP) WBM
  - 43 AFTER THE SUMMER'S GONE (George Tobin, BMI)
  - 79 AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)
  - 80 ALL I NEED IS YOU (Careers-BMG, BMI/Metalfour West, BMI) HL
  - 78 ANGEL BABY (Longitude, BMI)
  - 74 BALLAD OF YOUTH (Aggressive, ASCAP/Famous, ASCAP/Songgram, ASCAP) CPP
  - 47 BLOWING KISSES IN THE WIND (EMI April, ASCAP/LeoSun, ASCAP)
  - 90 BROKEN ARROW (Medicine Hat, ASCAP)
  - 9 CAN'T STOP THIS THING WE STARTED (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP
  - 66 CAN'T TRUSS IT (Def American, BMI)
  - 98 CHORUS (Musical Moments/Sonet/Andy Bell)
  - 86 COOL AS ICE (EVERYBODY GET LOOSE) (EMI Blackwood, BMI/QPM, ASCAP/Ice Baby, ASCAP/Sky King, ASCAP) HL
  - 76 CRAZY (Beethoven/Perfect) MSC
  - 11 CREAM (Controversy, ASCAP/WB, ASCAP) WBM
  - 62 A DAY IN MY LIFE (WITHOUT YOU) (King Reyes, ASCAP/Funny Bear, ASCAP/Berrios, ASCAP)
  - 46 THE DEVIL CAME UP TO MICHIGAN (Cabin Fever, BMI) WBM
  - 2 DO ANYTHING (Tuareg, ASCAP/Peasant, ASCAP/SkyFish, ASCAP)
  - 21 DON'T CRY (Guns N' Roses, ASCAP) CLM
  - 15 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
  - 1 EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Civillies, ASCAP/Virgin, ASCAP) HL
  - 17 ENTER SANDMAN (Creeping Death, ASCAP) CLM
  - 8 EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL
  - 96 EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL
  - 72 EVERYOTHERDAY (Slick Boyz, ASCAP/Beller, ASCAP)
  - 33 (EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD) (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP/Zachary Creek, BMI/Miracle Creek, ASCAP) CPP/WBM
  - 89 FACE THE MUSIC (Turbo, ASCAP/Shire, ASCAP)
  - 91 FALL AT YOUR FEET (Roundhead, BMI)
  - 67 FINALLY (Wax Museum, BMI/Mainlot, BMI)
  - 60 FOR YOU (Emily Boothe, BMI/O'Ryan, ASCAP/Coupe Deville, BMI/Sony Songs, BMI/Wholemeal, BMI) HL
  - 40 GET A LEG UP (Full Keel, ASCAP) WBM
  - 22 GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM
  - 99 GOOD TIME (Colgems-EMI, ASCAP/O/B/O Itself & Ziggy, ASCAP/ZNS, ASCAP/Virgin, ASCAP) HL/WBM
  - 6 GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marjy Mark, BMI/Aysha, ASCAP/EMI Blackwood, BMI) WBM
  - 63 GROOVY TRAIN (Virgin, ASCAP/Virgin Songs, BMI) HL
  - 64 HEAVEN IN THE BACK SEAT (Zomba, ASCAP)
  - 20 HEY DONNA (Bayjun Beat, BMI)
  - 4 HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP) CPP
  - 7 I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)
  - 53 I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/AMW, ASCAP)
  - 61 I'LL BE THERE (Love Pump, ASCAP/Warner-Tamerlane, BMI) WBM
  - 82 I'M NOT YOUR PUPPET (Onay, ASCAP)
  - 30 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP
  - 27 I WONDER WHY (Sony Tunes, ASCAP/C. Montrose S., ASCAP/Aerostation, ASCAP/MCA, ASCAP) HL
  - 37 JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP
  - 23 KISS THEM FOR ME (Dreamhouse, ASCAP/Chappell & Co., ASCAP) HL
  - 26 LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
  - 48 LIES (Warner Chappell, PRS/WB, ASCAP) WBM
  - 73 LIVE FOR LOVING YOU (Foreign Imported, BMI/Realsongs, ASCAP) CPP
  - 88 LOUDER THAN LOVE (Tee Girl, BMI/Third & Lex, BMI/Sir Mac Of Quayle, BMI/Blue Ink, BMI/Music Corp. Of America, BMI) HL
  - 13 LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
  - 10 LOVE... THY WILL BE DONE (Famous, ASCAP/Tika, ASCAP/Girsongs, ASCAP/WB, ASCAP) CPP/WBM
  - 95 LOW RIDER (ON THE BOULEVARD) (TMC, ASCAP/Far Out, ASCAP/Mo Knows, BMI)
  - 58 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)
  - 14 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
  - 68 THE MOTOWN SONG (Geffen, ASCAP/McNally, ASCAP/Unicity, ASCAP) HL
  - 39 MY HEART BELONGS TO YOU (EMI Blackwood, BMI) HL
  - 54 NEVER STOP (London, BMI)
  - 29 NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM
  - 18 THE ONE AND ONLY (FROM DOC HOLLYWOOD) (Chrysalis, BMI) CLM
  - 16 O.P.P. (Naughty, ASCAP/Jobete, ASCAP) CPP
  - 35 POWER WINDOWS (Pretty Blues, BMI/Pri, BMI) HL
  - 77 PRIMAL SCREAM (Tommyland, ASCAP/Six-Gunner, ASCAP/Mars Moutain, ASCAP/Blonde Baby, ASCAP) WBM
  - 52 THE PROMISE OF A NEW DAY (EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM
  - 49 THE REAL LOVE (Gear, ASCAP) WBM
  - 12 REAL REAL REAL (EMI, BMI) HL
  - 59 RING MY BELL (Two Knight, BMI)
  - 3 ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
  - 19 RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, ASCAP)
  - 55 RUSH (The Voice Of London, BMI)
  - 92 SAVE UP ALL YOUR TEARS (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP)
  - 50 SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP)
  - 24 SET THE NIGHT TO MUSIC (Realsongs, ASCAP) WBM
  - 83 SHE'S GONE (LADY) (MCA, ASCAP/Still Hard, ASCAP/40 Plus, ASCAP) HL

# Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot 100 Singles chart, which uses ranked reports of best-selling singles, rather than the unit counts used on this chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
1	1	16	★ ★ NO. 1 ★ ★ (EVERYTHING I DO) I DO IT FOR... BRYAN ADAMS (A&M) 15 weeks at No. 1	38	35	10	LOW RIDER (ON THE BOULEVARD) LATIN ALLIANCE FEATURING WAR (VIRGIN)
2	2	10	GOOD VIBRATIONS MARKY MARK (INTERSCOPE/EASTWEST)	39	40	20	WITH YOU TONY TERRY (EPIC)
3	6	9	O.P.P. NAUGHTY BY NATURE (TOMMY BOY)	40	47	6	RUNNING BACK TO YOU VANESSA WILLIAMS (WING/MERCURY)
4	4	10	ENTER SANDMAN METALLICA (ELEKTRA)	41	53	3	POP THAT COOCHIE THE 2 LIVE CREW (LUKE/ATLANTIC)
5	3	20	MOTOWNPHILLY BOYZ II MEN (MOTOWN)	42	—	1	BOYS TO MEN NEW EDITION (MCA)
6	5	11	I ADORE MI AMOR COLOR ME BADD (GIANT)	43	39	10	TIME, LOVE AND TENDERNESS MICHAEL BOLTON (COLUMBIA)
7	8	13	LOVE OF A LIFETIME FIREHOUSE (EPIC)	44	38	10	THE MOTOWN SONG ROD STEWART (WARNER BROS.)
8	7	16	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)	45	46	8	THIS BEAT IS HOT B.G. THE PRINCE OF RAP (EPIC)
9	11	8	DO ANYTHING NATURAL SELECTION (EASTWEST)	46	37	17	LET THE BEAT HIT 'EM LISA LISA & CULT JAM (COLUMBIA)
10	10	7	EMOTIONS MARIAH CAREY (COLUMBIA)	47	42	9	TOO MANY WALLS CATHY DENNIS (POLYDOR/PLG)
11	9	11	GETT OFF PRINCE (PAISLEY PARK/WARNER BROS.)	48	—	1	IS IT GOOD TO YOU HEAVY D. & THE BOYZ (UPTOWN/MCA)
12	16	5	CAN'T STOP THIS THING WE... BRYAN ADAMS (A&M)	49	44	16	TEMPTATION CORINA (CUTTING/ATCO)
13	13	17	I'LL BE THERE THE ESCAPE CLUB (ATLANTIC)	50	41	15	FADING LIKE A FLOWER ROXETTE (EMI)
14	12	17	3 A.M. ETERNAL THE KLF (ARISTA)	51	43	10	I'M NOT YOUR PUPPET H-C (HOLLYWOOD/ELEKTRA)
15	14	16	UNFORGETTABLE NATALIE COLE (ELEKTRA)	52	45	10	SHINY HAPPY PEOPLE R.E.M. (WARNER BROS.)
16	17	9	SOMETHING TO TALK ABOUT BONNIE RAITT (CAPITOL)	53	49	12	CAN YOU STOP THE RAIN PEABO BRYSON (COLUMBIA)
17	23	7	IT'S SO HARD TO SAY GOODBYE... BOYZ II MEN (MOTOWN)	54	63	4	THE DEVIL CAME UP TO MICHIGAN K.M.C. KRU (CURB)
18	28	2	CAN'T TRUSS IT PUBLIC ENEMY (DEF JAM/COLUMBIA)	55	58	3	THE REAL LOVE BOB SEGER (CAPITOL)
19	15	15	THINGS THAT MAKE YOU GO... C&C MUSIC FACTORY (COLUMBIA)	56	51	8	MY NAME IS NOT SUSAN WHITNEY HOUSTON (ARISTA)
20	30	6	MIND PLAYING TRICKS ON ME GETO BOYS (RAP-A-LOT/PRIORITY)	57	57	3	MAKIN' HAPPY CRYSTAL WATERS (MERCURY)
21	18	19	WIND OF CHANGE SCORPIONS (MERCURY)	58	60	8	KISS THEM FOR ME SIOUXSIE AND THE BANANAS (GEFFEN)
22	20	10	HOLE HEARTED EXTREME (A&M)	59	67	5	EVERYBODY PLAYS THE FOOL AARON NEVILLE (A&M)
23	19	11	CRAZY SEAL (SIRE/WARNER BROS.)	60	52	20	I'LL NEVER LET YOU GO STEELHEART (MCA)
24	29	7	LET'S TALK ABOUT SEX SALT-N-PEPA (NEXT PLATEAU)	61	74	2	HOUSECALL SHABBA RANKS (EPIC)
25	21	15	YOU COULD BE MINE GUNS N' ROSES (GEFFEN)	62	59	16	TONITE DJ QUIK (PROFILE)
26	26	4	DON'T CRY GUNS N' ROSES (GEFFEN)	63	65	20	I WANNA SEX YOU UP COLOR ME BADD (GIANT)
27	24	7	LOVE... THY WILL BE DONE MARTIKA (COLUMBIA)	64	56	9	THAT'S THE WAY LOVE GOES YOUNG M.C. (CAPITOL)
28	27	12	AIN'T NO FUTURE IN YO' FRONTING M.C. BREED & D.F.C. (S.D.E.G./ICHIBAN)	65	54	15	EVERY HEARTBEAT AMY GRANT (A&M)
29	48	2	RING MY BELL D.J. JAZZY JEFF (JIVE/RCA)	66	66	2	A DAY IN MY LIFE (WITHOUT YOU) LISETTE MELENDEZ (FEVER/COLUMBIA)
30	31	3	CREAM PRINCE & THE N.P.G. (PAISLEY PARK)	67	64	4	JUST WANT TO HOLD YOU JASMINE GUY (WARNER BROS.)
31	22	17	POP GOES THE WEASEL 3RD BASS (DEF JAM/COLUMBIA)	68	72	5	WHY CAN'T YOU COME HOME EX-GIRLFRIEND (REPRISE)
32	36	8	ROMANTIC KARYN WHITE (WARNER BROS.)	69	68	20	GYPGY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS (MERCURY)
33	25	19	SUMMERTIME D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	70	—	1	TENDER KISSES TRACIE SPENCER (CAPITOL)
34	32	11	THE PROMISE OF A NEW DAY PAULA ABDUL (CAPTIVE/VIRGIN)	71	62	9	CHORUS ERASURE (SIRE/REPRISE)
35	34	6	PRIMAL SCREAM MOTLEY CRUE (ELEKTRA)	72	—	1	CHECK THE RHIME A TRIBE CALLED QUEST (JIVE/RCA)
36	50	2	FOREVER MY LADY JODECI (UPTOWN/MCA)	73	—	1	SKAT STRUT MC SKAT KAT & THE STRAY MOB (CAPTIVE)
37	33	16	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ (VIRGIN)	74	61	20	LOSING MY RELIGION R.E.M. (WARNER BROS.)
				75	69	20	RUSH RUSH PAULA ABDUL (CAPTIVE/VIRGIN)

○ Singles with increasing sales. © 1991, Billboard/BPI Communications, Inc and SoundScan, Inc.

