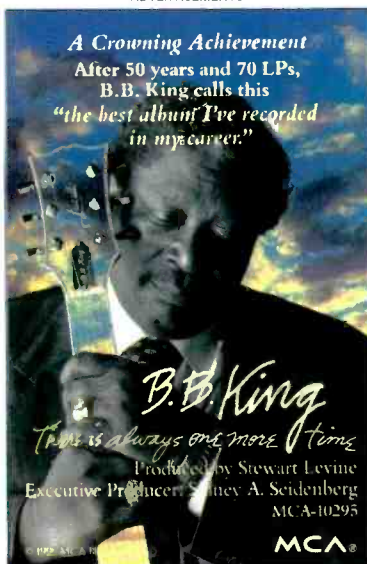
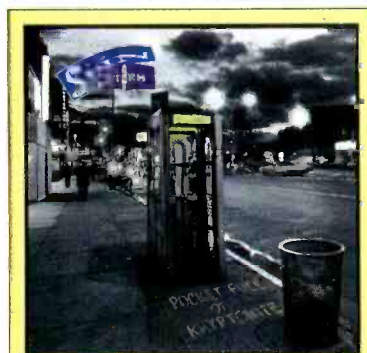


ADVERTISEMENTS

A Crowning Achievement
After 50 years and 70 LPs,
B.B. King calls this
"the best album I've recorded
in my career."

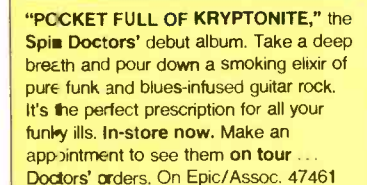
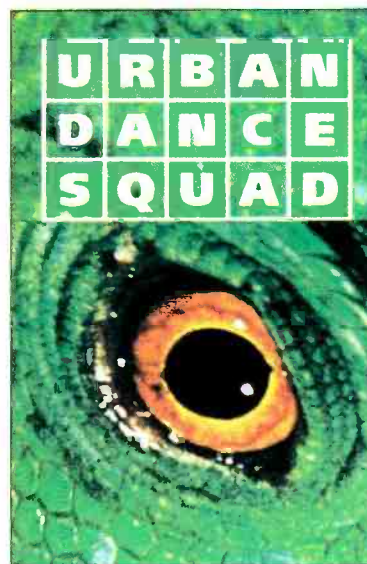


B.B. King
There is always one more time
Produced by Stewart Levine
Executive Producer: Stanley A. Seidenberg
MCA-10295



"POCKET FULL OF KRYPTONITE," the
Spice 103.1 debut album. Take a deep
breath and pour down a smoking elixir of
pure funk and blues-infused guitar rock.
It's the perfect prescription for all your
funny ills. In-store now. Make an
appointment to see them on tour...
Doctors' orders. On Epic/Assoc. 47461

**URBAN
DANCE
SQUAD**

4 0



71486 02552 8

Retail Base Frail, Warns NARM Chief Bonk Calls On Labels To Hike CD Margins

■ BY KEN TERRY
and ED CHRISTMAN

WESTFIELD, Va.—Despite a handful of recent blockbuster hits, the music retailing business is still weak, and more retail chains will fail unless manufacturers consider the needs of their accounts. That was the message

• GUNS N' ROSES GRABS TOP 2 BILLBOARD 200 SLOTS. PAGE 4.

delivered in a Sept. 23 speech by Jim Bonk, president of the National Assn. of Recording Merchandisers, during the trade group's Retailers Conference at the Westfields International Conference Center here.

Addressing a group of about 100 leading retail and label sales executives, Bonk, who is also executive VP/chief operating officer of Camelot Music, recalled that "last June, when we had our preparatory meeting in Chicago for this conference,

the single biggest issue was *not* SoundScan, was *not* the lyrics issue, was *not* CD packaging. No, what was on everyone's mind was the health of the account base—the 'sickness of the industry,' if you will.

"A key new release or two aside, things have not improved appreciably since our June meeting. It's still a very weak, troubled, delicate—you may provide your own adjective—business climate..."

"There is no consumer confidence in this economy, and clearly no credible figures or statistics suggesting an upturn is around the corner. 'Real' (Continued on page 107)

Atco, EastWest Labels Merging; 30 Jobs Lost

■ BY MELINDA NEWMAN

NEW YORK—In a surprise move, Atlantic Records has consolidated the staffs and rosters of Atco Records and the year-old EastWest Records America, eliminating approximately 30 positions.

Although an official announce- (Continued on page 21)

PGD Takes Motown; MCA Says It May Take Legal Action

■ BY JANINE McADAMS
and DEBORAH RUSSELL

NEW YORK—PolyGram Group Distribution has agreed to distribute Motown product in the U.S., effective Sunday (29), despite a threat of legal action from MCA Inc., whose Uni Distribution now handles Motown.

In a heated response to the announcement, MCA called the PolyGram deal "invalid and unenforceable" and insisted that MCA will "pursue any and all legal remedies (Continued on page 95)

The WHITE Paper... Break Away: The Battle For Brian Wilson's Pub Millions

■ BY TIMOTHY WHITE

An occasional feature column of analysis and opinion regarding music industry issues by Billboard's Editor in Chief.

NEW YORK—Since 1962, when the Beach Boys first appeared on the Billboard charts with "Surfin'," many of the people closest to the band's chief composer, Brian Wilson, have been wooing, accosting, or manipulating him in order to gain control of his ultra-lucrative music publishing catalog. Wilson's just-published autobiography, "Wouldn't It Be Nice—My Own Story," makes it painfully obvious that, three decades onward, the song remains the same.

In the current climate of the music industry, an artist's public persona, creative autonomy, and financial re-

wards are increasingly entwined with the control exerted by producer/managers, rock Svengalis, and image architects. The strains of such star-making alliances have led in recent years to unique legal tugs-of-war, as evidenced by court disputes ranging from the proper career guidance-cum-guardianship for teen idol Tiffany to the legal battle between Prince and his former management over suitable compensation for services rendered. These alloys of pop talent and perception-tinkering also bring into sharp focus the degrees to which an artist's personal history or its public disclosure can be shaped or even revised in the interests of certain private aims.

In light of these considerations, the story told within and between the lines of Wilson's new autobiography merits careful examination. (Continued on page 50)



WILSON

Shipments Of Music Slip 11% In First Half

■ BY IRV LIGHTMAN

NEW YORK—Shipments of pre-recorded music and music video dropped 11.08% to 377.08 million units in the first six months of this year, compared with a rise of 10.8% in the first half of 1990, according to the Recording Industry (Continued on page 94)

IN THE NEWS

Mellencamp Rocks With New Album

PAGE 40

Sex-Ed Video Is Big Hit In U.K.

PAGE 104

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH (INTERSCOPE/EASTWEST)
THE BILLBOARD 200 TOP ALBUMS	
★ USE YOUR ILLUSION II	GUNS N' ROSES (Geffen)
HOT R&B SINGLES	
★ RUNNING BACK TO YOU	VANESSA WILLIAMS (Wing/Mercury)
TOP R&B ALBUMS	
★ CAN YOU STOP THE RAIN	PEABO BRYSON (Columbia)
HOT COUNTRY SINGLES	
★ WHERE ARE YOU NOW	CLINT BLACK (RCA)
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND	GARTH BROOKS (Capitol)
TOP VIDEO SALES	
★ HOME ALONE	(FOXVIDEO)
TOP VIDEO RENTALS	
★ DANCES WITH WOLVES	(ORION HOME VIDEO)

LIFE 'N PERSPECTIVES OF A GENUINE CROSSOVER

The follow-up to their critically-acclaimed breakthrough debut. Featuring 17 new perspectives including the lead track and video

"BUREAUCRAT OF FLACCOSTREET"

The album crosses over to a store near you October 15th

© 1991 Urban Dance Squad, licensed to BMG. Marketed and Distributed by Arista Records, Inc., a Bertelsmann Music Group Company

UDS ON TOUR

Chicago 10/31
New York NY 11/2
Boston 11/3
Washington DC 11/5
Atlanta 11/7
New Orleans 11/9
Tampa 11/12
Orlando 11/13
MORE TO COME...

ARISTA

1,000

2,000



THERE'S NO BUSINESS

MOTOWN CONGRATULATES MICHAEL BIVINS AND BIV ENTERTAINMENT ON THE PLATINUM PLUS BOYZ II MEN ALBUM, COOLEYH



MONY AND THE DOUBLE PLATINUM PLUS ALBUM FROM ANOTHER BAD CREATION, COOLIN' AT THE PLAYGROUND YA'KNOW!



Distributed by 

CONTENTS

VOLUME 103 NO. 40

OCTOBER 5, 1991

A COUNTRY HOME IN EUROPE

Country music's popularity in the States has successfully crossed the Atlantic. As John Tobler reports, the genre is tickling the fancy of fans from the U.K. to Switzerland. **Page 45**

NEW YORK (STUDIO) STORIES

Studios in New York are weathering the harsh economic climate with mixed results. Some, like Electric Lady Studios, are blossoming, while others are experiencing a dry spell. Susan Nunziata reports. **Page 55**

FOCUS ON CANADIAN VID INDUSTRY

The future is now for video retailers north of the border, several of whom mulled the impending marketing, technological, and economic challenges their industry must face at the recent Focus On Video '91 conference in Toronto. Paul Sweeting was there. **Page 64**

'MOUSE' MANIA TO HIT IN NOVEMBER

Columbia Records and Buena Vista Home Video are launching a no-holds-barred campaign to promote the multiformat "Simply Mad About The Mouse" project, which they hope will send fans scurrying into stores. Deborah Russell reports. **Page 78**

MUSIC

Album Reviews	92	Inside Track	108
Between The Bullets	103	International	84
Boxscore	44	Jazz/Blue Notes	82
Canada	87	Latin Notas	88
Chart Beat	16	Lifelines	91
Classical/Keeping Score	83	Music Video	78
Clip List	79	Power Playlists	30
Commentary	18	Pro Audio	55
Country	45	R&B	32
Dance Trax	39	Radio	22
Executive Turntable	15	Retail	59
Global Music Pulse	87	Retail Track	60
Gospel Lectern	83	Rossi's Rhythm Section	37
Grass Route	62	Studio Action	57
Hits Of The World	90	Talent	40
Hot 100 Singles Spotlight	97	Update	91
In The Spirit	82		

HOME VIDEO

Page 64

Box Office	76	Store Monitor	67
Health And Fitness	70	Video Rentals	68
Top Kid Video	70	Video Sales	67
Recreational Sports	70	Video Reviews	70

MUSIC CHARTS

Top Albums		Hot Singles	
The Billboard 200	100	Adult Contemporary	28
Contemporary Christian	83	Country	46
Country	48	Dance	38
Gospel	82	Hot Jukebox Singles	103
Latin	88	Hot 100	98
Modern Rock Tracks	24	Hot 100 Singles Action	97
New Age	63	R&B	34
R&B	36	R&B Singles Action	37
Rock Tracks	24	Rap	33
World Music	63	Top 40 Radio Monitor	96
		Top POS Singles Sales	97

CLASSIFIED/REAL ESTATE

Page 80

©Copyright 1991 by BPI Communications Inc., a subsidiary of Affiliated Publications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by BPI Communications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate, annual rate, Continental U.S. \$199.00. Continental Europe £183. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office, Japan Y102,000, Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Subscriber Services and Information: Billboard, P.O. Box 2011, Marion, OH 43305-2011. 1-800-669-1002.

GN'R Shoots To No. 1—And No. 2 Band Scores Coup With 'Illusion' Debuts

■ BY CHRIS MORRIS

LOS ANGELES—Guns N' Roses score an unprecedented coup on The Billboard 200 Top Albums chart this week, as the L.A. hard rock band's "Use Your Illusion II" enters at No. 1 and its companion "Use Your Illusion I" enters at No. 2. The feat marks the first time in history that two albums by one band or artist have simultaneously entered the chart at its apex. Based on point-of-sale figures com-

piled from reporting stores, SoundScan estimates that the two Geffen Records albums sold a total of 1.5 million units in their first week of release.

"This is by far the largest sales number we've ever seen," says Billboard associate director of retail research Geoff Mayfield. The previous one-week sales champion was Elektra's "Metallica," which sold 600,000 units to enter at No. 1 in the Aug. 31 issue.

Many fans are apparently buying both albums: SoundScan estimates that "Illusion II" has sold only 75,000 units more than "Illusion I." "Illusion II" contains the single "You Could Be Mine" and such familiar GN'R numbers as "Civil War" and the band's cover of Bob Dylan's "Knockin' On Heaven's Door."

Geffen sales chief Eddie Gilreath says the albums shipped a total of 4.2 million units and that reorders for the albums already total 800,000.

Gilreath says, "[Retailers are] saying, 'Eddie, it made our month. It's going to change the way we're going to see the fourth quarter.'"

Retail sales chains across the country polled by Billboard are reporting the albums as their No. 1 and No. 2 sellers, with "Illusion II" running only slightly ahead.

"These are the biggest releases we've ever had in the first week of release, and they show no signs of slowing down," says Dave Roy, senior music buyer for the 580-store Trans World Music Corp. chain, based in Albany, N.Y.

"They've been performing fantastically," says John Ratale, buyer for the 120-store National Record Mart chain in Pittsburgh. "We've sold 34,800 copies, as of Monday [Sept. 23]. We've had the [point-of-sale] system up for four years, and these have to be the biggest numbers I've ever seen."

Tom Jacobson, head buyer for 33-store Rose Records in Bellwood, Ill., says the GN'R albums racked up "by (Continued on page 96)

Adams Single Breaks No. 1 Longevity Record On U.K. Chart

■ BY ADAM WHITE

LONDON—Put Bryan Adams into the record books. His single "(Everything I Do) I Do It For You" last week became the longest-running No. 1 hit ever in Britain. It occupied the summit for 12 consecutive weeks, one week longer than the previous record-holder, Slim Whitman, spent at the top with "Rose Marie" in 1955.

Recorded in London, Adams' single has sold more than 1.2 million copies in a recessionary U.K. market, more than any release since Jennifer Rush's "The Power Of Love" in 1985. It is also the largest-selling single in the history of A&M

Records U.K.

Elsewhere in Europe, "Everything" has hit No. 1 in Holland, Belgium, Austria, Switzerland, Finland, Norway, Sweden, and Denmark. In Germany, it peaked at No. 2; in France—a slower market than most—the record is accumulating FM airplay. Sales across Continental Europe are about 1.3 million.

Howard Berman, managing director of A&M U.K., says the song has been a multigenre hit. "There aren't too many of those here. In fact, in these dance-dominated days, it's harder to break a ballad in Britain than in any other country. But once you do, the sales potential (Continued on page 103)

Madonna Vid In U.K.: Daring Fare (Or Not) Label Releasing Both Unedited & Edited Versions

■ BY PETER DEAN

LONDON—Call it a case of "cut or dare." For the first time in the U.K., a video label is releasing both 15- and 18-rated sell-through versions of the same title—"In Bed With Madonna (Truth Or Dare)"—on the first day of release. The 15-rated version has been edited for sale to persons 15 and over.

At the same time, the movie's European video rollout through U.K.-based independent Video Collection International is seen as a sign of releasing strategies to come.

VCI has accepted six minutes of cuts from Madonna's original film to meet the British censor's demands, so that the movie can be marketed to the lucrative teenage audience unable to see it during its adults-only theatrical release. This is the 15-rated version.

The primary excision featured the singer performing a sex act with a bottle. The other cuts are of sexual expletives that refer to incest and anal and lesbian sex. The 18-rated version is uncut. Both versions will be released Monday (30).

(In the U.S., the title is being released Oct. 9 uncut and under its theatrical title, "Truth Or Dare.")

"Saturday Night Fever" is the only other video for which this route was taken, but PG-rated and 18-rated versions were released almost a year apart. The original 18-rated video was marketed after the family version as the original unexpurgated movie.

Colin Lomax, VCI's marketing and sales director, says that although the bulk of the 300,000 Madonna units expected to sell by Christmas will be 18-rated, the company wanted retailers as much as anyone to have a choice of which version to stock.

Differing versions aside, the way VCI is handling the video's European release is regarded as a harbinger of the future. Among the key elements:

• VCI bought all European video

rights, then licensed them in key territories (excluding the Eastern Bloc).

• VCI bought U.K. theatrical rights and used the cinema as a springboard for its video release.

• The video is having a simultaneous pan-European release with a comparable price point.

• The program is going straight to sell-through.

"It's the shape of things to come," (Continued on page 104)

Adult-Vid Biz Bristles At L.A. 'True Name' Warning

■ BY EARL PAIGE

LOS ANGELES—A Los Angeles Police Department vice division notice to adult video manufacturers that it will begin enforcing California's true-name-and-address statute has the X-rated industry charging it has been unfairly singled out.

The action comes at a time when sensitivity is running high here because of a 2-year-old U.S. Justice Department crackdown that has resulted in 30 raids on area manufacturers and distributors of adult video, as well as several prosecutions around the country on obscenity charges (Billboard, Aug. 24).

Some observers say that this new

application of the true-name-and-address statute is ironic, since it was originally conceived, and has been almost always employed, to combat video piracy.

Such laws, which require the actual name and address of a video's manufacturer to be displayed on the box, are enthusiastically supported by both the Motion Picture Assn. of America and the Video Software Dealers Assn. Representatives for both organizations say they are unaware of the recent LAPD activity.

LAPD Lt. Ken Seibert, officer-in-charge of the pornography section of the administrative vice division,

(Continued on page 104)



Desmond's Deal. RCA executives congratulate producer/artist Desmond Child on his exclusive production deal with the label. Shown at RCA headquarters in New York, from left, are RCA VP of East Coast A&R Ric Aliberte; RCA senior VP of marketing Randy Goodman; RCA Records Label president Joe Galante; Child; manager Winston Simone; and attorneys Bob Epstein and Joel Weinstein.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jack Rovner is appointed senior VP of Arista Records in New York. He was VP of marketing for Columbia.

Eric Levine is promoted to VP of business affairs at Island Records in New York. He was senior director of business affairs.

Larry Jenkins is promoted to VP of media and artist relations for Capitol Records in Los Angeles. He was senior director of media and artist relations.

Lou Tatulli is named VP of marketing for JRS Records in New York. He was senior director, label liaison, for BMG.

SBK Records in New York appoints Doug Burton VP of album promotion and Glenn Nordlinger VP of royalties and special projects. They were, respectively, national director of album and alternative promotion for Mercury, and director of royalties for Atlantic and Elektra.

Karen Johnson is promoted to VP of publicity and artist relations at Private Music in Los Angeles. She was national director of publicity and artist relations.



ROVNER



LEVINE



JENKINS



TATULLI

Christian Constantinov is promoted to VP of audio operations for Sony Classical Productions Inc. in New York. He was director of sound operations for CBS Masterworks, the predecessor of Sony Classical.

Keith MacGregor is named director of national album promotion for RCA Records in New York. He was director of affiliate relations for MediaAmerica.

Eamon Sherlock is promoted to director of administration for MCA Records International in Los Angeles. He was a paralegal in the business and legal affairs department of MCA Music Entertainment Group.

Tony Rice is named director of urban marketing and promotion for Giant Records in Los Angeles. He was East Coast promotion director for Motown.

Janet Kleinbaum is appointed director of national video promotion/product development at Jive/Silvertone Records in New York. She was director of video promotion/artist development at RCA. In other appointments, Jive Records



BURTON



NORDLINGER



JOHNSON



HOLLOWAY

in New York names Varnell Johnson VP of R&B promotions, Larry Khan director of national R&B promotion, Jeffrey Sledge national manager of rap promotion, and LaTanya White promotion coordinator. They were, respectively, VP of promotion and marketing at Capitol/EMI, independent radio promotion representative at Warlock Records, director of rap promotion at Chrysalis, and publicity assistant at Warner Bros.

PUBLISHING. Danny Holloway is named senior VP of PolyGram/Island Music in Los Angeles. He was VP of film and television for Island Records and Music Publishing.

Amber Fayyaz is appointed East Coast creative director for Peermusic in Los Angeles. She was creative director at Virgin Music.

DISTRIBUTION. Douglas Friedman is named director of A&R/marketing for Essex Entertainment in Englewood Cliffs, N.J. He was director of marketing and sales for the Music Umbrella in Santa Monica, Calif.

In D.C.: Visa-vis, User Fee, NEA Plea Winning Week For Music Biz Lobbyists

■ BY BILL HOLLAND

WASHINGTON, D.C.—September 24 was a busy day here as music industry and radio broadcaster lobbyists each notched victories in ongoing legislative and government issue battles, ranging from the successful restructuring of foreign performer visa restrictions to the defeat of a broadcast spectrum tax proposal.

However, music and arts groups are still battling to get House lawmakers to vote down a Senate-passed measure introduced by Sen. Jesse Helms, R-N.C., that would forbid any National Endowment of the Arts funding of "patently offensive" and sexually explicit works.

The Recording Industry Assn. of America was able to "broker" a compromise agreement for delays and eventual changes in the new visa law, which is still set to be implemented Oct. 1. Proponents of the changes struck the deal with the AFL-CIO Sept. 24.

The changes in the new law have been supported by a large number of music and arts groups but drew opposition from the union, which felt the provisions in the new immigration law would protect U.S. workers.

Capitol Hill insiders say the compromise will assure Congressional passage of new visa rules for artists and performers, as well as a delay in the implementation of the current visa provisions. Those controversial clauses would have affected the ability of foreign performers in the "O" and "P" visa categories to perform in

the U.S. The agreement will supplant similar bills pending in the Senate and House (Billboard, Sept. 28).

Under the compromise agreement, a yearly cap of 25,000 foreigner performer visas would be lifted, and the government would relax a requirement that performers be members of a group for one year to qualify for an O-category visa. The compromise also calls for a study of the visa rules by the General Accounting Office.

On the radio front, the National Assn. of Broadcasters is preparing

for another fight over a "user fee" proposal. Although the Senate on Sept. 24 voted down a measure by Sen. Robert Dole, R-Kan., to impose an auction-like tax on possible new airwave/spectrum space (to help defray unemployment compensation costs), the NAB must now battle the user-fee proposal, which was passed by the House the same day.

The user-fee bill would impose an annual fee of \$100-\$500 on radio and TV broadcasters, with the monies to

(Continued on page 94)

Bands To Rock Moscow With Free Outdoor Concert

■ BY THOM DUFFY

NEW YORK—AC/DC, Metallica, the Black Crowes, and Pantera accepted a last-minute invitation from Soviet and Russian officials to perform Sept. 28 at a free, open-air concert in Moscow.

The bands, after closing a European tour in Barcelona, extended their road trip to play at the Tushino Air Field in the center of Moscow on a bill with a Russian rock group that was to be announced.

The groups, all from Warner Music Group labels, are donating their services. The four-act bill played to an estimated 1.2 million fans during

its 18-date summer tour of Western and Eastern Europe.

Russian prime minister Ivan Silayev said in a statement that the concert is "a special treat for the Russian youth, particularly those who defended Russia during the anti-government coup," he added, referring to members of the army.

In a statement, Warner Music Group chairman Robert J. Morgado said, "We accept with pleasure and pride the invitation to participate in the celebration of democracy throughout the Soviet Union and to welcome the true emergence of free expression with one of its ultimate

(Continued on page 95)

Rentrak Brings Aboard Six POS Suppliers PPT Firm Also Expands Role Of Original Software Vendors

■ BY PAUL VERNA

NEW YORK—Rentrak Corp. has signed up six suppliers of point-of-sale systems for its video pay-per-transaction service, significantly expanding its potential store base.

Until now, only retailers who used the operating software from three systems—Star Systems Inc. (Star Tracer), Streamline Information Systems (the SIS-VSS Plus System), and Unique Business Systems (UBS-Vid-

eo Trace)—could sign onto the Rentrak PPT system, according to Rentrak president Ron Berger.

Now, retailers who use software from Bonafide Management Systems (Master Video System), Computer Dataware Inc. (The Video Retailer), Innovative Computer Systems Inc. (Videopoint), Shannon Data and Summit Systems Inc. (Vidman), Vertical Connection Inc. (Take 1 Software), and Video Business Systems Inc. (Video Butler) will have access to

Rentrak.

The expansion allows the Portland, Ore.-based PPT company to reach a potential 16,344 video stores, up 65% from 9,900 under the prior arrangement. Berger says Rentrak is currently used in about 2,000 stores.

Berger says it will probably take "several months" for retailers who use any of the six new systems to "get their software completely compatible with ours."

Rentrak has also renewed its agreements with its original software vendors and given them marketing roles within the company. Berger explains, "We've changed the nature of our relationship with the first three POS suppliers to make them marketing partners of Rentrak. Their sales staff will market our program and get a commission from us. We're going to be working with them closely, so that when they're showing someone a computer system, they're also going to show them Rentrak."

The software fee Rentrak charges retailers for use of its system is approximately \$4,500 for the first store and about half that amount for each subsequent store.

Because the first store costs more to bring on line than do subsequent outlets, and because chains are more likely to be computer-equipped than are mom-and-pops, the larger retailers "are much more receptive to Rentrak than single-store operators," Berger says. "In fact, we encourage chains; we're much more interested

(Continued on page 104)

Phar-Mor Hiring Fuels Talk Of 'Direct-Buy' Music Move

■ BY ED CHRISTMAN

NEW YORK—Phar-Mor, the massive drugstore chain based in Youngstown, Ohio, has fueled speculation that it is planning to buy direct from manufacturers with the hiring of Lori Porter from her post as VP of purchasing at National Record Mart.

Currently, Phar-Mor, a 283-unit drug retailer that also carries numerous general merchandise product lines including music and video, is supplied by Levy Home Entertainment, a rackjobber based in Hillside, Ill. Levy, however, does not have the typical rackjobber rela-

tionship with Phar-Mor, as the drug chain has a music buyer on its staff and uses the wholesaler more like a fulfillment house.

In going to Phar-Mor, Porter says she will have the title of GM of music entertainment. "My responsibilities will be to evaluate where they are at in the music industry and what changes can be made to help them to get a larger piece of the pie," she says. "Phar-Mor wants more control internally. They want a larger say in their destiny as far as their music departments are concerned."

Although Porter cautions that

(Continued on page 103)

Oct. Album Harvest Reaps Diverse Crop

Mellencamp, Prince, Crue Outstanding In Field

■ BY LARRY FLICK

NEW YORK—John Mellencamp, Prince, and Motley Crue are among the key artists releasing new music in October.

Other noteworthy albums this month are due from Smokey Robin-

son, Urban Dance Squad, Cherrelle, Jermaine Jackson, and Reba McEntire.

On Oct. 8, the day after his 40th birthday, Mellencamp releases "Whenever We Wanted" (Mercury), an album that takes the singer back to the straight-ahead rock sound of

his early hits "Scarecrow" and "Uh-Huh" (see story, page 40). Preceded by the single "Get A Leg Up," the album will be supported by Mellencamp's first world tour in four years. Look for him to hit the road in early January 1992.

Less than a year after the epic "Graffiti Bridge," the prolific Prince will unleash "Diamonds And Pearls" (Paisley Park/Warner Bros.). The set arrives Tuesday (1) and showcases Prince protégée Rosie Gaines, as well as the newly formed New Power Generation band. The first single, "Gett Off," recently topped Billboard's Club Play chart; another single, "Cream," has entered the top 40 of the Hot 100 two weeks after its re-

(Continued on page 91)



Congressional Visit. Congressman William J. Hughes, D-N.J., the new chairman of the House Judiciary Subcommittee on Intellectual Property and Judicial Administration, visits Sony Music's compact disc manufacturing plant in Pitman, N.J., located in Hughes' congressional district. Shown, from left, are Sony Music Entertainment senior VP/general counsel David H. Johnson; Sony Music Distribution president Paul Smith; Hughes; and Stan Nimiroski, plant manager and VP of Pitman Manufacturing.

Phil Spector's Wall Of Sound Returns In Box Via ABKCO

■ BY JIM BESSMAN

NEW YORK—The much-anticipated, long-awaited Phil Spector boxed set has finally been scheduled for worldwide release Nov. 5.

"Phil Spector Back To Mono (1958-1969)" will be available on four CDs or cassettes, as well as on five LPs. Three-and-a-half years in the making, the 73-song retrospective will be released in the U.S. and Canada via Phil Spector Records through ABKCO Records, which has licensed the set to EMI for simultaneous release elsewhere.

According to ABKCO president Allen Klein, pricing for the box has not been determined yet, but will

likely be in line with Columbia's Barbra Streisand box, which retails for \$79.98 CD/\$59.98 cassette. ABKCO plans to distribute the set itself, says Klein.

Named after the legendary "Wall of Sound" producer's famous slogan, "Back To Mono" encompasses perhaps the single most revered body of music by one producer in the rock era. The chronologically arranged tracks include such period-defining and still-programmed classics as "Be My Baby," "Da Doo Ron Ron," "Chapel Of Love," "You've Lost That Lovin' Feelin'," and "River Deep, Mountain High." Artists featured, many of whom owe their

(Continued on page 91)

Top Of Chart Comes Up Guns N' Roses; Mariah Carey, Ozzy Osbourne Also Bloom

GUNS N' ROSES become the first act in 17 years to hold down the top two spots simultaneously on The Billboard 200 Top Albums chart. The band achieves the feat as "Use Your Illusion II" and "Use Your Illusion I" enter the chart at Nos. 1 and 2, respectively. **Jim Croce** was the last act to hold down the top two positions the same week. He scored in January 1974—four months after he died in a Louisiana plane crash—with "You Don't Mess Around With Jim" and "I Got A Name." (GN'R is the first act to hold down the top two spots without having to die to do it—a decided plus—since the **Beatles** scored in March 1969 with "The Beatles" and "Yellow Submarine.")

Guns N' Roses are the first act to have two albums in the top five simultaneously since GN'R themselves did it in February 1989 with "Appetite For Destruction" and "GN'R Lies." Both of those titles are showing up strongly on this week's Top Pop Catalog Albums chart. "Appetite" jumps to No. 1; "GN'R Lies" leaps from 37 to No. 21. The band could conceivably hold down the top two spots on this chart as well before long.

GN'R's current single, "Don't Cry," jumps from No. 42 to No. 33 in its third week on the Hot 100.

All this GN'R action overshadows the week's other high-power debuts. **Mariah Carey** enters The Billboard 200 at No. 4 with "Emotions," the follow-up to her quintuple-platinum debut album; **Ozzy Osbourne** bows at No. 7 with "No More Tears." A top-five debut by Carey was to be expected, but Osbourne's strong out-of-the-box showing is a surprise. It's Osbourne's first studio album to reach the top 10 since "The Ultimate Sin" in early 1986.

Thus, four albums enter the chart this week inside the top 10. And a fifth album, "The Commitments" soundtrack, surges from No. 21 to No. 8. The bottom line: Half of the top 10 is new this week. Displaced in the upheaval: **Boyz II Men**, **Michael Bolton**, **C&C Music Factory**, **R.E.M.**, and **Rush**.

THE STRONG out-of-the-box showing of the two GN'R albums is good news indeed for Geffen Records. It helps to offset the widely publicized, upcoming loss of its other superstar hard rock/metal band, **Aerosmith**, which is returning to Sony's Columbia imprint.

The early response to the two GN'R albums suggests that the group's strategy of releasing two albums at the same time was sound. It was, at minimum, an attention-getting stunt that is serving to make the follow-up(s) to "Appetite" more of an

event.

Finally, GN'R is the fourth hard rock/metal band to enter the chart at No. 1 this summer, following **Skid Row**, **Van Halen**, and **Metallica**. Was it just a year ago that we were reading stories about the death of rock'n'roll? Rock wasn't dead. It was just ... catnapping.

FAST FACTS: EastWest Records has two of the top four singles on the Hot 100. **Marky Mark & the Funky Bunch's** "Good Vibrations" (on Interscope/EastWest) jumps to No. 1; **Natural Selection's** "Do Anything" surges to No. 4.

Prince & the N.P.G. have two singles bulleting up the top 40. "Gett Off" jumps from No. 31 to No. 25; "Cream" oozes from No. 46 to No. 32. It's Prince's best showing since his "Purple Rain" domination seven years ago.

John Mellencamp's "Get A Leg Up" is the top new entry on the Hot 100 at No. 69. It's the leadoff single from Mellencamp's first album in 2½ years.

The **Geto Boys** have the second-highest new entry on the Hot 100 as "Mind Playing Tricks On Me" bows at No. 87. The controversial group's "We Can't Be Stopped" album has been a fixture in the top 40 for the past 11 weeks.

Vanessa Williams lands her second No. 1 R&B hit with "Running Back To You." This proves she wasn't just "Dreamin'" when she first topped the chart in 1989.