34 SHINY HAPPY PEOPLE (Night Garden, BMI/Unichappell, BMI) HL	36 TIME, LOVE AND TENDERNESS (Realsongs, ASCAP) WBM
87 SKAT STRUT (Rom, ASCAP/Virgin, ASCAP/EMI April, ASCAP/Saggifire, ASCAP/Youngoulei, ASCAP) HL	94 TONITE (Protoons, ASCAP/Total Trak, ASCAP)
51 SOMETHING GOT ME STARTED (EMI, ASCAP/So What, BMI) HL	38 TOO MANY WALLS (Colgems-EMI, ASCAP/Buffalo, ASCAP/EMI April, ASCAP) HL/WBM
5 SOMETHING TO TALK ABOUT (Canzee, BMI/Lynn Jacobs, BMI/Socan, BMI) WBM	56 TOP OF THE WORLD (Yessup, ASCAP/WB, ASCAP)
69 SOMETIMES (IT'S A BITCH) (Pri, BMI/Bon Jovi, ASCAP/Pretty Blues, BMI) HL	65 THE TRUTH (Mike Chapman, ASCAP/All Nations, ASCAP) WBM
97 THE SOUND OF YOUR VOICE (Two Tall, BMI/Danny Tunes, BMI/Rocknocker, ASCAP/Virgin, ASCAP/Easy Action, BMI) HL	75 UNFORGETTABLE (Bourne, ASCAP)
93 STAND BY MY WOMAN (Miss Bessie, ASCAP/Henry Hirsch, ASCAP/P-Zan, ASCAP)	28 WALK THROUGH FIRE (Warner Chappell, ASCAP/TJT, ASCAP/Phantom, ASCAP/WB, ASCAP) WBM
42 STRAIGHT TO YOUR HEART (Sony Tunes, ASCAP/Wild Crusade, ASCAP/Dinger & Ollie, BMI/Mark Spiro, BMI/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Rock Dog, ASCAP) HL	32 WHEN A MAN LOVES A WOMAN (Pronto, BMI/Quincy, BMI/Warner-Tamerlane, BMI) WBM
45 STREET OF DREAMS (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI) WBM	57 WHISPERS (Pez, BMI/Mister Rodgers, BMI/It's Time, BMI)
70 SUPERMAN'S SONG (Socan, BMI)	84 WHY CAN'T YOU COME HOME (Forceful, BMI/Willesden, BMI)
85 TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP)	44 WIND OF CHANGE (Pri, ASCAP) HL
31 THAT'S WHAT LOVE IS FOR (All Nations, ASCAP/Moo Maison, ASCAP/MCA, ASCAP/Age To Age, ASCAP/Reunion, ASCAP) HL	25 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
41 THINGS THAT MAKE YOU GO HMMMM... (Virgin, ASCAP/Cole-Civillies, ASCAP/RBG-Dome, ASCAP) HL	100 YOU COULD BE MINE (Guns N' Roses, ASCAP) CLM
	81 YOU'RE THE STORY OF MY LIFE (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP) HL/WBM

# Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 123 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	32	12	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
1	2	8	EMOTIONS	MARIAH CAREY (COLUMBIA) 1 week at No. 1	39	42	7	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)
2	1	13	I ADORE MI AMOR	COLOR ME BADD (GIANT)	40	43	3	BLOWING KISSES IN THE WIND	PAULA ABDOU (CAPTIVE/VIRGIN)
3	4	11	DO ANYTHING	NATURAL SELECTION (EASTWEST)	41	30	18	FADING LIKE A FLOWER	ROXETTE (EMI)
4	6	10	ROMANTIC	KARYN WHITE (WARNER BROS.)	42	44	5	FINALLY	CE CE PENISTON (A&M)
5	3	17	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	43	45	5	A DAY IN MY LIFE (WITHOUT YOU)	LISETTE MELENDEZ (FEVER/COLUMBIA)
6	8	13	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)	44	47	10	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
7	5	16	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)	45	37	19	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)
8	10	4	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK)	46	52	4	WHISPERS	CORINA (CUTTING/ATCO)
9	7	19	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	47	53	3	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)
10	9	10	HOLE HEARTED	EXTREME (A&M)	48	40	8	WORD TO THE MUTHA	BELL BIV DEVOE (MCA)
11	11	12	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	49	54	16	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)
12	12	14	WIND OF CHANGE	SCORPIONS (MERCURY)	50	50	6	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSALIS)
13	13	15	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	51	58	2	ALL 4 LOVE	COLOR ME BADD (GIANT)
14	16	18	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	52	56	3	I WONDER WHY	CURTIS STIGERS (ARISTA)
15	14	16	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)	53	46	17	3 A.M. ETERNAL	THE KLF (ARISTA)
16	15	18	EVERY HEARTBEAT	AMY GRANT (A&M)	54	57	4	DON'T CRY	GUNS N' ROSES (GEFFEN)
17	36	3	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (ISLAND/PLG)	55	55	6	WALK THROUGH FIRE	BAD COMPANY (ATCO)
18	26	11	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)	56	51	7	KISS THEM FOR ME	SILOUSX & THE BANSHIES (GEFFEN)
19	22	11	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	57	61	3	GETT OFF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
20	23	6	CAN'T STOP THIS THING WE...	BRYAN ADAMS (A&M)	58	—	1	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)
21	18	14	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)	59	64	2	GET A LEG UP	JOHN MELLENCAMP (MERCURY)
22	20	16	THINGS THAT MAKE YOU GO...	C&C MUSIC FACTORY (COLUMBIA)	60	—	1	RING MY BELL	D.J. JAZZY JEFF (JIVE/RCA)
23	17	19	THE PROMISE OF A NEW DAY	PAULA ABDOU (CAPTIVE/VIRGIN)	61	59	13	LOUDER THAN LOVE	TKA (TOMMY BOY)
24	25	11	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)	62	65	5	MAKIN' HAPPY	CRYSTAL WATERS (MERCURY)
25	24	14	WITH YOU	TONY TERRY (EPIC)	63	67	2	SOMETHING GOT ME STARTED	SIMPLY RED (EASTWEST)
26	31	8	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)	64	66	2	GROOVY TRAIN	THE FARM (SIRE/REPRISE)
27	21	16	CRAZY	SEAL (SIRE/WARNER BROS.)	65	71	2	WILDSIDE	MARKY MARK (INTERSCOPE/EASTWEST)
28	49	3	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)	66	—	1	TENDER KISSES	TRACIE SPENCER (CAPITOL)
29	33	6	HEY DONNA	RYTHM SYNDICATE (IMPACT/MCA)	67	70	3	CHORUS	ERASURE (SIRE/REPRISE)
30	34	7	REAL REAL REAL	JESUS JONES (SBK)	68	74	2	FOR YOU	MICHAEL W. SMITH (REUNION/GEFFEN)
31	38	8	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	69	69	7	THE REAL LOVE	BOB SEGER (CAPITOL)
32	29	9	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)	70	60	6	EVERYOTHERDAY	OR-N-MORE (EMI)
33	—	1	STREET OF DREAMS	NIA PEEPLES (CHARISMA)	71	62	8	NEVER STOP	BRAND NEW HEAVIES (DELICIOUS VINYL)
34	35	10	LOVE... THY WILL BE DONE	MARTIKA (COLUMBIA)	72	—	1	THE DEVIL CAME UP TO MICHIGAN	K.M.C. KRÜ (CURB)
35	28	15	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)	73	63	17	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN)
36	27	20	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	74	72	6	STRAIGHT TO YOUR HEART	BAD INFLUENCE (EPIC)
37	41	3	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)	75	—	1	ALL I NEED IS YOU	BLUE TRAIN (ZOO)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

## TOP 40 RADIO RECURRENT MONITOR

1	1	2	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	14	9	13	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)
2	—	1	TEMPTATION	CORINA (CUTTING/ATCO)	15	10	20	SOMEDAY	MARIAH CAREY (COLUMBIA)
3	2	6	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	16	11	23	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
4	4	4	RUSH RUSH	PAULA ABDOU (CAPTIVE/VIRGIN)	17	16	28	LOVE WILL NEVER DO	JANET JACKSON (A&M)
5	3	8	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	18	15	17	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)
6	7	12	BABY BABY	AMY GRANT (A&M)	19	13	9	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)
7	5	8	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	20	19	46	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)
8	—	1	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)	21	17	7	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)
9	8	6	UNBELIEVABLE	EMF (EMI)	22	18	3	PIECE OF MY HEART	TARA KEMP (GIANT)
10	6	7	MORE THAN WORDS	EXTREME (A&M)	23	25	6	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)
11	—	1	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)	24	—	34	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
12	14	11	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	25	24	46	VOGUE	MADONNA (SIRE/WARNER BROS.)
13	12	17	HOLD YOU TIGHT	TARA KEMP (GIANT)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

## 'TECHNO-RAVE' IS EURO CLUB RAGE

(Continued from page 1)

U.S. N-Joi, Quadrophonia, the Shamen, WestBam, Clail, and Fortran 5 have had top 10 and top 20 hits in many European countries. WestBam is so popular in Russia that techno-rave is being called "WestBam music" there.

Although the Shamen and N-Joi are groups of musicians, techno-rave acts are frequently club DJs scratching turntable beats and playing keyboards alone. Observers note that in the early stages of hip-hop and house, club DJs and MCs like the Sugar Hill Gang, Jellybean Benitez, and Steve "Silk" Hurley started in a similar fashion. Following the same pattern, WestBam, DJ Dick, and Moby are now in demand as 12-inch single remixers.

Until recently, many techno-rave acts have been exposed to U.S. club DJs via imports or stateside independent labels like Invasion, Shockwave, and Instinct. In view of techno's pop success in Europe, however, major labels here are now getting into the act.

RCA, one of the first majors to tap into the movement here, has enjoyed huge club success with N-Joi's 12-inch and maxicassette singles "Anthem" and "Malfunction," as well as with Quadrophonia's self-titled debut single. The label also just had a club and alternative radio hit with "Human Nature" by Clail, which was the first release resulting from a production and distribution deal with producer/DJ Paul Oakenfold's Perfecto Records in the U.K. The 12-inch versions of "Human Nature" and "Anthem" have been among RCA's biggest-selling dance records since Black Box's "Everybody Everybody."

According to Kelly Schweinsberg, manager of dance music promotion at RCA, N-Joi and Quadrophonia have albums due out in the next two months; both will be pop/crossover radio priorities.

### OTHER LABELS IN FRAY

Epic scored the most-added single of 1991 so far on Billboard's Club Play chart last week with "Move Any Mountain" by the Shamen. Mean-

## REGIONAL AWARDS SHOWS SPREAD TO L.A., CHICAGO

(Continued from page 10)

will be available for sale to the public. Woliver, who formerly owned New York nightclub Folk City, says it is "important to focus on the talent from specific areas," because often regional acts are overshadowed by acts that have gone on to national acclaim. "In Chicago we want to bring attention to the burgeoning new music scene and also showcase Chicago's blues and jazz traditions." As for Los Angeles, Woliver says there are no plans for "a glitzy show." Instead, the showcase will focus on the type of street-oriented rock'n'roll major labels are signing.

Like the New York show—now in its sixth year—Woliver says the Los Angeles and Chicago events will not "have a lot of stupid banter," and will center on live performances. This year's New York show will focus on rising stars with performances by a diverse collection of talent, including Francesca Beghe, Marc Cohn, Corina, Cheryl "Pepsi" Riley, the Triplets, and 2 In A Room.

According to Woliver, the winners of the regional award shows are determined by a combination of votes

while, Columbia and Arista won fierce bidding wars to release hot techno import singles by T-99 ("Anastasia") and L.A. Style ("James Brown Is Dead"), respectively. Both labels have licensed the tracks and are optioning albums upon completion.

Elektra has entered the techno fray via its distribution deal with Mute Records and its acts Fortran 5 and DJ Massive. Additionally, the la-

*Techno is the rebellious and creative voice of dance music'*

bel has just released "Paroxysm," a compilation of techno import singles.

Atlantic and Profile are also currently planning techno-rave compilations. Many of the tracks featured are one-off recordings by European acts that are still developing material for potential albums.

The amount of money expended for licensing and promoting techno-rave music stands in contrast to the fact that it has not yet broken through at radio here, partly because it is a mostly instrumental genre. Thus far, its success has been primarily at club and retail levels, as proven by N-Joi, Clail, WestBam, and the Shamen.

"As much as I think it deserves to, I don't think techno will cross into radio in a major way," says Johnny Coppola, associate director of cross-over radio at Columbia. "It's hard enough to get house and hip-hop on the air. Our incentive in releasing records like these is to stay on the cutting edge of dance music. Good music will always find an audience—with or without radio."

### U.S. ROOTS, EURO BRANCHES

Although techno has found its way to the U.S. via activity in the U.K., Italy, and Belgium, some of its roots can be traced back to the Detroit club scene several years ago.

"The idea has always been to reduce dance music to its barest and

most aggressive core," says Detroit-based jock Jamie Peterson. Dance music "is not all R&B and strings. By nature, it has always been on the outer limits of the music business. Now that house music is getting on the radio, techno is the rebellious and creative voice of dance music."

In Europe, techno was born out of the acid house movement of two years ago. All-night dance parties, also known as "raves," became widely popular. Jocks like WestBam, DJ Dick, and DJ Massive proved their talent as keyboardists as well as DJs by embellishing tracks with live synths.

Overseas, raves have reached massive audiences, playing in warehouses for as many as 15,000 people.

"It's all going beyond the parameters of dance music," says Mark Gartenberg, associate director of A&R at Epic. "It's becoming a cultural and societal thing. It's brash and aggressive in the same way that punk was. The difference is that techno will eventually settle down and become a permanent part of music. It's music that is reaching kids who are buying records."

Techno-rave parties are now on the rise in the U.S. Many pop-oriented clubs are instituting techno-only nights, while all-night raves are becoming a fixture on the West Coast. Among the leading techno-rave spots in Los Angeles are Happy Wednesdays, EDC, and Truth, while the Limelight and the Building are tops in New York.

"The energy that techno music generates in a club is so intense," says Schweinsberg. "It reaches people on a primal, gut level. One of my goals here is to put out these records and prove that techno is developing into a permanent part of dance music. This isn't a fly-by-night trend."

But whether techno will last depends largely on the ability of its practitioners to generate stage acts and an airplayable sound. "The challenge for techno will be to prove that it is music that can have album-oriented acts," says Gartenberg. "Groups like the Shamen and N-Joi are paving the way by having a face as well as having a sound."