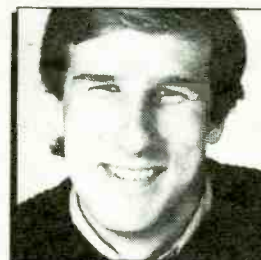
Despite what you read here last week, **Luther Vandross's** "Don't Want To Be A Fool" did not originate as the B side of "Love Power/Power Of Love."

WE GET LETTERS: William Simpson of Los Angeles notes that **Marky Mark & the Funky Bunch** featuring **Loleatta Holloway** is the longest name in the rock era for a No. 1 act. It bests **C&C Music Factory** featuring **Freedom Williams** and **John Lennon** with the **Plastic Ono Nuclear Band** ... Simpson adds that the titles of **Asia's** first three top 20 hits have all been represented in the top 40 in 1991—in the same order. After **Seven** hit with "Heat Of The Moment," **Nelson** scored with "Only Time Will Tell," and now **Guns N' Roses** have "Don't Cry."

The crew at the Sound Shop in the Panama City (Fla.) Mall notes that the highlighted letters on the back of **Garth Brooks's** new album, when unscrambled, spell out "God Bless Us."



by Paul Grein



Giant Opening Nashville Unit; No Acts Signed Yet

NASHVILLE—Giant Records founder Irving Azoff has announced the opening of a Nashville division with industry veteran James Stroud as president. The formal announcement was made at a press conference and luncheon hosted by Azoff, Warner Bros./Nashville president Jim Ed Norman, and Giant president Charlie Minor.

For now, Giant/Nashville will operate out of 1103 16th Ave. South, where James Stroud Productions is housed. According to Stroud, Giant will probably move over to the new Warner Bros. building when it is complete.

Though Stroud says there are several acts he is interested in, as of now none have been signed. "I'm going to

take my time and sign the right people and let each of them be a priority on this label."

Stroud, who is already meeting with producers, artists, and managers, says he expects to sign five or six acts to start with.

Though Stroud plans to produce some Giant product, he says production decisions will be made on a case-by-case basis. "It's certainly not going to be a total in-house operation," he adds.

Stroud will handle his own A&R and plans to "keep the roster unique and tight." He cites Arista's Nashville operation and its chief, Tim DuBois, as an inspiration. "[Arista] is probably the hottest new label in

(Continued on page 96)

Billboard Bows Jukebox Chart

Information Supplied By AMOA

NEW YORK—To further document exposure for artists and songs, Billboard will print a monthly Hot Jukebox Singles chart starting in this issue (see page 103).

The chart is provided by the Amusement & Music Operators Assn., a national trade group that represents owners and operators of jukeboxes. It lists complete information on the 40 most-played jukebox hits.

In the early years of the Hot 100, jukebox play was a factor in compiling the chart, but for the past several decades only sales and airplay information has been used. However, the jukebox industry continues to provide significant exposure for artists

and records. According to the AMOA, there are more than 250,000 jukeboxes in the U.S.—including 50,000-60,000 that play CDs.

The Hot Jukebox Singles chart is compiled for the AMOA by Record Source International from a national sample of 2,000 jukeboxes in every region of the country. Each jukebox is equipped with a counter; the chart is compiled by adding up the actual play counts taken from each jukebox. This methodology assures that the chart is an accurate tally of the most-played records in U.S. jukeboxes.

The chart is compiled biweekly but will be printed in the first issue of each month for a three-month trial period.

BMI PROUDLY SALUTES OUR 1991 CMA AWARD NOMINEES



Doug Stone



Dolly Partor



Travis Tritt



Vince Gill



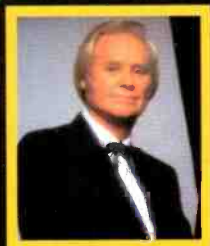
Alabama



The Judds



Steve Wariner



George Jones



Pam Tillis



Tony Brown



Dewayne Blackwell



Restless Heart



Shenandoah



Roger Murrah



Highwayman



Allen Reynolds



Kentucky
HeadHunters



Mark O'Connor



Tanya Tucker



Lorrie Morgan

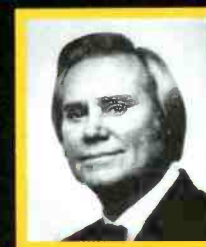


Foster & Lloyd



Ray Price

Hall of Fame Nominees



George Jones



Don Gibson



Merle Haggard



Felice &
Boudleaux Bryant



Matt Rollings



Keith Stegall



Barry Beckett



Scott Hendricks



Diamond Rio



Chet Atkins



Mark Chesnutt



James Stroud



Patty Loveless



Baillie & The Boys



Editor in Chief: TIMOTHY WHITE
Associate Publisher/Mktg. & Sales: GENE SMITH
Managing Editor: KEN SCHLAGER
Director of Charts: MICHAEL ELLIS
Editorial Director of Special Issues (L.A.): ED OCHS

■ EDITORIAL
Deputy Editor: IRV LIGHTMAN
Senior News Editor: Ken Terry
Special Issues Editor: Robyn Wells (N.Y.)

Bureau Chiefs:
Craig Rosen (L.A.)
Bill Holland (Washington)
Art Director: Jeff Nisbet
Senior Copy Editor: Marilyn Gillen
Copy Editor: Catherine Applefeld
Radio: Sean Ross, Editor (N.Y.)

Phyllis Stark, Associate Editor (N.Y.)
Talent: Thom Duffy, Editor (N.Y.)
Chris Morris, Associate Editor (L.A.)
R&B Music: Janine McAdams, Editor (N.Y.)
Country Music/Nashville: Edward Morris, Editor
Debbie Holley, Assistant Editor
Dance Music: Larry Flick, Editor (N.Y.)
Home Entertainment: Jim McCullaugh, Editor (L.A.)
Home Video: Paul Sweeting, Editor (N.Y.)
Marketing: Earl Paige, Editor (L.A.)
Retail: Ed Christman, Editor (N.Y.)
Paul Verna, Reporter (N.Y.)

Music Video: Melinda Newman, Editor (N.Y.)
Technology/Pro Audio: Susan Nunziata, Editor (N.Y.)
Latin Music: John Lannert
Music Research/Analysis: Paul Grein, Editor (L.A.)
Reporter: Deborah Russell (L.A.)
Editorial Assistants: Trudi Miller (N.Y.),
Karen O'Connor (N.Y.), Rochelle Levy (L.A.)
Contributors: Jim Bessman, Lisa Collins,
Bob Darden, Is Horowitz, Don Jeffrey,
Larry LeBlanc, Jeff Levenson, Moira McCormick

■ INTERNATIONAL
International Editor-In-Chief: ADAM WHITE
European News Editor: Jeff Clark-Meads
Chief European Correspondent: Mike Hennessey
Special Issues Editor: Peter Jones (London)

■ CHARTS & RESEARCH
Associate Director/Retail Research: Geoff Mayfield
Associate Director/Special Markets: Terri Rossi
Associate Director/Country: Lynn Shults
Research Supervisor: Roger Fitton
Chart Managers: Anthony Colombo (Album Rock),
Ricardo Campanioni (Dance), Michael Ellis (Hot 100),
Steven Graybow (Adult Contemporary), Suzanne
Baptiste (Jazz/Gospel), Eric Lowenhar (Adult
Alternative/Classical), Mark Marone (Modern Rock/
Studio Action), Geoff Mayfield (Billboard 200),
Terri Rossi (R&B/Rap), Marc Zubatkin (Video)
Chart Production Manager: James Richliano
Asst. Chart Production Manager: Michael Cusson
Asst. Research Supervisor: Silvio Pietroluongo
Administrative Assistant: Paul Page
Chart Surveyors: David Runco

■ MARKETING & SALES
National Advertising Director: JIM BELOFF
Advertising Director, Directories: Norm Berkowitz
Promotion Director: Elissa Tomasetti
Promotion Art Director: Tom Senif
Advertising Services Mgr.: Michele Jacangelo
N.Y.: Ken Karp, Andy Myers, Jon Guynn,
Perry Cassidy, Jeff Cameron, Karen Cullen
Classified (N.Y.): Jeff Serrette, Linda Hersch
L.A.: Christine Matuchek, Arty Simon,
Jodie LeVitus, Marv Fisher, Melinda Bell
Nashville: Carole Edwards, Desi Smith
Europe: Patricia A. Rod
U.K.: Christine Chinetti
Tokyo: Bill Hersey, Aki Kaneko
Milan: Lidia Bonguardo, 011-0362-58-44-24
Sydney: Mike Lewis, 011-612-319-6995
Canada: Jim Fotheringham, 416-830-0331

■ PRODUCTION
Director: MARIE R. GOMBERT
Advertising Production Mgr.: John Wallace
Advtg. Production Coordinator: Lydia Mikulko
Systems Manager: James B. Dellert
Composition Technician: Marc Gagliano
Edit. Production Manager: Terrence C. Sanders
Asst. Edit. Production Mgr.: Drew Wheeler
Directories Production Mgr.: Len Durham

■ ADMINISTRATION
V.P. & Executive Editorial Director: Lee Zhiho
Divisional Controller: Peter Philipps
Directories Publisher: Ron Willman
Director of Database Services: Raymond H. Heitzman
Distribution Director: Edward Skiba
Circulation Manager: Jeanne Jamin
European Circulation Mgr.: Sue Dowman (London)
Dir. of Licensing/Special Projects: Georgina Challis
Special Projects Coordinator: Melissa Subatch
Billing: Debbie Liptzer
Assistant to the Publisher: Mercy Cintron

PUBLISHER: HOWARD LANDER

■ BPI COMMUNICATIONS INC.
President & Chief Executive Officer: GERALD S. HOBBS
President, Publications Group: John Babcock Jr.
President, Information & Research Group: Martin R. Feely
Senior Vice Presidents: Paul Curran, Robert J. Dowling,
Ann Haire, Rosalee Lovett
Vice Presidents: Georgina Challis, Kenneth L. Fadner,
Glenn Heffernan, Howard Lander, Theo Roos
Chairman Emeritus: W.D. Littleford

■ BILLBOARD OFFICES:
New York
1515 Broadway
N.Y., N.Y. 10036
212-764-7300
telex 710-581-6279
fax 212-536-5358
Nashville
49 Music Square W.
Nash., Tenn. 37203
615-321-4290
fax 615-327-1575
London
3rd Floor
23 Ridgmount St.
London WC1E 7AH
71-323-6686
Fax: 71-323-2314
71-323-2316
Los Angeles
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
213-273-7040
telex 66-4969
fax 213-859-5302
Washington, D.C.
806 15th St. N.W.
Wash., D.C. 20005
202-783-3282
fax 202-737-3833
Tokyo
Hersey-Shiga International
402 Utsunomiya Building
6-19-16 Jingumae
Shibuya-ku, Tokyo 150
011-81-3-498-4641
fax 011-81-3-499-5905

COMMENTARY

Can Help Create Bonds With Artists

LONGFORM VIDEO BOOSTS COUNTRY MUSIC

■ BY TOM MOLITO

When John Travolta two-stepped into a honkytonk in "Urban Cowboy," a country music craze followed—and then slumped. Some say it was just a fad that had run its course; others claim the craze was just that—a "craze" filled with Western hats, boots, and fringed cowboy shirts.

Today, country music's popularity is soaring once again. And not because of one particular movie, singer, songwriter, or fashion designer. It's more than a trend—it's a way of life that is finally being recognized outside of Nashville.

The growth in popularity of country music parallels other cultural trends in America: the new interest in rodeo and other things "down-home" and traditional—the return to "comfort foods" like mashed potatoes and chicken pot pies; the increasing attendance at churches and synagogues among people in their 20s and 30s; and a renewed interest in Western movies such as "Lonesome Dove" and "Dances With Wolves."

At the heart of each of these trends is a basic humanness that is also found in country music. "Real" people. "Traditional" values. Sociologists tell us people need this "high touch" to balance the "high tech" in their everyday lives.

It's no wonder that country music now appeals to a broader audience. The lyrics come straight from the heart, with music that complements the story being told. It's wholesome entertainment. It's honest. And it's comforting to find lyrics that capture the words in your heart.

Ironically, while "high touch" is no

sic fans are not watching television or listening to their favorite CDs, they're most likely tuned into one of the 2,500 country music radio stations in the U.S.

The advent of longform video has added a new element to the country music scene. In today's world, it is not enough to just listen to Garth

Years" by k.d. lang offer behind-the-scenes looks at the stars.

Longform video allows the consumer to become a part of the country music artist's life as no other music medium can. And it lets the human element that consumers demand enter the "high tech" world that we live in.

By knowing an artist's background and music influences, the listener can feel a bond with the artist that goes beyond his or her reaction to the music. That bond results in more record and video sales, more sold-out concerts, and more country-music-channel viewers.

The fans of country music are no longer clustered in the South but scattered from Maine to California. With the popularity of country music reaching new heights, it appears that the current trend is real and long-lasting. But, in order to avoid the transient nature of the urban cowboy craze, we need to keep our fingers on the pulse of the consumer.

Let's keep the "high touch" in our "high-tech" world. Barbara Mandrell once sang, "I was country when country wasn't cool." And that line keeps me humble.

The opinions expressed above are not necessarily those of Billboard or its management.

'Longform video has added a new element to the country music scene'

Tom Molito is president of Cabin Fever Entertainment Inc., an indirect subsidiary of UST located in Greenwich, Conn.



doubt the cause of country music's new popularity, some vehicles that made the current phenomenon possible are definitely "high tech"—cable television, CDs, and home videos.

More than 66 million households tune in to The Nashville Network and Country Music Television. Country music records are flying off of retailers' shelves. And, when country mu-

Brooks or Charlie Daniels. Today's fan wants to know the person behind the music. The longform video includes biographical information, footage of the stars on the road, and a personal glimpse of the performer's life. Videos such as "Hank Williams Jr. Full Access," "Charlie Daniels: Homefolks & Highways," "Reba In Concert," and "Harvest Of Seven

Letters to the Editor

INTOUCH EXCITEMENT

I'm afraid the article in Billboard's Aug. 31 issue about the Intouch retail sampling system did not adequately convey our excitement about the future prospects of this wonderful device.

There is little doubt that a 21st century information center like Intouch will increase music sales. In fact, our biggest concern isn't pricing but how quickly every prerecorded music store will be able to have an Intouch center.

Josh Kaplan, Dick Wingate, and other hard-working folks at Intouch have done a great job presenting their work to the industry. Let's get it going!

Mike Greene
VP of sales
Chrysalis Records
New York

A DIFFERENT BEACH MUSIC

I recently obtained a copy of the Aug. 31 issue of Billboard and was delighted to see the cover article on "Carolina Beach Music." It is the first time I've seen anyone give this popular music form any real coverage in a national magazine.

Although this music form has its roots in R&B, I believe the author was misled when she talked with John Hook at WRDX Salisbury. According to everyone I have spoken with, Hook is a self-proclaimed expert whose expertise lies in early R&B, not beach music. All any-

one has to do is suffer through an hour of his "Fish Fry" to realize that. He spends most of his time yelling to his "brothers and sisters" and playing obscure music that has nothing to do with what most of us in Virginia and the Carolinas know as beach music.

Hook's "brothers and sisters" are members of shag clubs that consist of a minority of beach-music lovers. To their credit, they are people who truly make the dance an art form. But they reject most of the new music recorded by the many regional artists referred to in the article. Instead, they prefer to dance to the old R&B. As one shag club member told me recently, "the older the better."

Furthermore, those of us in the mainstream who love beach music, both old and new, resent the assertion that country music has become a big influence on us. Hook and a few shag club DJs have started playing Reba McEntire and Hank Williams Jr. songs because they have a semblance of a "shag beat." But the article gives the impression that we are Southern hicks dancing to any song that contains 120 beats a minute. Hook and his followers are simply trying to find something different and force it on us.

These facts can be corroborated by attending any of the dozens of beach music festivals held in Virginia and the Carolinas every summer. You won't see any R&B or country groups there. You'll see beach music artists like the Chairmen Of The Board, the Embers,

the Fantastic Shakers, the Tams, and the Drifters. Thank you for writing about beach music... it is a growing phenomenon, but not in the way Hook described it to you.

David L. Stump
Greensboro, N.C.

RE: THE REISSUE ISSUE

I was glad to see the attention that was paid to Sony Music and the Legacy reissue series ("Legacy Continues Reissue Series," Billboard, Aug. 24), one of the most "attention to every detail" series to appear thus far; the Adam Ant "Antics In The Forbidden Zone" greatest-hits package has been a major crowd pleaser since its first day of release. Here's hoping Legacy issues the U.K.-CBS "Max's Kansas City-New York New Wave" package, featuring key early work from the likes of Pere Ubu, Suicide, Cherry Vanilla, and Wayne County, from the 1976 prepunk era. These sorts of reissue surprises make the record retail business a joy to be involved in.