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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>		
		★★★★ <b>No. 1</b> ★★★★★		
1	1	<b>THE RIGHTEOUS BROTHERS</b> ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS 13 weeks at No. 1	22
2	3	<b>MEAT LOAF</b> ▲ <sup>6</sup> CLEVELAND INT'L 34974/EPIC (5.98 EQ)	BAT OUT OF HELL	22
3	4	<b>STEVE MILLER BAND</b> ▲ <sup>3</sup> CAPITOL 46101* (7.98)	GREATEST HITS	22
4	2	<b>GUNS N' ROSES</b> ▲ <sup>8</sup> Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	22
5	5	<b>JOURNEY</b> ▲ <sup>3</sup> COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	22
6	6	<b>JIMMY BUFFETT</b> ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	22
7	8	<b>PATSY CLINE</b> ▲ <sup>3</sup> MCA 12 (4.98)	GREATEST HITS	22
8	7	<b>THE EAGLES</b> ▲ <sup>12</sup> ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	22
9	12	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 16018* (7.98)	BACK IN BLACK	22
10	10	<b>AEROSMITH</b> ▲ <sup>5</sup> COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	22
11	14	<b>JAMES TAYLOR</b> ▲ <sup>3</sup> WARNER BROS. 3113 (7.98)	GREATEST HITS	22
12	9	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>2</sup> TUFF GONG 846210/JISLAND (9.98)	LEGEND	11
13	18	<b>THE DOORS</b> ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	11
14	13	<b>ELTON JOHN</b> ● MCA 1689 (4.98)	GREATEST HITS	21
15	16	<b>ERIC CLAPTON</b> ▲ <sup>2</sup> POLYDOR 825382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	22
16	11	<b>BILLY JOEL</b> ▲ <sup>2</sup> COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	22
17	19	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	22
18	15	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183 (15.98 EQ)	THE WALL	22
19	20	<b>THE EAGLES</b> ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	22
20	17	<b>PINK FLOYD</b> ▲ <sup>12</sup> CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	22
21	21	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	13
22	26	<b>ROD STEWART</b> ● WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS...	22
23	22	<b>BAD COMPANY</b> ▲ <sup>2</sup> ATLANTIC 81625* (7.98)	10 FROM 6	22
24	25	<b>QUEEN</b> ● HOLLYWOOD 61152*/ELEKTRA (9.98)	A NIGHT AT THE OPERA	5
25	23	<b>LUTHER VANDROSS</b> ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	22
26	24	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 12182 (12.98)	NINE TONIGHT	6
27	33	<b>THE POLICE</b> ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	20
28	30	<b>CHICAGO</b> ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	22
29	28	<b>PAUL SIMON</b> ▲ <sup>3</sup> WARNER BROS. 25447 (9.98)	GRACELAND	12
30	43	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 5157* (7.98)	GREATEST HITS	11
31	29	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439* (9.98)	MASTER OF PUPPETS	9
32	—	<b>VINCE GILL</b> ● RCA 9814* (4.98)	BEST OF VINCE GILL	1
33	32	<b>METALLICA</b> ▲ ELEKTRA 60396* (9.98)	RIDE THE LIGHTNING	9
34	38	<b>ANNE MURRAY</b> ▲ <sup>4</sup> CAPITOL 46058* (7.98)	GREATEST HITS	5
35	34	<b>DEF LEPPARD</b> ▲ <sup>10</sup> MERCURY 830675 (9.98 EQ)	HYSTERIA	22
36	—	<b>GEORGE STRAIT</b> ▲ MCA 42035* (7.98)	GREATEST HITS VOL. 2	8
37	35	<b>SALT-N-PEPA</b> ● NEXT PLATEAU 1025 (9.98)	BLITZ OF SALT-N-PEPA HITS	3
38	48	<b>LED ZEPPELIN</b> ▲ <sup>4</sup> ATLANTIC 19126 (7.98)	LED ZEPPELIN	21
39	41	<b>MICHAEL BOLTON</b> ▲ COLUMBIA 40473* (6.98 EQ)	THE HUNGER	16
40	—	<b>RANDY TRAVIS</b> ▲ <sup>4</sup> WARNER BROS. 25568 (9.98)	ALWAYS & FOREVER	5
41	27	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> Geffen 24198* (9.98)	G N' R LIES	14
42	36	<b>TOM PETTY</b> ▲ <sup>3</sup> MCA 6253 (9.98)	FULL MOON FEVER	12
43	45	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795* (6.98 EQ)	A DECADE OF HITS	16
44	44	<b>FOREIGNER</b> ▲ <sup>3</sup> ATLANTIC 80999* (7.98)	RECORDS	22
45	31	<b>BRYAN ADAMS</b> ▲ <sup>4</sup> A&M 5013* (9.98)	RECKLESS	4
46	—	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567 (7.98)	GEORGE STRAIT'S GREATEST HITS	4
47	42	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25801* (9.98)	GREATEST HITS	13
48	—	<b>PUBLIC ENEMY</b> ▲ COLUMBIA 45413* (9.98 EQ)	FEAR OF A BLACK PLANET	4
49	37	<b>ORIGINAL BROADWAY CAST</b> ● Geffen 24151 (17.98)	LES MISERABLES	19
50	—	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	12

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

## PHILIPS, SONY CO-LICENSE ON SONY MINI DISC

(Continued from page 1)

based configuration, whereas the MD system uses a magneto-optical disc. Philips has projected a spring 1992 rollout for DCC, while Sony will not introduce MD until later that year.

"It sounds like cooperation, and the more cooperation there is, the healthier it is for the industry," comments Jordan Rost, VP of marketing for the Time Warner Music Group.

Although it is a co-licensor, Philips does not plan to introduce MD hardware unless it sees strong music industry support for the format, according to Philips spokeswoman Angelique Hoogakker. "We are looking at the [MD] technology," she says, "and the fact that we now have all the patents in one pool means that, if need be, we can start manufacturing tomorrow."

Likewise, Sony Corp. has not announced any plans to manufacture DCC units, although its record company, Sony Music Entertainment, has said it will support both formats.

Most of the other major record companies, including EMI Music, BMG, and the Time-Warner Music

Group, have announced varying degrees of support for the MD format (Billboard, Sept. 14). PolyGram International is still evaluating the mini disc, according to spokeswoman Amanda Whitwell. MCA Records had no comment at press time.

Although no specific titles have been announced, a Sony source says record companies have pledged between 300-500 prerecorded MD titles for the player introduction in late 1992.

According to Joel Schoenfeld, VP/general counsel for BMG, the label has not committed any titles to MD thus far, although it has 50-75 releases slated for initial DCC launch. The BMG-owned Sonopress plant in Germany is due to begin DCC duplication within the next several months.

"It's too soon to say if we'll release titles on both formats," says Warner's Rost. "We still need to gather information about manufacturing, our engineers need information, and our record labels do, before we can begin to think about specific issues. And there's also the impending issue

of the copyright legislation."

### NO CONFLICT SEEN

Philips sees no conflict in agreeing to co-license a format that could compete with its DCC technology.

"We've always supported the dual-carrier principle for the music market," says Hoogakker. "DCC will exist next to MD in the market as regular cassettes exist now alongside CD."

At press time, Matsushita, a co-licensor of DCC, was unavailable to comment on the Philips-Sony pact.

Philips has a list of 60 supporters for DCC, including PolyGram, BMG, Time Warner, MCA, EMI, Virgin, and many consumer electronics hardware and software manufacturers.

Sony will handle the administrative aspects of MD licensing. About eight consumer electronics hardware and software companies have signed basic licensing agreements for the MD technology, including Kenwood, Sanyo, Sharp, Teac, TDK, Nippon Columbia, Pioneer, and Aiwa, according to Sony.

## MUSICLAND TO BUY RECORD WORLD CHAIN

(Continued from page 5)

to have a security interest in Record World because of the money owed them. The amount has been reported at \$12 million, but one insider says that number is "way overestimated." Another source says the labels will agree, as part of the buyout, to forgive a portion of that debt, perhaps as much as half.