Jimi LaLumia
Record Connection
Lake Ronkonkoma, N.Y.

JOE WALSH FOR VP?

I was eating an ordinary average lunch when I heard on the radio that the "ordinary average guy," rock star Joe Walsh, was running for vice president. My first reaction was, what a terrific publicity stunt. My second reaction was, what a beautiful concept. If an actor can make it as president for one generation, why not a popular

rock musician for the next? After all, he is only running for VP, so how much damage could he do? The average citizen may even be more aware of Walsh's views than our own current VP's questionable agenda. We have already learned from Walsh's songs how he feels about the economy, the environment, nuclear bombs, and ordinary average pastimes like going bowling, taking out the garbage, and picking up dog doo. This is my kind of politician.

Walsh, dubbing himself a neutral candidate, admittedly faces an "uphill run up Mount Everest," but parallel with other rock musicians (including Frank Zappa), Walsh has the potential to wake people from the current deep sleep of voter apathy and attract average voters to the polls who wouldn't ordinarily vote. If Walsh can motivate his fans musically and politically, a few more people who feel they don't make a difference could, in effect, make a difference. And if he, by some bizarre twist of fate, happened to win the election, we could sleep peacefully at night, reassured that our VP is just an ordinary average guy!

Spike Vail
Hollywood, Calif.

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

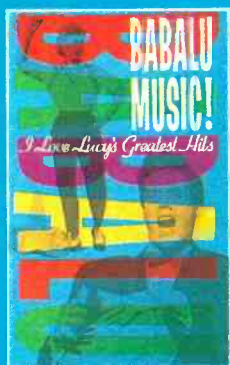
BABALU MUSIC!

"BABALU MUSIC!" is the first-ever complete collection of *I Love Lucy*'s greatest musical hits, compiled and produced by Grammy Award-winner, "Weird Al" Yankovic. Includes special bonus: Weird Al's "BABALU MUSIC" medley, a state-of-the-art dance mix and video.

SEE IT! HEAR IT! BABALU IT!

On Home Video, Laser Disc, Compact Disc and Cassette.

Executive Producers: Ken Ross & Jay Levey. Producer: Al Yankovic.



COLUMBIA

Digitally remastered from original source material. BABALU MUSIC! is a production of CBS/Video and Imaginary Entertainment. "I Love Lucy" is a trademark of CBS, Inc. © 1991 CBS, Inc. All rights reserved. Fox Video™ and its logo are trademarks of Twentieth Century Fox Film Corporation. "Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1991 Sony Music Entertainment Inc.



presents...

THE SIXTH ANNUAL ProSet NEW YORK MUSIC AWARDS™

in cooperation with:

**MoJo
RADIO
95.5 FM**

BMI



Artist Wardrobe Provided By

NECESSARY OBJECTS

Hotel Accomodations
Provided



PARC FIFTY ONE

For NYMA Discount
Call 212-765-1900

Tickets Available At BEACON BOX OFFICE

(212) 496-7070 and



Limousines Provided By
Lazer Light Ltd.,
718-762-2066

For artist update and to order preferred industry tickets
call New York Music Awards (212) 265-2238

Marilyn Lash **Director** Robbie Woliver **Director**

New York Music Awards, Inc. 1600 Broadway, Suite 511, NYC, NY 10019
New York Music Awards is a Trademark Of New York Music Awards, Inc.

WHY IS THE NEW YORK
MUSIC SCENE SO SPECIAL?
**NOMINEES FOR THE 1991
ProSet NEW YORK MUSIC AWARDS!**



ERIC ANDERSEN
ANTHRAX
FRANCESCA BEGHE
PAT BENATAR
MIMI BISETTE
BLUES TRAVELER
MICHAEL BOLTON
JON BON JOVI
BOOGIE DOWN PRODUCTIONS
ANDY BRECKMAN
BROTHER MAKES 3
ELLY BROWN (GRACE POOL)
C&C MUSIC FACTORY
MARIAH CAREY
OMAR CHANDLER
TOM CHAPIN
THE CIVIL WAR-ORIGINAL SOUNDTRACK
ROBERT CLIVILLES
MARC COHN
DAVID COLE
JUDY COLLINS
CORINA
CORO
MARSHALL CRENSHAW
CELIA CRUZ
CYCLE SLUTS FROM HELL
AUGUST DARNELL (KID CREOLE)
ZELMA DAVIS
TAYLOR DAYNE
DEEE-LITE
DE LA SOUL
DOWNTOWN SCIENCE
BOB DYLAN
EPMD
ERIC B & BAKIM
EX-GIRLFRIEND
BILLY FALCON
JOSE FELICIANO
LISA FISCHER
FULL FORCE
NEIL GIRALDO
CORY GLOVER (LIVING COLOUR)
JULIE GOLD
RED GRAMMER
GUY
RICHIE HAVENS
HEAVY D & THE BOYZ
HORSE FLIES
HUGO (VALENTINE)
RUSS IRWIN
FREDDIE JACKSON
JOAN JETT & THE BLACK HEARTS
BILLY JOEL
BIG DADDY KANE
KARAN & THE MUSICAL MEDICINE SHOW
KID CREOLE & THE COCONUTS
LADY MISS KIER (DEEE-LITE)
KMD
FRANKIE KNUCKLES
KOOL MOE DEE
DANNY KORTCHMAR
LENNY KRAVITZ
L. L. COOL J.
GEORGE LA MOND
LEADERS OF THE NEW SCHOOL
LISA LISA & CULT JAM
LIVING COLOUR
LONESOME VAL
LOUNGE LIZARDS
MONIE LOVE
MADONNA
MANHATTAN TRANSFER
MARLEY MARL
LISETTE MELENDEZ
MICROSCOPIC SEPTET
ROD MORGENSTEIN (WINGER)
NAJEE
WILLIE NILE
JOAN OSBORN
K. T. OSLIN
PUBLIC ENEMY
TITO PUENTE
RAMONES
RAPPIN IS FUNDAMENTAL
RAW YOUTH
VERNON REID (LIVING COLOUR)
CHERYL PEPH RILEY
ROGHES
ROBERT ROSS
SA-FIRE
SALT-N-PEPA
SANDEE
PAUL SHAFFER & THE WMD BAND
PAUL SIMON
G.E. SMITH & THE SNL BAND
SMITHEREENS
SONIC YOUTH
SON OF BAZERK
SPYRO GYRA
ED STASIAM
CURTIS STIGERS
AL B. SURE!
3RD BASS
THE THROBS
MYOSHIN THURMAN (RAW YOUTH)
TKA
TOO MUCH JOY
THE TRIPLETS
24-7 SPYZ
2 IN A ROOM
TYKETTO
JAY UNGAR ("CIVIL WAR" SOUNDTRACK)
STEVE VAI
LUTHER VANDROSS
DANNY VAUGHN (TYKETTO)
VITAMIN L
RIO WAKE
WARRIOR SOUL
WHITE TRASH
FREEDOM WILLIAMS
M. WILLIAMS
VANESSA WILLIAMS
YOUNG BLACK TEENAGERS

**Friday November 1st.
8 p.m.
Beacon Theater
74th & Broadway
N.Y.C.**

SCHEDULED TO APPEAR:

Eric Andersen
Francesca Beghe
Brother Makes 3
C&C Music Factory
Marc Cohn
Corina
Coro
Nikki D.
K.M.D.
Taylor Dayne
Deee-Lite
Ex-Girlfriend
Billy Falcon
Full Force

Julie Gold
Debbie Harry
Frankie Knuckles
George LeMond
L.L. Cool j
Lisa Lisa & Cult Jam
Lisette Melendez
Rod Morgenstein (Winger)
Coati Mundi
Willie Nile
Lonesome Val
Noel
Jon Paris
The Ramones
Rappin Is Fundamental

Raw Youth
Chubb Rock
Sa-Fire
Lynn Samuels
Sande
Special Ed
Chris Stein
Brenda K Starr
De La Soul
T.K.A.
The Triplets
2 In A Room
Suzanne Vega
Young Black Teenagers

And Many More To Be Announced



Worthy Cause. Warner Music Group chairman Robert J. Morgado, left, is congratulated after being honored at the launching of the 1991 AMC Cancer Research Center's 21st annual Humanitarian Award Campaign. The event, which took place Sept. 5, was hosted by AMC West Coast chairs Irving Azoff, Mo Ostin, and Les Bider. Shown, from left, are Morgado; Motown president/CEO Jheri Busby; Tabu president/owner Clarence Avant; and New York music attorney Allen Grubman.

P'Gram Plans To Pump \$200 Mil In Film Biz Upping 49% Stakes In Propaganda, Working Title

LOS ANGELES—PolyGram isn't limiting its expansion to its records division. The company recently announced that it plans to expand its film business by investing \$200 million during the next three years.

"While our core business will continue to be recorded music, we have achieved successful expansion into the fast-growing markets of video and film," PolyGram president/CEO Alain Levy said in a statement. "Now we are well-positioned to build on that success with a number of closely coordinated, minimum-risk film investments."

With increased focus on its film division, PolyGram plans to consolidate its production base by upping its 49% stakes in Propaganda Films and Working Title Films, and to fund at least four movies per year with budgets from \$15 million-\$25 million, and four films with budgets

from \$7 million-\$10 million through Propaganda, Working Title, and its wholly owned A&M Films.

Levy has said in published reports that additional financing for the film division could be raised from sales of home video rights or third-party arrangements.

During the last five years, PolyGram has financed 17 films, including David Lynch's 1990 critics' favorite "Wild At Heart" and the Oscar-winning "My Beautiful Laundrette."

PolyGram will also continue to distribute its films outside the U.S. through Manifesto.

In the U.S., PolyGram does not have its own distribution, but according to a spokesperson, the company plans to establish its own arm for some of its smaller films. PolyGram's larger movies will go through distribution arrangements

with other studios.

In addition, Levy confirmed in published reports that the company has discussed acquiring the struggling Nelson Entertainment's distribution agreement with Columbia Pictures. Under that pact, Columbia had agreed to distribute four films a year from Nelson.

To help manage its growing film interests, Michael Kuhn, senior VP, media, will relocate from London to head up the company's Los Angeles film division.

According to a number of industry sources, PolyGram has been actively courting various U.S. home video interests during the past year. The company, for example, was said to be a suitor for Media Home Entertainment, and has had discussions with J2 Communications.

CRAIG ROSEN

ATCO, EASTWEST LABELS MERGING; 30 JOBS LOST

(Continued from page 1)

ment was not made by press time, it appears Sylvia Rhone, president/CEO of EastWest, will be the CEO of the new Atco-EastWest label. The new structure apparently will have two co-presidents: Vince Faraci, now EastWest co-president/chief operating officer, and Harry Palmer, who was recently named president of Atco. Atco senior VP of promotion Craig Lambert will be upped to executive VP of Atco-EastWest.

Among other execs staying with the newly formed company are EastWest senior VP of A&R Merlin Bobb; EastWest head of publicity Lisa Barbaris; and Atco A&R staffer Derek Oliver. It's unclear how this affects Derek Shulman, recently promoted to chairman of Atco. Shulman signed on as president in 1988 when Atlantic revived the Atco label.

Among the staffers let go in the merger are EastWest promotion VPs

Charlie Lake and Kevin Sutter and six field staffers. The cuts go much deeper at Atco, where approximately 20 jobs, including six field positions, were eliminated. Among those laid off are A&R staffers Karen Dumont, Stuart Meyer, and Al Smith; publicists Cathy Swan and Annie Fort; two members of the international department; and two business affairs staffers.

There is no word on how this move will affect the two labels' rosters, which account for a combined total of approximately 40 acts. A Simply Red album, slated for release on EastWest Tuesday (1), will come out as planned. Sources speculate that as soon as the staff is set, roster cuts could follow.

Among the more successful acts on the two labels are AC/DC, Bad Company, Michel'le, Enuff Z'Nuff, Yo-Yo, and Kix. EastWest-distributed

Interscope Records, whose roster includes Gerardo and Marky Mark & the Funky Bunch, will now be distributed through the new entity.

The decision to consolidate was made to combine the two labels' strengths and come up with "the best possible team," says one source at EastWest.

However, one Atco staffer says, "I don't have to be given a reason as to why they did this. I see the sales figures every day, and single digits don't keep the lights on around here. We've been waiting to get hot, but goddamn, it's cold out there. And it's not just us."

Insiders hope that the move will make the two labels stronger and more competitive. "This sounds like it could be a good thing," says a manager for an EastWest act. "EastWest was lost in the scheme of things ... Atco was just drifting. I think this

move could make the new label a powerhouse."

EastWest was launched in October 1990 with Faraci in charge of promotion and marketing and Rhone overseeing A&R and artist development (Billboard, Nov. 3).

The consolidation of the labels occurs amid a series of belt-tightening moves at parent company Time Warner. Because of its huge debt and its inability so far to line up global joint-venture partners for its music and movie units, Time Warner has been forced to restructure some of its operations and take big financial writeoffs.

Rhone, Palmer, Faraci, Lambert, and Atlantic Records chairman and co-CEO Doug Morris did not return phone calls for this story.

Assistance in preparing this story was provided by Don Jeffrey.

Indie Label DCC To Release Classic-Rock Syndie Shows

■ BY DEBORAH RUSSELL

LOS ANGELES—Two historic radio series will be available for the first time on CD and cassette beginning Monday (30) as Sandstone Music unveils its multivolume "The Best Of King Biscuit" and "Reelin' In The Years."

Sandstone Music, a division of Northridge, Calif.'s DCC Compact Classics, is issuing four volumes of live music excerpted from DLR Broadcasting's "King Biscuit Flour Hour" radio series, while concurrently releasing five volumes culled from Global Satellite Network's "Reelin' In The Years" classic rock program.

"This is a chance for us to take a slice of our musical history and put it out there for consumers," says DCC president Marshall Blonstein. "We're being very selective in the cuts we choose. We want to compile only the best material."

"King Biscuit" has aired regularly since 1973, featuring live concert

performances by acts such as Lynyrd Skynyrd, Lou Reed, Mott The Hoople, Elton John, Roxy Music, and Patti Smith.

The four initial "King Biscuit" releases are various-artist compilations, but as the series matures, it is likely DCC will release full-length concerts, Blonstein says.

The five-volume "Reelin' In The Years" series showcases some of the radio program's rarest musical offerings played during its five-year history. "Reelin'" director Kevin Barry says the series' content "speaks for itself."

Cuts include Foghat's eight-minute version of "Slow Ride," the Chambers Brothers' 11-minute version of "Time Has Come Today," and the Amboy Dukes' live studio version of "Baby, Please Don't Go," nearly six minutes long.

Sandstone and the radio syndicators will combine their efforts to launch promotional tie-ins and product giveaways during broadcast of

(Continued on page 94)

Schwartz Experiences Drop In 2nd-Qtr. Income, Revenue

NEW YORK—Schwartz Brothers Inc., the largest independent distributor of recorded music, lost \$1.71 million in the second quarter, compared with a net profit of \$52,000 in the same period last year.

For the three months that ended July 31, Schwartz also reports that net revenues fell 28.9% to \$18.6 million from \$26.2 million last year.

The Lanham, Md.-based company attributes the drop in revenues to several factors: a shortage of working capital, a contraction of its customer base because of stricter credit-granting and collecting procedures, increased competition, and the weak financial condition of many of its major customers.

Concerning the shortage of working capital, Patrick A. Labriola, senior VP of operations, says, "The amount of cash we have to work with is restricting us from doing the business we're capable of doing."

Schwartz instituted a tougher credit policy last year after some of its weaker retail customers failed to pay their bills. Referring to the reporting of lower sales compared with last

year, when a more "liberal" credit-granting procedure was in effect, Labriola says, "We're going to live through that another quarter."

Sales of records were significantly below last year's, according to the company. "It was not a great spring with a lot of hits," says Labriola.

Schwartz Brothers is also a leading distributor of home video. Labriola says second-quarter video sales were lower than last year's because two major customers—Camelot Music and Trans World—began buying most of their product directly from video producers last December.

To bolster its operations, Schwartz has been trying to refinance and replace a credit facility that its bank has been extending on a month-by-month basis since October of last year. The company says it needs \$4 million to complete the \$18 million refinancing and that it has "not yet been successful in obtaining the subordinated debt or equity investment."