Jack Eugster, chairman of Musicland, commented on acquisitions at the chain's convention last month in Minneapolis. "We were interested in some things," he said. "But we have not been someone who will pay top dollar." Keith Benson, the chief financial officer, added that the company measures acquisitions against the costs of internal growth and, as a result, has passed up some purchases. "In some of the deals that were done," he said, "the acquirer was looking to buy an organization. We aren't in that mode."

But Musicland has apparently decided that the price it is paying for Record World makes sense in terms of its growth plans for the Northeast.

### FAVORABLE REACTION

Record distributors see the move in a positive light and say that it will be good for the retailing scene in the New York area.

Ron DiMatteo, New York branch manager for PolyGram Group Distribution, says, "I don't see it as unfavorable at all. The Musicland chain is a major player that's been here for many years, and while it's disappointing to see Record World leave as a separate entity, there's bound to be a conglomeration and consolidation of accounts. That's just a natural part of the business."

Adds Jim Caparro, senior VP of PGD, "It's going to make those stores much healthier from a product representation viewpoint, so we're very pleased. Musicland is what they are and as a result that's going to make the stores in the Northeast that much better."

George Weiss, VP of the New York-based one-stop Win Records and Video, says of Musicland and Record World: "Their prime suppliers are the manufacturers. We're selling

the mom-and-pop stores who were there when Record World was there and who are still going to be there, if they're healthy."

Weiss says the move could help Musicland in pulling co-op ads from labels because such buys are "always based on purchases."

Problems at Record World began to surface earlier this year as the recession cut into music sales. General Atlantic was said to be trying to get the major suppliers and the bank to forgive some of the debt. Rebuffed, the investment firm apparently decided not to put more capital in the business and backed away, absorbing what some sources estimated as a \$4 million-\$7 million loss.

In addition, the chain's chairman and chief executive, Roy Imber, and his partners were said to have paid \$1

million-\$2 million to become free of their contractual obligations. Bloom took over the operations as president in March. To cut costs, employees were laid off and about 14 stores were closed.

Musicland, meanwhile, is also paying down debt from a leveraged buyout. Its management and outside investors acquired it from Primerica Corp. in 1988 in a \$406 million LBO. Last year, Musicland announced plans to go public again, but the stock sale was shelved after the market plunged in the wake of the Persian Gulf war.

Assistance with this story was provided by Ed Christman in Sacramento, Calif., Trudi Miller in New York, and Paul Verna in Newport Beach, Calif.

## BILL TO LABEL 'ALTERED' VIDS FACES RESISTANCE

(Continued from page 6)

cant legislation" that a hearing date has not yet been set.

Says a senior staffer for the chairman of the House Intellectual Property Subcommittee, William Hughes, D-N.J.: "The chairman has indicated he will hold hearings on this and he will. But not this year."

When a hearing is slated, the "public right to know" issue, as the proponents style it, will certainly explode into another battle between the creators of movies and the businesses that own them and have the right to exploit their distribution.

The bill's supporters include several of the "creative community" guilds—the Directors Guild of America, the Screen Actors Guild, the Writers Guild, and the American Society of Cinematographers.

Opposing H.R. 3051 is an ad hoc group including the Motion Picture Assn. of America, the National Assn. of Broadcasters, the Video Dealers Assn. of America, and the Recording Industry Assn. of America.

The bill sponsor and its proponents argue that the public has a right to know that a motion picture has been altered, and that when it is, its integ-

ity may be diminished or compromised.

Opponents say the issue is a question of who owns the rights to the film, and that such labeling would also hurt business.

A Sept. 10 letter to House lawmakers from opponents also argues that the First Amendment does not tolerate government-imposed labeling of expressive works.

Hilary Rosen, senior VP of government relations for RIAA, adds that owners should have "exclusive control over rights to commercializing the copyrighted work. Any decisions that may be deemed artistic, in the music [soundtrack] part of this, anyway, would suggest consultation and are best done by contract or collective bargaining beforehand," she says.

Tom Barry, a senior aide to Mrazek, says the bill is being offered as an amendment of a federal disclosure and product labeling law and is not being handled as a copyright issue.

"It's the public's right to know whether a product is original or a substitute offered to make a quick buck."

## DEGREE OF VIDEO PRESENCE AT NARM SPURS DEBATE

(Continued from page 5)

do not have their product showcased.

While some home video suppliers downplay the importance of video show-and-tell at NARM, Jeff Jenest, senior VP/GM at Playboy Home Video, which just inked a new distribution agreement with Uni, said it is a definite plus to promote product at NARM.

### NO DECISION MADE

At this point, NARM's convention committee has yet to determine the extent of home video presence for the upcoming NARM, said Jim Bonk, NARM president and executive VP/ chief operating officer of Camelot Music, despite published reports that NARM's solution for home video will be to tack on an extra convention day devoted exclusively to video.

"That's ludicrous," said Bonk. "We just had a meeting with the video people in Virginia and there has been no time between then and the wholesalers meeting for the convention committee to make any decisions."

Bonk added, "We have only had three meetings with the video people, two recently and one a year ago." He suggests that talk of changes in the NARM convention's structure is premature.

Although Bonk does not confirm it,

other NARM board members agree that some music label executives might be concerned there will be too much video presence in New Orleans, which would amount to a distraction.

Some sources on the NARM board indicate that home video's presence last year in San Francisco was overly time-consuming and distracting to attendees.

But as one board member notes: "Almost all of us are involved in video. Especially with rental soft, we are increasingly involved with sell-through. We want to see the video people. It's just a matter of working it out."

Another board member added that the NARM members need the video presence there, saying, "Look at the millions of dollars our members have invested in the likes of Suncoast Motion Picture Co. and Saturday Matinee [respective home video sell-through chains of the Musicland Group and Trans World Music]."

One music label executive said, "Why should we go down there [to New Orleans] with a \$150,000 presentation and have the movie studios walk in free?"

However, a NARM board member disputed this argument. "First of all, the music labels want to do those pre-

sentations, and that's fine," he said. "The movie studios do not attend free. What we are talking about is to have the movie studios the final day, so that video activity does not disrupt the music part as it did in San Francisco at the 1991 NARM."

Pam Horowitz, executive VP of NARM, feels the video suppliers have a legitimate need to communicate with NARM's member companies. "I don't think the kinds of issues the video manufacturers want to take up with NARM members are that different from those they have

with video specialty stores," she said. "I think what they're looking for in NARM is an opportunity to have the viewpoint of the NARM member retailer and wholesaler. And obviously because the profiles of those companies are different, the perspective they bring to the table is different."

According to one studio executive, discussing NARM's future video profile: "It's going to be an evolutionary process, not a revolutionary process. I think you will see a more formalized suite presence in New Orleans. Several years downstream, there may be

a larger presence. We have been discussing a number of different options such as formal presentations, hosting events, adding a day, that kind of thing. But it's all at the discussion stage."

But another studio executive notes, "I'm not sure I would gain anything by making a presentation at NARM. How surprising is it when we announce a movie? Everyone knows we are making the announcement. I'm also not sure I would get any more incremental sales by a NARM showcase."

## ROOM ON RACK FOR SMALLER OPERATORS

(Continued from page 6)

rackjobbing. I think our acquisition of Lieberman is going to strengthen other racks."