In a release, the company states: "Future profitable operations depend upon the arrangement of sufficient

(Continued on page 94)

Metropolitan Buys Northeast Concert Promoter

NEW YORK—Metropolitan Entertainment Inc., increasing its concert promotion presence in upstate New York and New England, has acquired Northeast Concerts Inc., a major promoter for the past eight years in the Albany, N.Y., market and in neighboring Vermont.

The move was announced jointly by Metropolitan chairman John Scher and president Jim Koplik. Terms of the deal were not released.

For the past five years, Northeast Concerts' sole owner, Keith Beccia, has promoted shows in partnership with Metropolitan. Beccia now becomes VP of special projects for Metropolitan, based in Montclair, N.J. Beccia will focus on developing new concert facilities and other business opportunities for the company. Metropolitan has been actively pursuing plans for a new amphitheater in the New York metropolitan area but a location has not yet been announced (Billboard, April 20).

The acquisition of Northeast Concerts comes one year after PolyGram Holdings Inc. purchased a minority interest in Scher's Metropolitan Entertainment, which was merged at that time with Koplik's Cross Country Concerts. The latter presented shows largely in southern New England. That move placed Scher in charge of PolyGram's Diversified Entertainment division and Koplik at the head of Metropolitan.

The expanded company now is the principal promoter in Connecticut, Vermont, central and western Massachusetts, and upstate New York. It competes with Ron Delsener Presents primarily in the metropolitan New York area. It also continues to be active in management, tour management, and video production.

THOM DUFFY

Radio

Auditorium Testing Hits Home Gold-Based Stations Trying On-Air Surveys

■ BY SEAN ROSS

NEW YORK—Can you conduct a comprehensive music test in the comfort of a listener's home, instead of at an auditorium?

Well, although they differ on the validity of the results, a number of gold-based radio stations are going on-air with the sort of hook tapes used in an auditorium test. Listeners follow along at home with a ballot distributed through a local paper or a retail outlet.

Some stations, like classic rockers WCKG Chicago and WZGC (Z93) Atlanta, use the on-air music test more as a promotional tool—one that gives listeners a sense of having a hand in the station—than a programming resource.

But other stations, like oldies WFOX Atlanta and classic rock KZFX Houston, use closer controls on the distribution of ballots, placing them with the same care they would use to recruit listeners for an auditorium test. While PDs at those stations are not ready to shut down their auditorium testing yet, the on-air test is, they say, like getting an extra test each year with a much larger sample for much less money.

The on-air music test is almost as old as music research itself. Consultant Todd Wallace remembers conducting the on-air "Better Music Monitor" as far back as KRUX Phoenix in the mid-'70s and then again at many of his clients through the mid-'80s. Wallace's stations initially used on-air testing to replicate not an auditorium test but regular weekly callout, using only a handful of songs and the 0-7 scale for likes and dislikes typically used in callout research.

WCKG ran its first "Classic Rock Music Test" a year ago in the Chicago Sun-Times under then-PD Tim Sabeau, now with WYSP Philadelphia. It just finished its second such test. WCKG did its first test as part of a larger customer-service campaign which featured, for instance, direct lines for listeners to call Sabeau with their feedback on programming.

HOW IT WORKS

WCKG's full-page ad featured 600 songs and a 1-5 scale. Z93, which traded out for a smaller ad in a local entertainment paper, had response spaces for only 250 songs—about half of what would have been used in a real test, according to consultant Gary Guthrie. Notably, the WCKG ad used titles and artists so listeners could fill out the questionnaire even without hearing the on-air hook tape. The other stations did not.

Z93 teased the on-air hook tape for about a week; it chose a Sunday night—when listening levels for adult stations are low—to run the tape. Those who sent in ballots were qualified to win CD players and CD shopping sprees.

Listeners were given certain code words to fill in or other instructions at various points during the test to make sure they were actually follow-

ing along and to cut down on the risk of a competing station sending in bogus ballots. Z93 later had its callout department verify 150 ballots in each demographic cell.

Z93's modus operandi is pretty typical of the stations doing the on-air test without controlling sample. Those stations use the on-air test as much for public relations as research, although Guthrie notes that Z93 will use the results to help determine the music used in its next conventional auditorium test. While consultant Wallace notes that "I have yet to come across any format where [an on-air test] doesn't work," he also says, "You have to keep in mind that it could be your competitor's pen-

strokes."

That's why KZFX and WFOX were more careful on how they distributed their ballots. (WFOX has done three such tests thus far.) Although KZFX placed ballots in the local Sound Warehouse music chain and promoted the "Great Classic Rock & Roll Music Test" on the air, it also used its 10,000-name listener database to recruit respondents.

That database, PD Ted Carson says, "is pretty heavily sifted as opposed to your normal frequent listener club. They fill out a two-page application and we really sift it for [primary] listeners. They really have to be a part of the station—we know their

(Continued on page 24)

Banks Lose Radio Case No 'Security Interest' In Licenses

NEW YORK—A federal bankruptcy court in Madison, Wis., has ruled in the case of broadcaster Tak Communications that Tak's banks do not have a "security interest" in the radio and television licenses granted to the company by the Federal Communications Commission.

Tak had filed for creditor protection under Chapter 11 of the federal bankruptcy code in May. The court also ruled that the banks do not have priority standing among Tak's creditors for repayment of debts.

Tak spokesman Jeffrey Remsik said that if the banks possessed a security interest in Tak's broadcasting licenses they could "dictate how

a station is run." The banks' attorney was unavailable for comment, but Remsik indicated that the banks might appeal the decision.

The Tak decision comes at a time when some broadcasters are calling for an overturn of rules that keep banks from foreclosing on licenses. Proponents of a rules change say a change would make banks more interested in resuming large-scale lending to radio. Recently published National Assn. of Broadcasters figures say that station trading activity has dropped from \$765 million for the first half of 1990 to \$498 million for the first half of this year.

DON JEFFREY

Cote Is Caught; Kool Goes Current; LMAs Go Berserk

KOLA San Bernardino, Calif., owner **Fred Cote**, wanted for murder, solicitation of murder, false imprisonment, and burglary in connection with the Feb. 19 death of his estranged wife's male roommate, was arrested in Maui Sept. 16 as he was preparing to flee to Argentina. **Rodric Packeco** of the Riverside County District Attorney's office says Cote was using a false ID and was about to board a plane to L.A. to get his passport. Cote is now in custody in Oahu, fighting extradition to the mainland.

The Chicago Sun-Times reports that a producer for **WGCI-FM** p.m. driver **Tom Joyner** has been fired for allegedly falsifying contest forms and arranging for a friend to win \$1,000 in a station contest. **WGCI** is investigating whether there were other incidents besides this one, which **GM Marv Dyson** says took place three months ago.

ARE CURRENTS KOOL?

While oldies FMs have gone away since the format's rise in the late '80s, it's rare that a station in a top 100 market that owned the oldies franchise has felt the urge to wander. So it's noteworthy that oldies **KCEE/KWFM** (Kool 92.9) Tucson, Ariz.—which made the change from AC two years ago—has expanded to gold-based AC under new PD **Brian Chase**. This although Kool was fourth in the market and went 8.7-8.6 12-plus in the spring Arbitron.

Although the '60s titles are still there, Kool has added one current and one recurrent each hour, as well as '80s gold. Chase says despite the 12-plus numbers, the station still felt that oldies was too limiting.

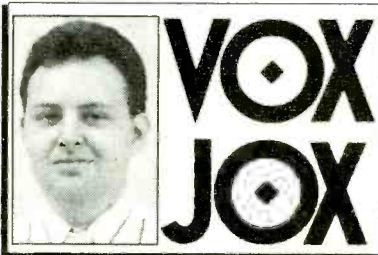
Meanwhile, **KMMA** Fresno, Calif., becomes one of the first rock/ACs to switch, becoming Country 107.5 this week under veteran area PD **Lee Nye**, who had been doing some work for rival **KFRE/KNAX**. Nye is now station manager/PD/p.m. driver, replacing **Dave Butler**. P.M. Driver **Bryan Nobles** goes to

mornings.

LMA'CTION: HONOLULU LULU

It finally happened. LMA activity is so frantic this week that it rates its own section of **Vox Jox**. In Honolulu, top 40 **KQMQ** and album **KPOI** are set to join sales forces. The catch is that **KPOI** is reportedly penning yet another programming LMA with classic rock **KHFX**.

Adult rock **KDHT** Denver will flip to Satellite Music Network's Real



by Sean Ross with
Phyllis Stark & Rochelle Levy

Country in an LMA with N/T **KYBG**. **GM Dennis Lamme** and 15 full-timers are gone. **GSM John Wyman** is now station manager.

AC KRZE Riverside, Calif., will start simulcasting the brokered Korean format of co-owned Los Angeles-area outlet **KFOX**. PD **Kevin Barrett**, who joined only a few weeks ago, and his staff are out.

N/T **WIOD** Miami is now heard on former oldies **WKIZ** Key West, Fla. Suburban Houston country outlet **KIKR** is now simulcasting religious **KJOJ**. Oldies **KEAG** Anchorage, Alaska returns to the air through an LMA with top 40 **KPXR** (Power 102). **Mike Forester** from crosstown **KENI/KBFX** is PD.

PROGRAMMING: AVERY EXITS K104

PD **Terri Avery-Robinson** is out at urban **KKDA-FM** (K104) Dallas. **Michael Spears**, who had been serving as K104's in-house consultant, is again handling PD duties for now.

At **WJFK** Washington, D.C.,

Cerpe Colwell is upped to PD, replacing **Ed Levine**. Colwell has been the afternoon driver since 1987 and recently moved to nights.

So what were the big changes at **KPWR** (Power 106) Los Angeles following the departure of PD **Jeff Wyatt**? If you believe that we've seen all the changes already—and some locals don't—they amount to a new slogan, "L.A.'s Hottest Music," a tighter list, and less Latin dance music. No staff changes are involved. Here's **KPWR** in p.m. drive: **Vanessa Williams**, "Running Back To You"; **Boyz II Men**, "Motownphilly"; **D.J. Jazzy Jeff & The Fresh Prince**, "Summertime"; **Karyn White**, "Romantic"; **Timmy T.**, "Time After Time"; **Salt-N-Pepa**, "Do You Want Me"; **Paula Abdul**, "Blowing Kisses In The Wind"; **Mariah Carey**, "Emotions"; and **Snap**, "The Power."

London's **Jazz-FM** has made a controversial move to adult alternative, billing itself as "The Rhythm Of The City" and adding the likes of **Stevie Ray Vaughan** and **Van Morrison** to the **Al Jarreau** and **Anita Baker** cuts. **John Sachs** of rival top 40 **Capitol Radio** joins for mornings. **Adrian Love** from Surrey's County Sound does middays. **Andy Lloyd** and **George Boy Reid** exit.

Spanish **KTNQ** Los Angeles PD **Ricardo Salazar** is out. **Adrian Lopez**, PD of sister **KLVE**, assumes his duties. At **KJR/KLTX** Seattle, **GM Bob Hogan** and longtime **KJR** morning man **Gary Lockwood** exit. **Bill Ackerly** is acting GM.

Urban **WJFX** Fort Wayne, Ind., PD **Kelly Karson** is the new PD/morning man of similarly formatted **WZAZ** Jacksonville, Fla., replacing former owner/GM/PD **Mark Picus**. Urban/AC **KIDZ** Kansas City, Mo., has gone dark. Also, urban **KBLK** Tulsa, Okla., is now simulcasting religious **KXOJ-FM**.

Country **WHKO** Dayton, Ohio, PD **Gerry McCracken** transfers to the PD slot at **WSOC** Charlotte, N.C., replacing **Paul Johnson** (704-

364-1426). As tipped last week, **AC KLCY** Salt Lake City will be **KALL-FM** (Oldies 94) by the time you read this. Soft **AC KKNG** (Mix 92.5) Oklahoma City goes mainstream and brings in **Jonathan Monk & Diana Kelly** for mornings. **Brian Schiel** from **KLZR** Topeka, Kan., joins for nights.

N/T **WSPR** Springfield, Mass., is off the air. Across town, adult standards **WIXY** is now simulcasting album **WAQY**. **WKDY** Spartanburg, S.C., returns as AC/country/gold hybrid **WYYR**. OM **Bill Alexander** joins from rival **WSPA**. PD **Lisa Tonacci** (512-343-2068) is out at **KBTS** (B93) Austin, Texas. Former B93 morning co-host **Deborah Cole**—who was planning to go to rival **KHFI**—is back at B93.

Country **KEAN** Abilene, Texas, PD **Scott Ward** is the new PD at country **KRYS** Corpus Christi, Texas, replacing **Jim Mantel**, now doing afternoons at country **KKBQ** Houston (Billboard, Sept. 28). At **KAYD** Beaumont, Texas, p.m. driver **Von Cook** replaces **Frank Dawson**, now doing middays at **KKBQ**. And **Scott Morgan**, who did mornings at **KKBQ** when it was easy listening **KYND**, returns for weekends.

PD **Barry Fox** steps down at top 40 **WLAP-FM** Lexington, Ky. Fox will stay on until **WLAP** hires his successor and may stay in another capacity. Top 40 **WSNX** Muskegon, Mich., PD **Haz Montana** is the new PD at **WVIC** Lansing, Mich., replacing **Kevin Robinson**.

Top 40 **KIMN** Fort Collins, Colo., PD **Mark Callahan**, who resigned several weeks ago, will stay now. **Gary Krahn** from crosstown **KFKA/KGLL** is the new GM; **Bob Scott** stays on for sales. **AC WUMX** Tallahassee, Fla., PD **Kevin Gossett** is the new PD at top 40 **WGRD** Grand Rapids, Mich. **WPBR** Myrtle Beach, S.C., PD **Gary Zane** is out (803-293-5101).

Longtime urban outlet **WQIC** Meridian, Miss., becomes Southern Gos-

(Continued on page 29)

Packaged-Travel Firms Help Stations Avoid Promo Trip-ups

NEW YORK—While every station would love to give its listeners a chance to win a weeklong stay on a private tropical island, or a trip to the North Pole for Christmas, such trips can be difficult for an individual promotion director to arrange. That's why so many stations rely on outside promotion companies.

Among the leaders in the packaged-travel business are the Encino, Calif.-based **Radio Promotion Media Consultants**, the Los Angeles-based **Music Awareness Promotions**, and the New York-based **Jayne Lipman Marketing and Promotion Services**. An upcoming MAP promotion—typical of packaged travel overall—is a Halloween trip to London that includes a walk through some of the city's graveyards, followed by a pub crawl, and tickets for "The Phantom Of The Opera."

RPMC is in its ninth year of operation and employs a staff of 20. The company specializes in live remote broadcasting opportunities, particularly in the Soviet Union and England. Last year, RPMC put together a 25-station broadcast from Moscow in conjunction with Budweiser. The company is currently in the process of opening an office in London.

MAP has been in business for eight years, and has a base staff of seven. Besides radio stations, MAP works with record companies and corporate sponsors.

"We pay a lot of attention to detail," says VP of travel promotion **Pat Rainer**. "We were seen as an underdog for a while because we were smaller, but I think because we're smaller we try harder to give our customers a fair price. Now we have our own in-house travel agency and our staff is growing."

The 5-year-old Lipman Marketing employs five people full time. **Jayne Lipman** says the company specializes in "holding the hand of the customer to the extent that they need it. We are priced very competitively, and we customize things with more frequency [than the competition]."

While some stations have had to cut back on the use of outside travel companies because of the poor economy this year, not all of the companies admit to feeling the pinch. Lipman claims to be having her best year ever, although she says she has noticed that there is less money available from stations in the Northeast. "Our business has been a little different" this year, Rainer says, which led to the company adding the in-house travel agency "to try to tailor our skill to the station's particular needs."

RPMC executive producer **Robert Olshever** says the poor economy "affected us more in the beginning of the year, with the war combined with the recession, combined with the lack of talent out on the road." At the same time, however, he says the company was adding clients on the corporate side.

The biggest advantages of using these companies is taking the worry out of the hands of the station promotion director. "You can't go to mom-and-pop travel agencies and say, 'Can you get me to the Grammy Awards?'" says Olshever. "They'll

look at you cross-eyed."

That is why promotion directors like WEGX Philadelphia's **Sam Milkman** love packaged travel. "I hate sending people to California and having to worry if they're having a good time," he says. "These people always call back to the morning show, and I hate when they say they're not having a good experience."

The downside is that the services can be expensive, although Rainer says that "sometimes the things we offer are expensive because we offer things money can't buy, like trips to see **Tom Petty's** upcoming appearance on 'Saturday Night Live.'" And Milkman adds that price is not always an object for the station. "Usually these trips are paid for by some record company," he says. "So what do I care if it costs \$1,900 or \$2,500?"

While RPMC is generally considered more expensive than the others, Olshever says, "A lot of [stations]

Promotions & Marketing



by Phyllis Stark

don't necessarily mind paying the extra money. When we work with a big station like **WNEW-FM** New York, they know we're more expensive but they also know that there is a comfort zone there that you can't buy."

Both RPMC and MAP are planning promotions for the American Music Awards in Los Angeles, the Country Music Awards in Nashville, Oktoberfest in Munich, the World Series, the Super Bowl, and the Winter and Summer Olympics. RPMC is also planning trips to Mardi Gras in New Orleans and the Rio Festival in Rio de Janeiro. Upcoming Lipman trips include jaunts to see **Frank Sinatra** in Paris, **Julio Iglesias** in Las Vegas, and the **Beach Boys** in Australia.

IDEA MILL: SHAKE-A-THON

KXXR (X106) Kansas City, Mo., just ended a two-week "shake-a-thon" during which jocks attempted to shake the hands of 10,006 listeners at scheduled events. Each handshake recipient was given a numbered paper hand. Every 106th number was an instant prize-winner. Other numbers were called at random during the morning show Sept. 19.

Oldies **WWBB** (B101) Providence, R.I., generates traffic for car-dealership remotes by bringing a face painter or clown, and the station mascot to the dealership to entertain children while parents take a test drive. The station also supplies a photographer to take a family portrait after the test drive. After developing, the pictures are returned to the dealership to guarantee a second visit from the listeners. Ice cream and prizes for the children are also provided.

Classical **WNCN** New York morning man **Elliott Forrest** is featured on an upcoming **Telarc** release by classical comedian **P.D.Q. Bach** (aka **Peter Schickele**) that parodies a classical radio station. Forrest plays, of

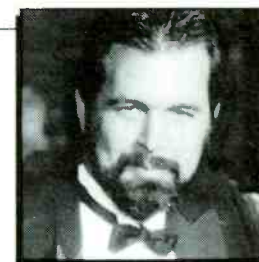
(Continued on page 28)

Billboard's

PD

of the week

Mike Jurian
WLCL Gainesville, Fla.



MIKE JURIAN, GM, PD, and MD of WGGG/WLCL, calls Gainesville, Fla., "the most unusual market I've ever worked in." Seventy-three percent of the population is between 18 and 49, making it one of the youngest markets in the country. The median age is 27. "In a market this young, even if you're an older person, you don't act older," he says. "You have to be young at heart in Gainesville."

The median age is low because Gainesville has 38,000 students, divided between the Univ. of Florida and Santa Fe Community College. When school is in session, life revolves almost entirely around the university, especially the sports teams. And, for years, the university owned the No. 1 radio station, WRUF (Rock 104), a commercial outlet staffed by students from the journalism school.

After six years in soft AC, first with Unistar's Format 41, then locally, WLCL (Clear 97) made the switch to classic rock last December with instant results. In the spring book, WLCL was up 3.8-9.2 12-plus, tied for third in the market with WRUF, which was down from a 16.0. WRUF won 18-34 13.7 to 13.0, but WLCL won the 25-54 demo 11.5 to 7.9.

Knowing just those facts, you might expect that WLCL came in as the tightly programmed classic rock outsider against a much looser, current-driven college station. Actually, WLCL is the classic rocker that took on a college station by being more progressive. Jurian estimates his library at 3,000-4,000 cuts vs. 500-700 at the Pollack Media-consulted WRUF. WLCL still allows its jocks two picks an hour. And it's probably the only classic rocker outside Northern California playing depth tracks from Quicksilver Messenger Service.

A lot of this has to do with Jurian's background. A self-described "former flower child," Jurian grew up in Northern California on bands like Cold Blood, Trident, and Sons Of Champlin. His first job was as a part-timer at KOME San Jose, back in the early '70s when it called itself "the KOME Spot On Your Radio Dial." After doing free-lance production for awhile, Jurian relocated to Gainesville for family reasons, joining WGGG in 1988 as a talk host because it was the only job available. After working in sales, Jurian became PD, then GM for both stations.

From the day he came aboard, Jurian says, he was trying to convince his owners to go classic rock. "There was only one rock'n'roll station in the market and it was WRUF," he says. "They were the perennial No. 1 in every category across the board, including females." And while a lot of WRUF jocks went on to commercial radio—including WLCL, "Most of the time you can still tell that their jocks are developing talents," Jurian says.

Early last December, WLCL added a classic rock

show at night. By New Year's Day, it had finished the transition, becoming "The New Home Of Rock & Roll," a reference to WRUF's "Home Of Rock & Roll" slogan. "As soon as we made the change, the impact was incredible," Jurian says. "For the first five years of its existence, this station was in the background. Once we threw the switch, we became much higher-profile."

Despite this, WLCL's only major outside promotion thus far has been a bumper-sticker campaign. For the fall, it will go on TV with a homegrown spot using clips from various songs that feature the words "rock'n'roll." Around the time of its first anniversary, WLCL may also have a new nickname to promote. Because management wanted to keep the AC calls and nickname, WLCL became "the new Clear 97" when it changed. Jurian hints that he'll modify that to "Nuclear 97" soon. On-air, WLCL promotes 25-minute music sweeps on weekdays, 97-minute sweeps on "maximum music weekends," and commercial-free Mondays.

As for WLCL's music, it's rare that you find a classic rock GM bragging that "what sets us apart from the other stations is that we play the deeper album cuts. In some cases, every cut from an album may be in the library. I'm of the belief that the more variety you have, the better; I don't believe in the same 500-700 cuts... WRUF plays 'Stairway To Heaven.' We play it, too, but we also play 'Hot Dog.'"

This is WLCL in p.m. drive: George Thorogood, "Bad To The Bone"; Wilson Pickett, "In The Midnight Hour"; Eric Clapton, "Blues Power"; Cars, "My Best Friend's Girl"; Foreigner, "Feels Like The First Time"; Quicksilver Messenger Service, "Codine"; Kinks, "You Really Got Me"; Jefferson Airplane, "Somebody To Love"; CCR, "Looking Out My Back Door"; Fabulous Thunderbirds, "Wrap It Up"; and Santana, "I Hope You're Feeling Better."

Jurian admits that part of the reason WLCL can run a progressive version of classic rock is that "because I'm GM, my decision sticks. I don't have a superior looking over my shoulder." (Being GM and PD also gives him some leverage over the stream of sales promotions that most stations are having to deal with in today's economy; WLCL will do sales promotions, but only if the prize involved is valued at \$50 or more.)

Although WLCL plays a "future classic" three to four times a day, Jurian says there's no likelihood of the station using classics to get a foothold in the market, then going mainstream album rock, something a number of small-market stations have done. He'd rather use library depth to keep things fresh. "There's so much product out there that we haven't even touched on that we'll never run out of music," he says. "There's plenty of classic rock out there." SEAN ROSS

CD Storage Cabinet

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



LIFT Display Inc., 115 River Road, Edgewater, NJ 07020
Tel.: 201/945 8700, 945 8863, 945 8412, Fax: 201/945 9548

LIFT
Systems with a future.

Album Rock Tracks™					COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	1	5	★ ★ No. 1 ★ ★ DREAMLINE ATLANTIC ALBUM CUT	RUSH 3 weeks at No. 1	
2	2	5	4	CAN'T STOP THIS THING WE STARTED A&M 1576	BRYAN ADAMS	
3	4	4	3	DON'T CRY Geffen 19027	GUNS N' ROSES	
4	7	25	14	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN	
5	NEW ►		1	★ ★ ★ FLASHMAKER ★ ★ ★ GET A LEG UP MERCURY 867 890-4	JOHN MELLENCAMP	
6	6	9	4	HEAVEN IN THE BACK SEAT COLUMBIA 38-73976	EDDIE MONEY	
7	5	3	5	CALLING ELVIS WARNER BROS. 4-19199	DIRE STRAITS	
8	3	2	13	OUT IN THE COLD MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS	
9	9	11	6	STRAIGHT TO YOUR HEART EPIC 34-73982	BAD ENGLISH	
10	13	29	3	THE FIRE INSIDE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND	
11	11	12	8	ENTER SANDMAN ELEKTRA 4-64857	METALLICA	
12	8	8	6	SOMETIMES (IT'S A BITCH) MODERN 4-98758 /ATLANTIC	STEVIE NICKS	
13	15	24	6	SEND ME AN ANGEL MERCURY 868 956-4	SCORPIONS	
14	14	18	7	WALK THROUGH FIRE ATCO 4-98748	BAD COMPANY	
15	16	19	6	BALLAD OF YOUTH MERCURY 868 790-4	RICHIE SAMBORA	
16	10	6	16	HOLE HEARTED A&M 1564	EXTREME	
17	18	21	5	SHAKE ME UP MORGAN CREEK ALBUM CUT	LITTLE FEAT	
18	24	26	3	WILD HEARTED SON SIRE ALBUM CUT/REPRISE	THE CULT	
19	27	27	3	NO MORE TEARS ASSOCIATED ALBUM CUT/EPIC	OZZY OSBOURNE	
20	12	10	15	RUNAROUND WARNER BROS. ALBUM CUT	VAN HALEN	
21	25	22	5	EDISON'S MEDICINE Geffen ALBUM CUT	TESLA	
22	19	20	5	TOP OF THE POPS CAPITOL 44762	THE SMITHEREENS	
23	26	23	5	PRIMAL SCREAM ELEKTRA 4-64848	MOTLEY CRUE	
24	22	17	6	ONE SHOT VICTORY ALBUM CUT/PLG	TIN MACHINE	
25	29	48	3	INTO THE GREAT WIDE OPEN MCA ALBUM CUT	TOM PETTY/HEARTBREAKERS	
26	21	15	6	THIS IS NOT LOVE CHRYSLIS ALBUM CUT	JETHRO TULL	
27	17	16	10	NOBODY SAID IT WAS EASY DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN	
28	39	—	2	★ ★ ★ POWER TRACK ★ ★ ★ I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE ALBUM CUT/EASTWEST	THE STORM	
29	23	14	18	3 STRANGE DAYS CAPITOL 44738	SCHOOL OF FISH	
30	31	38	3	HEAVY FUEL WARNER BROS. ALBUM CUT	DIRE STRAITS	
31	32	36	4	SEA OF SORROW COLUMBIA ALBUM CUT	ALICE IN CHAINS	
32	30	39	6	MAN IN THE MOON HOLLYWOOD ALBUM CUT/ELEKTRA	THE SCREAM	
33	36	—	2	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES	
34	20	7	7	THE REAL LOVE CAPITOL 44743	BOB SEGER & THE SILVER BULLET BAND	
35	40	—	2	LIVE AND LET DIE Geffen ALBUM CUT	GUNS N' ROSES	
36	37	45	3	REBEL TO REBEL CHARISMA ALBUM CUT	38 SPECIAL	
37	28	13	9	KEEPING THE FAITH ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991	
38	NEW ►		1	WHAT ABOUT NOW Geffen ALBUM CUT	ROBBIE ROBERTSON	
39	NEW ►		1	THERE'S ANOTHER SIDE GIANT ALBUM CUT	RTZ	
40	41	43	3	BACKLASH BLACKHEART 34-73985/EPIC	JOAN JETT AND THE BLACKHEARTS	
41	34	34	16	SOMETHING TO TALK ABOUT CAPITOL 44724	BONNIE RAITT	
42	NEW ►		1	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI ALBUM CUT	QUEENSRYCHE	
43	43	—	2	RUSH COLUMBIA 44-73844	BIG AUDIO DYNAMITE II	
44	NEW ►		1	I WANT YOU ATLANTIC ALBUM CUT	SHADOW KING	
45	35	28	14	END OF THE LINE EPIC ALBUM CUT	ALLMAN BROTHERS BAND	
46	NEW ►		1	HOME FOR BETTER DAYS JRS ALBUM CUT	DILLINGER	
47	48	—	2	BAD RAIN EPIC ALBUM CUT	ALLMAN BROTHERS BAND	
48	NEW ►		1	SLOW RIDE CAPITOL ALBUM CUT	BONNIE RAITT	
49	50	46	15	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN	
50	33	30	12	POWER WINDOWS JAMBCO 868 672-4/MERCURY	BILLY FALCON	

○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. © 1991, Billboard/BPI Communications, Inc.

RADIO

ON-AIR SURVEYS

(Continued from page 22)

kids' names and where they work and everything else."

GARBAGE BAG O' RESEARCH

Perhaps the biggest advantage of an on-air test is its economy of scale. While an auditorium test is considered successful if 100 people show up, Z93 PD Mike O'Connor says he got 4,500 usable responses. KZFX got 3,000 ballots back, even without supplying return postage. WFOX got 1,200-1,300 ballots, of which PD Dennis Winslow says he used half. And at press time, WCKG was still sorting its mail. "It's hard to get a count because on the first day we had a garbage bag full, even after they were out of the envelopes," says GM Marc Morgan.

About half of O'Connor's responses came from his primary target demo, 25-34 males. The remainder, he says, were equally split between 25-34 women, 35-44 men, and 18-24 men, "which is a cell we don't do really well with."

How seriously did listeners take the on-air test? WCKG got one response from a listener who re-input the ad into her PC and sent the station her answers on a computer form. Carson got 34 responses from listeners who were out of town on the night of the test but wanted to thank the station for doing it anyway.

Z93's on-air test cost less than a quarter of what a conventional auditorium test would cost, Guthrie says. And almost all of it was done on trade. There are other pluses: Sabean used the names from the first WCKG ad for his station's database. Similarly, WFOX encouraged listeners who stumbled across the on-air test to write in for a ballot for the next test.

REASON TO BELIEVE

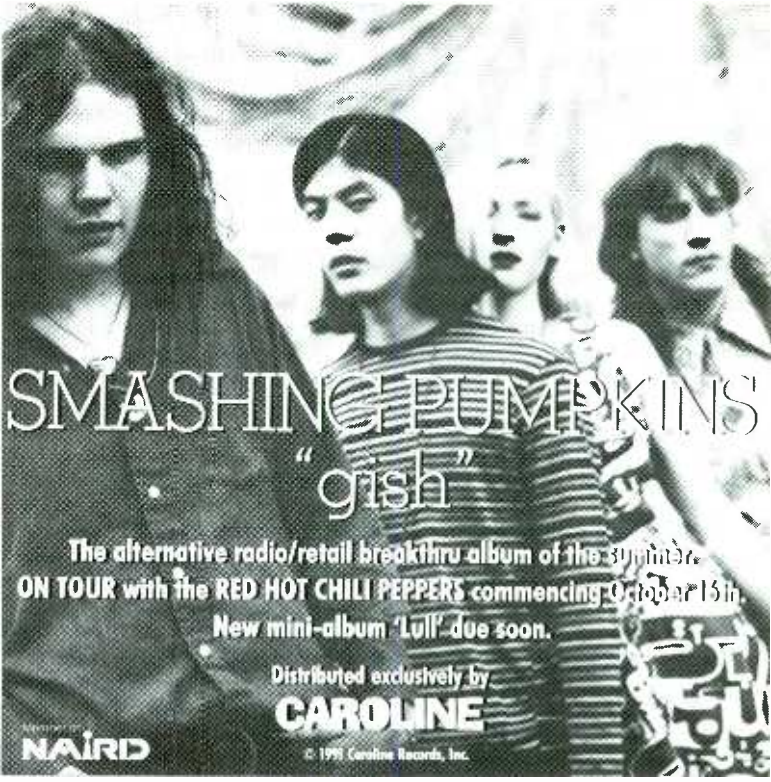
So how seriously can you take the results of an on-air test—especially if the sample isn't controlled? Even some of the PDs who didn't screen their respondents in advance think some of the results are usable. Guthrie says part of the purpose of Z93's test was to solicit a vote of confidence on some of the '80s material that the classic rock station had been adding to its library.

More importantly, the extra sample from an on-air test gives stations some guidance on borderline titles and a faster verification of burnout on titles. "The top end and bottom end are pretty obvious," says KZFX's Carson. "The middle songs where you're not quite sure is where the info became stable. If a song was tired or if there was an unfamiliarity problem, it really became apparent."

Most of the PDs who did on-air tests were surprised by how closely they matched the results of conventional tests. Only Sabean professes to have seen "a lot of wobbles ... because there was no screening criteria." But Carson says "the Sound Warehouse ballots were damn close to our database," which he interprets as meaning that the test drew KZFX core listeners who had not yet made their way to his database.