Strome added that "certain accounts and certain segments of the market are better served by smaller racks. We can't be everything to all people, but that doesn't mean we can't be good at what we do. In fact, we're damn good at what we do."

Despite the talk of new opportunities, racks expressed concerns at informal round-table discussions and in conversations with Billboard. Two

key points raised repeatedly were the erosion of the account base—a reference to some video vendors selling direct to mass-merchandise accounts, thereby shutting out the racks from the supply pipeline—and the demand to preserve the functional discount, a wholesale price break traditionally given to video racks for the services they perform (see story, page 1).

Some studio executives complained there are rackjobbers who do not perform their prescribed functions. This was addressed at one of the round-tables by rackjobber Bob Hawley of Levy Home Entertainment of Grand Rapids, Mich. Hawley said, "Our major discussion was in the area of a functional discount. We made our case and the manufacturers made their case... The manufacturers are very sensitive to the fact that in some cases some of us are not being entirely honest in terms of who we sell product to and whether we really perform all the rack functions."

It is unclear how many racks present here are considered full-service companies that perform required

functions. However, there was a sense among some of the larger players that their turf is being invaded by highly specialized operators.

Jerry Hopkins, director of rack services at Western Merchandisers, based in Amarillo, Texas, told Billboard he was surprised at how many rack representatives showed up at the meetings. "There were a bunch," he said. "I'm always surprised. I don't know where they keep coming from, but there they are. I was amazed."

According to NARM executive VP Pam Horowitz, the rack portion of the Wholesalers Conference drew up to 60 attendees from some 20 companies.

A home video supplier concurred that there are a great many players in the rack community, many of them fulfilling specific needs. "There are 50 rackjobbers that we deal with," said Tom Schon of Hemdale Home Video. "They're small, maybe racking as few as a couple of chains, but they're out there. They perform as rackjobbers, too. They fill niches in the marketplace."

## PARAMOUNT SHIPS RECORD 2.3 MIL UNITS OF REPRICED 'GHOST'

(Continued from page 5)

sell-through release was a scant six months.

Typically, retailers, particularly specialty retailers, like to see at least nine months between a title's rental release and its repriced sell-through release.

"Ghost" was an unusual case, however, in that it also sported one of the most aggressive, studio-sponsored campaigns to date to promote the sale of previously viewed copies of the movie. A 60-second promotional spot on the tape encouraged consumers to ask their rental dealer about

purchasing used copies.

"I can't think of [a repriced title] there's been this big of a buzz on, and it aggravated a lot of retailers," says Fran Salamon, VP of sales at LaVergne, Tenn.-based Ingram Entertainment. "It was a very short window."

"Most of these units will go through mass merchants, not independent retail stores," Salamon adds.

According to Paramount sales VP Jack Kanne, roughly 60% of the 2.3 million units went to mass merchants. The rest went through con-

ventional distribution channels.

"Don't forget that this title was considered very strongly for sell-through originally," Kanne says. "Our research indicated that it might have done 5 million units as a direct-to-sell-through release. Thus, the intent to buy on the title was very high to begin with. It's not surprising that consumers want to buy it now at a lower price."

Some trade sources indicate that as many as 400,000 of the original 642,000 rental units shipped were eventually sold through to consumers as previously viewed.

### MIXED SIGNAL?

According to some retailers, however, the short rental window sent a mixed message to consumers. "The biggest thing on reduced price in that short a time period is you're sending a message to the consumer not to buy previously viewed because the repriced product will be out soon," says Don Marchi, VP of purchasing with Super Club Video Corp.

In the case of "Ghost," however, Marchi says most consumers who want to own the title probably purchased used rental copies.

Elaine Zizas, head of used-tape broker Movies in Motion in suburban Chicago, thinks few retailers got stuck with excess "Ghost" inventory. "I haven't heard anyone complaining that they got stuck with a lot of 'Ghosts,'" she says. "If anyone had some when the [repriced] announcement came, they just put it out at \$9.95."

Fort Lauderdale, Fla.-based Blockbuster Video, the nation's largest specialty chain, ordered substantial numbers of the repriced edition, despite having previously viewed rental inventory on hand.

"We got a bunch of them in the store that are previously viewed, but we gave a pretty healthy order on the [repriced] new ones," says senior VP Ron Castell. "There's a bunch of people who want a new copy."

## MERCURY PUTS UGLY KID ACT IN RED FOR INDIE FEEL

(Continued from page 6)

tion rights on the Star Dog EP for three years.

While some observers may find it unusual that a company half-owned by Sony would distribute a Mercury act, neither RED president Barry Kobrin nor Mercury director of national sales Jim Genova perceive any conflict.

"RED is an independent company," Kobrin says. "It's not a big deal. We need to search out all the different ways to sell records. If RED has success doing it for Mercury, we have success for Sony, too."

"It's not Sony distributing our product, it's RED," says Genova, who worked for the indie distributor prior to his job at Mercury. "But if RED is successful with Ugly Kid Joe, it just enhances Sony's investment in the company."

The RED moniker, announced Oct. 8, signals a move to streamline the former Important distribution network and coalesce its own labels—Relativity, Combat, and In-Effect—into one cohesive package. The Combat and In-Effect imprints have been absorbed by Relativity and will not appear on any future releases.

In the past, RED has distributed titles for other alternative imprints, including Giant's Embryo, MCA's Me-

chanic, and Chameleon's Dali, says Kobrin. Mercury's Star Dog, resurrected for Ugly Kid Joe, originally was created to lend a "grass roots feel" to Mother Love Bone's PolyGram debut EP, "Apple," but that title went through PGD's major distribution channels.

RED is working Epic metal guitarist Vinnie Moore, whose "Meltdown" album was licensed to Relativity and released Sept. 24. In addition, RED will distribute Sony U.K.'s the Real People and Sony Australia's Ana Christensen in early 1992.

Kobrin admits all this attention to major-label acts could be perceived by his indie counterparts as a signal of RED's abandonment of the indie industry. But, he says, he is merely positioning RED for survival and growth in a troubled economy.

"We look very closely at everything we distribute, and have said no to a number of labels who've approached us recently," Kobrin says. "We're out to support Relativity and the other exclusive labels we distribute, and any other majors who can put money into these projects. It's a time of growth and change for RED. Why not do these things? The more we do, the more sophisticated we become."

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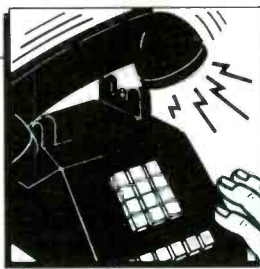


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## INSIDE TRACK



Edited by Irv Lichtman

**WHAT'S UP WITH DOC?** **Jon Bon Jovi** and his namesake band, **Bon Jovi**, have parted ways with manager **Doc McGhee** after many years together. However, band member **Richie Sambora** is staying with McGhee for management of his solo career. McGhee's company, McGhee Entertainment, also represents the **Scorpions**, **Skid Row**, and the **Front**.

**HAMMER-IN THE POINT HOME:** Capitol Records has mapped a more than \$500,000 prerelease TV campaign on behalf of Hammer's new album, "Too Legit To Quit," due in bins Oct. 29, **Lou Mann**, senior VP of sales, reports. The 15-second spots began running Oct. 3 on **MTV**, **BET**, **Video Jukebox**, and **Fox Broadcasting Co.** affiliates. The superstar has dropped "M.C." from his name.

**VIDEO MAVENS:** In a first for a major record company, **Sony Music** will begin duplicating its own music videocassettes later this month at its Carrollton, Ga., facility, which also manufactures LPs and audiotapes. According to a company spokesperson, the dwindling vinyl production at the plant is scheduled to be farmed out, and the space for that equipment has been converted to handle videotape duplication. All video product for Sony's assorted labels and longform company **Sony Music Video** will be handled by the plant; custom duplication for outside companies is also a possibility.

**LOOK for Image Entertainment** to house the first laserdisc in a 12-inch version of **AGI's DigiPak CD** package with plastic tray. Introduction may come with the November release of **Orion's** "The Silence Of The Lambs" at a list of \$29.98. Insiders say that it's important to Image that the first laser DigiPak carry a low list price because Image doesn't want consumers to sense they're paying more for a title simply because of the sturdier, much more expensive package.

**THE NEW CHIEF?** Lawyer **Evan Meadow** is said to be the one tapped to head **Windswept Pacific**, the **Fuji-sankei**-owned publishing setup that apparently has seen the departure of **Chuck Kaye** as its L.A.-based chief for the past three years. Meadow refuses to comment.

**WHAT'S UP AT UPTOWN?** **Uptown Enterprises** president **Andre Harrell** has said in published reports that his company, which was responsible for launching the careers of **Heavy D. & the Boyz**, **Al B. Sure!**, and **Guy**, will create a new venture called **Uptown Entertainment**, to be financed by **MCA**, that will produce film and television projects. An MCA spokesperson declined to comment on the deal.

**TV SPLASH:** **Reggae Sunsplash**, now in its 14th year, is coming to television. Produced by **Synergy Productions Ltd.**, the show will be available on a pay-per-view basis to 7 million cable households by **Russ Media Productions**, **Request TV**, and **Viewers Choice**. The two-hour special premieres Nov. 2. Additional playdates include Nov. 3, 15, 16, 17, 22, 24, 29, and 30. This year, the performance will feature an in-concert tribute to the memory of **Bob Marley**, and will include footage from his 1979 **Reggae Sunsplash** appearance.

**PULLING THE PLUG:** **BMG** has decided not to renew its one-year joint-venture contract with Los Angeles based **VPI/Harmony**, throwing the music video magazine producer into what president **Stuart Shapiro** describes as "suspended animation." Ten staffers have been let go. Says **BMG** spokeswoman **Trish Heimers**, "The joint venture did not live up to our expectations... we decided not to renew the contract." **BMG** will continue to handle distribution of the product still in the pipeline. **VPI/Harmony** produces such series as "Metal Head," "Country Music Video Magazine," "Dance International," and "Teen Vid." Shapiro says production has been suspended, but he plans to keep **VPI/Harmony** alive while searching for a new distributor.

**LONGFORM VID PACT:** Seattle-based new age independent **Miramar Productions** has pacted with **BMG**

for distribution of its longform video product. The deal is set to begin Jan. 1. **Miramar** will continue to distribute its audio product through independent channels.

**IN DUTCH?** **Philips** and **Super Club** say they are in negotiation with Dutch video chain **Videoland** over possible collaborations, particularly in the field of video rental. A link with **Videoland**, which has 180 franchised stores, would be consistent with **Super Club's** stated intention of concentrating on retail-related activities.

**DEAL CLOSED:** **PolyGram** has completed its acquisition of pan-Scandinavian indie label **Sonet**, though speculation is rife that **Sonet's** non-Swedish operations in Scandinavia are about to be scaled down or closed, with existing self-contained affiliates in Denmark and Finland becoming **A&R** outposts of the Stockholm parent.

**ANGEL'S ON BROADWAY:** In an unusual creative teaming of **EMI-Capitol** execs, **Angel Records** plans to reintroduce the longstanding Capitol involvement in Broadway cast albums under the Angel banner, with Angel president **Steve Murphy** and **Blue Note** president **Bruce Lundvall** seeking out properties. As a starter, Angel has made a multidisc deal with composer **Frank Wildhorn** for his musical-theater works, and options on his cast-album scores.

**THE BOY IS HOT:** Tickets to **Garth Brooks'** Middle Tennessee State Univ. show in Murfreesboro, Tenn. (on the outskirts of Nashville), set for Nov. 7, sold out in 21 minutes last week. During the Monday-morning hoopla, swarms of telephone calls to Ticketmaster jammed local phone lines between 10 a.m. and noon, while fans scrambled to purchase the 12,000 tickets. At press time, a second show had not been scheduled.

**OPAL RECORDS**, the **Warner Bros.**-distributed label established by **Brian Eno** in 1988, has ceased operations. While **Eno** and **Daniel Lanois** will continue to release records under the Opal rubric through Warner, the company has shut its U.S. office and let go of its three American employees. During its three years in existence, the company issued albums by **Eno**, his brother **Roger**, **Lanois**, **Harold Budd**, **Jon Hassell**, and the group **Hugo Largo**.

**ARRIVALS:** **Eric Colodne** has joined the **Krypton Film and Production Co.** in New York as head of its syndication and music units. The firm owns TV stations, a satellite TV network, more than 5,000 feature films, and rights to an upcoming Broadway show, "Stardust," starring **Toni Tennille**. Colodne continues, in association with **Krypton**, with his "Rap To Rock" series of TV shows showcasing new talent, now committed to TV airing through January 1993... **Marc Jacobson**, most recently a member of the New York law firm of **Carro, Spanbock**, and founding chairman of the New York Bar Assn. section on entertainment arts and sports, has joined the New York law firm of **Phillips Nizer Krim & Ballon**. One of his projects is to represent unsigned bands that can attract label interest. He recently represented the New York City Parks Department in connection with the free **Paul Simon** concert in Central Park.

**DEPARTURE:** **Robert Jones** has left his post as professional and promotion manager at **MPL Communications**, the **Paul McCartney** company based in New York that has a number of music publishing interests, after 14 years. He can be reached at 212-724-9892.

**THE A&R BEAT:** The New York chapter of recording academy **NARAS** has set a panel, "A&R: Ahead Of or Behind the Beat," for 6-8 p.m. Oct. 21 at the Lone Star Roadhouse. Panelists are **Jellybean Benitez**, **Rick Albright**, **Michael Caplan**, **Milt Gabler**, **Gerry Griffith**, **Nancy Jeffries**, and **Bruce Theriot**. Also, the Los Angeles chapter of **NARAS** will present a free panel discussion titled "A&R Reps: What They Look For and How They Find It," at 7 p.m. Oct. 21 at the Chaplin Stage on the A&M Records lot in Hollywood.

**THE LAMN MEET:** The **L.A. Music Network** meets Oct. 21 at Toe on Sunset. For more info, call **Tess Taylor** at 818-980-2911 or **Mike Etchart** at 818-505-9326.

**DCC LICENSE:** Cassette-duplication-equipment manufacturer **Gauss/Electro Sound**, Sun Valley, Calif., licensed the high-speed duplication technology for **Philips'** digital compact cassette format from **PolyGram Record Services B.V.** The firm is one of the first licensees of the DCC duplication process.



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