Where the on-air test results differed from his conventional music test, O'Connor says, was on some titles that separate the primary listener from the rank-and-file. While P1 listeners were slightly more burnt on

(Continued on page 29)



Modern Rock Tracks™					COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	1	7	★★ No. 1 ★★ SO YOU THINK YOU'RE IN LOVE A&M 1578	ROBYN HITCHCOCK 3 weeks at No. 1	
2	3	4	5	TOP OF THE POPS CAPITOL 44762	THE SMITHEREENS	
3	4	5	6	ONE SHOT VICTORY ALBUM CUT/PLG	TIN MACHINE	
4	5	9	5	SEXUALITY ELEKTRA 4-64851	BILLY BRAGG	
5	10	13	6	TAKE FIVE Geffen ALBUM CUT	NORTHSIDE	
6	2	2	12	UNTIL SHE COMES COLUMBIA 38-73855	THE PSYCHEDELIC FURS	
7	9	6	10	SATISFIED REPRISE 4-19211	SQUEEZE	
8	12	12	5	SHE'S A GIRL AND I'M A MAN CAPITOL ALBUM CUT	LLOYD COLE	
9	15	17	4	THERE'S NO OTHER WAY SBK 97880	BLUR	
10	13	16	3	WILD HEARTED SON SIRE ALBUM CUT/REPRISE	THE CULT	
11	17	27	3	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA	
12	11	21	3	GIVE IT AWAY WARNER BROS. ALBUM CUT	RED HOT CHILI PEPPERS	
13	8	8	6	MONSTERS AND ANGELS LONDON 869 428-4/PLG	VOICE OF THE BEEHIVE	
14	6	7	8	IT'S ONLY NATURAL CAPITOL ALBUM CUT	CROWDED HOUSE	
15	20	26	3	SHADOWTIME Geffen ALBUM CUT	SIOUXSIE & THE BANSHEES	
16	14	11	7	BACKLASH BLACKHEART 34-73985/EPIC	JOAN JETT	
17	7	3	14	RUSH COLUMBIA 38-73844	BIG AUDIO DYNAMITE II	
18	19	—	2	ROCKING CHAIR GIANT ALBUM CUT	HOUSE OF FREAKS	
19	NEW ▶		1	THE GLOBE COLUMBIA ALBUM CUT	BIG AUDIO DYNAMITE II	
20	16	14	8	(I JUST WANNA) B WITH U MCA 54113	TRANSVISION VAMP	
21	29	—	2	CERULEAN SIRE ALBUM CUT/REPRISE	THE OCEAN BLUE	
22	NEW ▶		1	ALIVE AND LIVING NOW CHARISMA ALBUM CUT	THE GOLDEN PALOMINOS	
23	28	—	4	COME INSIDE WARNER BROS. 4-19182	THOMPSON TWINS	
24	22	18	9	JULIE'S BLANKET MORGAN CREEK 4-23003	MARY'S DANISH	
25	25	—	2	CALLING ELVIS WARNER BROS. 4-19199	DIRE STRAITS	
26	NEW ▶		1	YR OWN WORLD ENSGN ALBUM CUT/CHRYSLIS	THE BLUE AEROPLANES	
27	27	—	2	FEEL EVERY BEAT WARNER BROS. 4-19161	ELECTRONIC	
28	21	22	5	FAMILY MAN Geffen 4-21658	NITZER EBB	
29	NEW ▶		1	I AM HERE CAPITOL ALBUM CUT	THE GRAPES OF WRATH	
30	18	20	9	HUMAN NATURE PERFECTO 2855/RCA	GARY CLAIL	

○ Tracks with the greatest airplay gains this week. © 1991, Billboard/BPI Communications, Inc.

CMJ MUSIC MARATHON[®]

SCHEDULE OF EVENTS

New Artist Discovery and Development

October 30-November 2, 1991 • The Vista Hotel • New York City

WEDNESDAY, OCTOBER 30, 1991

5:00 PM - 10:00 PM

REGISTRATION

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

THURSDAY, OCTOBER 31, 1991

8:00 AM - 5:00 PM

REGISTRATION

10:00 AM - 5:00 PM

EXHIBITS

Nieuw Amsterdam West Ballroom, Foyer

12:00 PM - 5:00 PM

COLLEGE RADIO WORKSHOP

The Liberty Room

12:30 PM - 1:45 PM

MUSIC PUBLISHING: SONGWRITING & OPPORTUNITIES

The Broadway Suite

Moderator: David Renzer (Zomba Publishing)

THE INDIE CONCLAVE

The River Suite

Moderator: Mark E. (Teenbeat/Unrest)

TEN YEAR'S AFTER: WHAT HAS VIDEO TAUGHT US?

The Park Suite

RECORD PRODUCTION: FROM STUDIO TO MASTER

Nieuw Amsterdam Center Ballroom

Moderator: John Siket (Water Music)

2:00 PM - 3:15 PM

ALL THAT JAH

The River Suite

Moderator: Chris Wilson (Heartbeat)

ALL RAPPED UP: RAP & RADIO

The Park Suite

Moderator: Paul Stewart (Power Move Promotions)

ALTERNATIVE MUSIC MARKETING: ART & COMMERCE

Nieuw Amsterdam Center Ballroom

3:30 PM - 4:45 PM

MERCHANDISING & LICENSING: A FISTFUL OF DOLLARS

The Broadway Suite

SIGNED, SEALED & ABANDONED: WHEN THE MUSIC'S OVER

The River Suite

Moderator: Paul Smith (Blast First/Mekons Mgr.)

MUSIC JOURNALISM

The Park Suite

Moderator: Simon Reynolds (Freelance)

BEATING THE ODDS: NEW ARTIST DISCOVERY & DEVELOPMENT

Nieuw Amsterdam Center Ballroom

Moderator: Terry Tolkin (Elektra)

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

FRIDAY, NOVEMBER 1, 1991

8:00 AM - 5:00 PM

REGISTRATION

10:00 AM - 5:00 PM

EXHIBITS

Nieuw Amsterdam West Ballroom, Foyer

11:00 AM

KEYNOTE ADDRESS

Nieuw Amsterdam Ballroom

Fredric Dannen, Author of the bestselling book

"Hit Men"

1:30 PM - 2:45 PM

GETTING THERE, IT AIN'T EASY: COUNTRY ARTISTS ON

THE CUTTING EDGE

The Broadway Suite

Moderator: Allen Brown (Plan A Media)

THE CAMPUS NETWORK: CONCERTS, RADIO, RETAIL

& PROMOTION

The River Suite

SONGWRITERS WORKSHOP

The Park Suite

CAREER DEVELOPMENT IN THE MUSIC INDUSTRY

Nieuw Amsterdam East Ballroom

Moderator: Daniel Glass (SBK)

POP CULTURE & INFLUENCE

Nieuw Amsterdam Center Ballroom

Moderator: Ty Braswell (Oekilah Music Pictures)

3:00 PM - 4:15 PM

PRODUCT MANAGEMENT

The Broadway Suite

Moderator: Cathy Lincoln (Capitol)

PRACTICAL BOOKING STRATEGIES FOR NEW ARTISTS

The River Suite

Moderator: Gerry Gerrard (Frontier Booking International)

THE DEMO TANK

The Park Suite

Moderator: Hugo Burnham (The Imago Recording Co.)

RAP ARTISTS PANEL

Nieuw Amsterdam East Ballroom

Moderator: Wildman Steve (WBAU)

RECORD PROMOTION & COLLEGE RADIO

Nieuw Amsterdam Center Ballroom

Moderator: Mark Neiter (Reprise)

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

SATURDAY, NOVEMBER 2, 1991

9:00 AM - 3:00 PM

REGISTRATION

10:00 AM - 3:00 PM

EXHIBITS

Nieuw Amsterdam West Ballroom, Foyer

11:00 AM - 12:15 PM

UNITY IN MUSIC: WORLD BEATS AT LARGE

The Broadway Suite

FINE PRINT & FINE LINES: BUSINESS & LEGAL AFFAIRS

The River Suite

THE RETAIL CONNECTION

The Park Suite

Moderator: Bev Chin (A&M)

A&R: ACTION & REACTION

Nieuw Amsterdam East Ballroom

INDEPENDENT LABELS: Bloodied But Unbowed

Nieuw Amsterdam Center Ballroom

12:30 PM - 1:45 PM

FIRMLY PLANTED: ROOTS MUSIC'S ENDURING NATURE

The Broadway Suite

Moderator: J. Seymour Guenther (Flying Fish)

PUBLICITY & PRESS: THE GOOD, THE BAD & THE UGLY

The River Suite

Moderator: Andy Schwartz (Epic)

CREATIVE BUSINESS PRACTICES: AVOIDING CHAPTER 11

The Park Suite

Moderator: Greg Werckman (Alternative Tentacles)

ART VS. THE INDUSTRY: FREEDOM, RESPONSIBILITY

& EXPLOITATION

Nieuw Amsterdam East Ballroom

Moderator: Howie Klein (Sire)

COLLEGE RADIO: THE GREAT ROCK 'N' ROLL SWINDLE

Nieuw Amsterdam Center Ballroom

Moderator: Jonathan Poneman (Sub Pop)

(Subject To Change)

2:00 PM - 3:15 PM

JAZZ FORUM: CONVERSATION & IMPROVISATION

The Broadway Suite

THE DEMO TANK

The River Suite

ARTIST MANAGEMENT

The Park Suite

RAP CONCLAVE

Nieuw Amsterdam East Ballroom

SIGNATURE SOUNDS: THE PRODUCERS

Nieuw Amsterdam Center Ballroom

Moderator: Mark Bingham (Freelance)

3:30 PM - 4:45 PM

THE ARTIST ENCOUNTER

Nieuw Amsterdam Ballroom

8:00 PM

1991 New Music Awards (Like You've Never Seen Them

Before!)

MUSIC MARATHON LIVE! CLUB SHOWCASES

METAL MARATHON

THURSDAY, OCTOBER 31, 1991

12:00 PM - 1:15 PM

MARKETING: DID IT JUMP OR WAS IT PUSHED?

Nieuw Amsterdam East Ballroom

Moderator: Dyana Kass (Hollywood)

1:30 PM - 3:15 PM

METAL PROGRAMMING AND PROMOTION: HARDENING

OF THE AIRWAVES

Nieuw Amsterdam East Ballroom

Moderator: Jessica Harley (Megalforce)

FRIDAY, NOVEMBER 1, 1991

12:00 PM - 1:15 PM

INTERVIEW WORKSHOP: Meat The Press

The Liberty Room

1:30 PM - 2:45 PM

STARTING YOUR OWN THANG: The Road To Running A

Business

The Liberty Room

Moderator: Jake Wisely (Red Decibel/Video Sheet Metal)

2:45 PM

KEYNOTE ADDRESS

The Liberty Room

SATURDAY, NOVEMBER 2, 1991

1:00 PM - 2:30 PM

DEMO WORKSHOP: Avoiding The Instant Gong

The Liberty Room

Moderator: Jon Sutherland (Zomba Publishing)

2:45 PM - 4:00 PM

METAL ARTIST PANEL: Chaos In B-Minor

The Liberty Room

Moderator: Michael Schnapp (Epic)

REGISTRATION SCHEDULE

Wednesday, October 30, 1991	5:00 PM - 10:00 PM
Thursday, October 31, 1991	8:00 AM - 5:00 PM
Friday, November 1, 1991	8:00 AM - 5:00 PM
Saturday, November 2, 1991	9:00 AM - 3:00 PM

LOCATION:

Pre-registrants, Exhibitors, Walk up

Moderators, Panelists, Press

North Lobby

Third Floor

Registration Area

BB

REGISTRATION FORM

CMJ Music Marathon

October 30-November 2, 1991 • The Vista Hotel • New York City

HOTEL ACCOMMODATIONS:

Special rates at the Vista Hotel. Vista Hotel rates: \$143 Single/Double. These rates are only in effect until Oct. 16, 1991. Rates apply from Wed. Oct. 30 to Sun. Nov. 3, 1991. Call the Vista at 1 800 258 2505 (in New York State 212 638 1990).

YOU MUST MENTION CMJ MUSIC MARATHON TO RECEIVE DISCOUNT.

AIRLINE DISCOUNTS: AMERICAN AIRLINES

American Airlines is offering a special discount rate of 40% off regular coach fares. If you qualify for a lower fare, American Airlines will discount that rate an additional 5%. Call 1 800 433 1790 7:00 A.M. to 12:00 Midnight Central Time, any day. Specify STAR File #S-12014L.

Convention registration fee entitles entrance to all Marathon events including exhibits, panels, showcases and one registration bag.

NAME _____ TITLE _____ AFFILIATION _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____ PHONE _____

ACCOMMODATIONS DURING MARATHON _____

_____ Regular rate: \$210 before Sept. 15, \$235 after Sept. 15

_____ Student rate: \$95. *Copy of valid student ID must accompany payment and, in addition, ID must be presented at registration to pick up badge. No exceptions.

Indicate quantity and make check or money order (non-refundable) payable to **CMJ Music Marathon**. Purchase Orders without accompanying payment will not be accepted.

Do not send payment later than Oct. 18. Walk-up thereafter.

I have enclosed () Check () Money Order

Check must accompany registration form, or provide the following credit card information: MasterCard () Visa () American Express ()

CARDHOLDER NAME _____ CARD NUMBER _____

SIGNATURE _____ EXPIRATION DATE _____

*Credit card payments after Sept. 20 require registrant to present credit card in person prior to picking up registration material.

For more information contact: Joanne Abbot Green at (516) 466-6000 or Fax 516-466-7159

Mail to: CMJ Music Marathon, 245 Great Neck Rd., 3rd Floor, Great Neck, NY 11021

MM91

BILLBOARD'S 1991 RADIO AWARDS HONOR INDUSTRY'S FINEST



KLOS Los Angeles morning men Mark Thompson, right, and Brian Phelps, left, flank KLOS Los Angeles morning man Rick Dees. All three were air-personality-of-the-year winners.

SAN FRANCISCO—Some of radio's most prominent personalities and programmers were on hand at the Billboard Radio Awards ceremony Sept. 12 during the National Assn. of Broadcasters convention here. Seventy-five awards were divided among 43 stations, four program syndicators, and five record labels. (Photos: Pat Johnson Studios/Billy Douglas)



Rock air-personality-of-the-year winners included, from left, WFBQ Indianapolis morning men Bob Kevoian & Tom Griswold, and KKDJ Fresno, Calif.'s Willobee.



Billboard radio editor Sean Ross, center, is pictured chatting with, from left, WYNF Tampa, Fla., GM Shawn Portmann, CBS Radio's Rod Calarco, WBBM-FM Chicago VP/GM Tom Matheson, and WBBM-FM PD Dave Shakes.

Four popular San Francisco air personalities served as presenters at the awards. Pictured, from left, are KNEW morning man Tom Benner, KFOG morning man M. Dung, KSFO/KYA afternoon host John Mack Flanagan, and KMEL morning man Bill Lee.



Top 40 program/operations director-of-the-year winners, from left, are WBBM-FM Chicago's Dave Shakes, WNCI Columbus, Ohio's Dave Robbins, and former WKCI New Haven, Conn., PD Stef Rybak (now at KVRV Phoenix).



Billboard's networks and syndication columnist Rochelle Levy, center, is pictured with network/syndicated program winners, from left, Global Satellite Network's Bob Coburn and Howard Gilman accepting for "Rockline," Bob Kingsley accepting for ABC/Watermark's "American Country Countdown With Bob Kingsley," and Westwood One's Walt "Baby" Love accepting for "The Countdown With Walt Love."

Adult contemporary program/operations director-of-the-year winners included KOST Los Angeles' Jhani Kaye, left, and WLTF Cleveland's Dave Popovich.



Accepting R&B station-of-the-year honors, from left, are WZAK Cleveland GM Lee Zapis, and April Broadcasting president Phil Giordano, owner of WBLX-FM Mobile, Ala.



Pictured before the ceremony, from left, are WFBQ Indianapolis PD Marty Bender, morning men Bob Kevoian & Tom Griswold, GM Chris Wheat, and Great American president David Crowl.



Billboard's West Coast bureau chief Craig Rosen, center, is pictured with air-personality-of-the-year winners, from left, WJAE Jacksonville, Fla.'s Chris Trane, KISS Los Angeles' Rick Dees, and KOST Los Angeles' Mark Wallengren and Kim Amidon.



Accepting music-director-of-the-year honors, from left, are WLAC-FM Nashville's Cynthia Maysweather (accepting for Bryan Sargent), KESZ Phoenix MD Carla Foxx, and WNSR New York's David Isreal.



Accepting honors in the rock category, from left, are KTXQ Dallas' Clint Culp, WYNF Tampa, Fla.'s Shawn Portmann, and WIOT Toledo, Ohio, music-director-of-the-year winner Michael Young.



Accepting rock-station-of-the-year honors, from left, are KLOS Los Angeles GM Bill Sommers and KBCO Denver VP of programming Dennis Constantine.



Accepting honors in the R&B category, from left, are WZAK Cleveland GM Lee Zapis, WBLX-FM Mobile, Ala., music-director-of-the-year winner Morgan Sinclair, and WRKS New York's Vinny Brown.



Pictured, from left, are Summit Broadcasting's Doug Jones, Ernest Holloway, and James Strawn, Global Satellite Network's Debbie McHann and Andrea Weiss, KQLZ Los Angeles MD Marcia Longo, and Global's Julie Lightner.



Program/operations director of-the-year honors went to, from left, former KBCO Denver PD John Bradley (now with SBR Radio), former KLOS Los Angeles PD Carey Curelop (now with KQLZ Los Angeles), and WSM-FM Nashville's Kevin O'Neal.



Billboard's associate director of charts/special markets Terri Rossi, third from left, is pictured chatting with, from left, MCA's A.D. Washington, WRKS New York PD Vinny Brown, RCA's Jimmy Smith, Warner Bros.' Hank Spann, Capitol's Barbara Lewis, and WQMG Greensboro, N.C., PD Sam Weaver.



Billboard's associate director of charts/country Lynn Shults, second from left, talks with, from left, WWKA Orlando, Fla.'s Steve Holbrook, WSM-FM Nashville's Kevin O'Neal and his wife Claire, and WSM's Tom Cassidy and Bob Meyer.



Accepting music-director-of-the-year honors are former WLUM Milwaukee MD Dana Lundon, left (now at WTIC-FM Hartford, Conn.), and WKCI New Haven, Conn., MD Tom Polaman.

WNSR New York took home two awards at this year's ceremony. Pictured, from left, are the station's Doug Knopper, Mitch Hisiger, Bob Dunphy, James Stegnetto, music-director-of-the-year winner David Isreal, and promotion-director-of-the-year winner Paul Heffner.



Accepting label-promotion-person-of-the-year honors, from left, are SBK's Ken Lane (accepting for Daniel Glass), Warner Bros.' Hank Spann, and A&M's J.B. Brenner.



Promotion-director-of-the-year winners included, from left, WNSR New York's Paul Heffner, WPOC Baltimore's Sheila Silverstein, KKBK Los Angeles' Sharon Klein, and KLOS Los Angeles' C.W. West (accepting for Steve Smith).

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS					
1	1	2	13	★ ★ NO. 1 ★ ★ TIME, LOVE AND TENDERNESS COLUMBIA 38-73889	◆ MICHAEL BOLTON 2 weeks at No. 1
2	4	5	13	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
3	6	8	11	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
4	2	1	15	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
5	3	3	14	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
6	5	6	14	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
7	9	13	6	EMOTIONS COLUMBIA 38-73977	◆ MARIAH CAREY
8	7	4	17	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
9	10	14	7	THE REAL LOVE CAPITOL 44743	◆ BOB SEGER & THE SILVER BULLET BAND
10	11	10	11	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
11	12	11	13	YOU COME TO MY SENSES REPRISE 4-19205	CHICAGO
12	8	7	15	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
13	18	21	7	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
14	23	37	3	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
15	16	20	5	IF THERE WERE NO DREAMS COLUMBIA ALBUM CUT	NEIL DIAMOND
16	17	18	10	ALL I HAVE REPRISE ALBUM CUT	◆ BETH NIELSEN CHAPMAN
17	13	9	15	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
18	19	22	10	SUNRISE MERCURY 868 414-4	◆ THE TRIPLETS
19	14	12	16	LOVE AND UNDERSTANDING Geffen 19023	◆ CHER
20	15	15	18	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
21	21	23	8	THE GIFT OF LOVE ATLANTIC 4-87633	BETTE MIDLER
22	24	24	8	SOMEWHERE IN MY BROKEN HEART SBK 05404	◆ BILLY DEAN
★ ★ ★ POWER PICK ★ ★ ★					
23	37	—	2	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	ROBERTA FLACK/MAXI PRIEST
24	22	17	18	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
25	20	16	17	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
26	27	30	10	THE PROMISE OF A NEW DAY CAPTIVE 4-98752/VIRGIN	◆ PAULA ABDUL
27	25	26	10	SINCE I DON'T HAVE YOU RCA 2848	◆ RONNIE MILSAP
28	36	38	5	FOR YOU REUNION 19103/GEFFEN	MICHAEL W. SMITH
29	32	41	4	WHEN YOU TELL ME THAT YOU LOVE ME MOTOWN 2139	◆ DIANA ROSS
30	38	45	6	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
31	26	19	20	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
32	45	—	2	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
33	30	33	7	I CAN'T WAIT ANOTHER MINUTE JIVE 1445/RCA	◆ HI-FIVE
34	34	34	25	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
35	33	25	28	PLACE IN THIS WORLD REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
36	49	—	2	SOMETHING GOT ME STARTED EASTWEST 4-98711	◆ SIMPLY RED
37	28	27	23	MORE THAN WORDS A&M 1552	◆ EXTREME
38	29	28	22	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL
39	43	46	5	I ADORE MI AMOR GIANT 4-19204	◆ COLOR ME BADD
40	47	—	2	LOVE...THY WILL BE DONE COLUMBIA 38-73853	◆ MARTIKA
41	40	35	31	BABY BABY A&M 1549	◆ AMY GRANT
42	35	32	24	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
43	NEW ►	1	1	WIND OF CHANGE MERCURY 868 180-4	◆ SCORPIONS
44	50	—	2	SENZA UNA DONNA LONDON 849 063-4/PLG	◆ ZUCCHERO/PAUL YOUNG
45	NEW ►	1	1	I WONDER WHY ARISTA 2331	◆ CURTIS STIGERS
46	31	29	18	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
47	46	43	12	NIGHTS LIKE THIS VIRGIN 4-98798	AFTER 7
48	41	36	24	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
49	39	39	18	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
50	NEW ►	1	1	COPPERLINE COLUMBIA ALBUM CUT	JAMES TAYLOR

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

RADIO

CMA Awards To Have Last Waltz On WW1's Mutual Broadcasting Before Crossing To MJI

LOS ANGELES—The Wednesday (2) broadcast of the 1991 **Country Music Assn. Awards** show will bring to a close the show's nine-year association with **Westwood One's Mutual Broadcasting System**. And people on the Mutual side say the show's departure for **MJI Broadcasting** next year is not an amicable parting.

Mutual VP of operations **Peggy Solomon** says the CMA asked her company to double its rights fee, without disclosing that MJI was involved and was offering that amount. "If a third party is contending for the rights, then we are all ready to be competitive," says Solomon. "But what we refused was to pay a 100% increase in the rights fee when they were telling us that no third party was involved in the negotiations."

After finally discovering in April that MJI was also negotiating, Solomon says Mutual immediately matched the offer. By that time, however, it was too late; MJI had acquired the rights.

"I never told [Solomon that there was no third-party involvement], nor do I know of anyone who did," asserts CMA's lawyer, **Richard Frank Jr.** of the Nashville firm **Jack Frank and Lyon**. "We don't want anyone involved who doesn't feel it's economically feasible. There were extensive discussions carried on with Mutual in good faith on the CMA side and, I assume, on their side. We were unable to reach a resolution; therefore, a more favorable arrangement was made [with MJI]."

Solomon also contends that the CMA did not act in accordance with its own rules regarding negotiations.

"The radio board signs off on these deals," she says. "They were unaware this was done. It was brought to the board [by CMA's associate executive director, **Ed Benson**, and **Frank**] as a fait accompli." Benson refuses to comment, calling the negotiations "a matter of confidentiality with the board of directors."

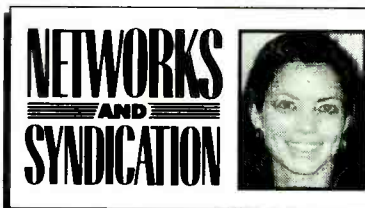
MJI's president and founder, **Joshua Feigenbaum**, says he initially ap-

music hot AC encompasses. Beginning in January 1992, WW1 introduces "**Casey's 'Hot' 40**," an AC version of the successful "**Casey's Top 40 With Casey Kasem**." WW1 VP of programming **Gary Landis** says many stations want to run a show with Kasem, but they can't tolerate the music on the top 40 charts. "This is our response to a newly emerging format," says Landis. "We're presently addressing which songs fit the format. We may play some of the same tracks on hot 40 as we play on top 40. Hot AC is an interesting animal."

Landis says he is not worried about **CD Media's** new AC-oriented show, "**The Weekly Music Survey With Robert Murphy**." "With all due respect to Murphy, he's not Casey Kasem," says Landis. "I'm working with a pretty strong deck to begin with. I don't have to go out there and validate my host."

ABC Radio Networks VP of programming **Corinne Baldassano** also acknowledges the problems inherent in programming an AC countdown show. "It's such a broad-based format, and no one can agree on what they want," she says. "At this point, we have not come up with a show that will meet enough needs to make it profitable."

Talk radio is joining the countdown arena, with the January premiere of "**The National Airtopic Review**," a weekly syndicated two-hour countdown show of the 10 most-discussed topics on American talk radio from the research of **N/T radio tipsheet Talkers**. Editor/publisher **Michael** (Continued on next page)



by Rochelle Levy

proached the CMA a few years ago about securing the rights to the awards. "It took a while because the CMA is run by a series of committees. It was discussed at length internally, and they decided it was time for a change." Feigenbaum says the CMA was impressed by the merchandising and promotions his company has done over the past six years on behalf of the Grammy Awards. MJI also covers the Rock and Roll Hall of Fame Awards.

According to Solomon, the CMA Awards are currently heard on 450 stations. Nine years ago, that number was fewer than 100.

NEW COUNTDOWNS

Hot AC format countdown shows may be the next trend, if only the networks can focus in on what kind of

PROMOTIONS AND MARKETING

(Continued from page 23)

all things, a classical announcer named "Jocko." The album, titled "WTPW—Classical Talkity-Talk Radio," features selections such as "The Safe Sextet."

Several clients of **DeMers Programming/Marketing Consultants** marked the month of "September" with **Led Zeppelin**-related promotions. **WZZU** Raleigh, N.C., gave away "Robert" plants. The station also gave away a week's worth of maid service to the first caller who heard "Heartbreaker/Livin' Lovin' Maid" and a white-water-rafting trip to the caller who heard "Travelin' Riverside Blues." **WMGG** Columbus, Ohio, awarded a trip to Hawaii to the first caller who heard "The Ocean" and a camping trip to the caller who heard "Misty Mountain Hop."

WDRE Long Island, N.Y., has installed a listen line targeted at listeners who are away at college. The 900 line costs 95 cents a minute, and promotion director **Theresa Beyer** says it averages 250 calls a week. **WDRE's** 900 line also allows callers to get concert and club information, and vote for "shriek of the week."

N/T WMAQ Chicago hosted cab appreciation day during which cab drivers were invited to stop by the station for two free White Sox tickets and a flier promoting the station's traffic coverage ... **WMYG** Spring-

field, Ill., promoted a screening of "The Rocky Horror Picture Show" by sending tubes of lipstick along with press releases to the media.

New York-based **Record Art** is looking for stations to tie in with to promote its collection of lithographs of classic rock'n'roll album covers. The prints, which are valued at \$200 each, are available for station giveaways in exchange for on-air mentions of the company's 800 telephone line. Featured prints include covers from albums by such artists as **Elvis Presley**, the **Eagles**, **U2**, **Steve Winwood**, **Supertramp**, and **Bob Dylan**. Radio promotions are being handled by **John Bloodwell** at the Philadelphia-based **Kendall Energies**.

WSTR (Star 94) Atlanta is co-presenting the "world's largest step Reebok class" Oct. 12. A well-known aerobics instructor will lead more than 2,000 people in an exercise routine in an effort to make the Guinness Book of World Records. Proceeds from the \$12 registration fee benefit charity. All participants receive a T-shirt from the event ... **WRIF** Detroit co-sponsored a free concert with **Alice Cooper**, who performed on the roof of a Sound Warehouse store. The event was part of a video shoot for an upcoming single.

Sixteen stations sent contest winners to the Vital Care Music & Tennis

Festival in Los Angeles, Sept. 12-15, although qualifying contests varied by station. **KZZU** Spokane, Wash., had listeners make a station commercial. **WSHE** Miami's grand-prize winner participated in the station's "be a good sport" Velcro-jumping contest. **WAVA** Washington, D.C., hosted a nuts-and-bolts party with the festival trip offered as the grand prize.

Broadcast Promotion and Marketing Executives has announced a call for presentations for its 1992 conference, to be held June 14-17 in Seattle. Session topic proposals are due Nov. 1 in BPME's Los Angeles office ... The third annual Entertainment Marketing Conference will be held Oct. 27-29 at the Universal City Hilton & Towers in Los Angeles. The event is sponsored by the Brooklyn, N.Y.-based **EPM Communications**.

PRO-MOTIONS

WJFK Washington, D.C., promotion director **Melisa Wolfson** moves across town to **WPGC** as director of marketing/promotions. Send résumés to **WJFK GM Ken Stevens** ... **Judith Simms** has been upped from director of public affairs to director of advertising, promotions, and public affairs at **KMOX** St. Louis ... **Kathy Armistead** joins **WGFX** Nashville as promotion director. She was previously with the March of Dimes.

VOX JOX

(Continued from page 22)

pel Network affiliate **WMGP** ... Simulcast adult alternative outlet **KXDC** Monterey, Calif., reclaims its old **KIDD** call letters and will switch to Unistar adult standards. Also at **KXDC-FM** (Radio Pacific), former PD **Scott O'Bryan** and MD **Sandy Shore** are back as GM and PD, respectively. **Ron Sorgel** is OM and will oversee **KIDD**.

Album **WRKI** Danbury, Conn., promotes acting PD/MD **Tim Sheehan** to PD ... MD **Mark Morgan** is upped to PD at classic rock **KZKZ** Ft. Smith, Ark., replacing **Dave Roberts** ... Album **WKGB** Binghamton, N.Y., ups MD/night jock **Todd McCartney** to PD/afternoons, replacing **Paul Michaels** ... PD **Jay Lopez** is out at album **WRXL** Richmond, Va.

The Milwaukee Journal reports that polka outlet **WKTM** has become the latest commercial station to appeal to listeners for money. **WKTM** is selling \$40 station memberships to raise part of the \$60,000 that an upcoming signal upgrade will cost ... At noncommercial jazz outlet **KLON** Los Angeles, acting PD **Jay Roebuck** is upped to PD.

PEOPLE: CADILLAC PARKS AT WKXS

With former **WKXS-FM** (Kiss 108) Boston APD **Jerry McKenna** now working at crosstown **WZOU**—despite his noncompete agreement, Kiss has finally decided not to pursue legal action, but rather to bring in

former **WZOU** MD **Cadillac Jack McCartney** as MD. McCartney had been waiting out his noncompete at the co-owned **Cody Leach Broadcast Architecture** consultancy. Across town, at album **WBCN**, MD **Carter Alan** takes a two-month leave of absence to finish his book on U2, "Outside Is America," which will be published next June by **Faber & Faber**. **Steve Strick** is acting MD.

KHYI (Power 95) Dallas midday host **Ken Barnett** returns to AC rival **KVIL** for middays; **KHYI** swing jock **Mason Dixon** goes to middays. Also at **KVIL**, promotion director **Tricia Crisp** is upped to marketing director. Morning producer **Jody Dean** is upped to creative director; **David Kelly** replaces her. **Dean Bailey** is named production director.

At AC rival **KRSR**, part-timer **Dave Cooley** replaces **Trey Elliot** in overnights. **J.J. Morgan** from **KHYI** is now doing weekends at **KRSR** as **Jim Thompson**, which, incidentally, is the name of the group head at soon-to-be ex-owner **Group W**.

At album **KAZY** Denver, night jock **Shannon Scott** goes to afternoons. Overnights **Toddzilla** replaces her. **Mike Hernandez** from **KKMG** Colorado Springs joins for overnights ... Former **WLAV-FM** Grand Rapids, Mich., PD **Red Noise**—also known for his role in the "Freedom Rock" TV spots—joins classic rock **WZGC** (Z93) Atlanta for middays, replacing **Robbie Spears**.

newsline...

STEVE GODOFKY is out as president of Metroplex Communications. CEO **Norman Wain** and chief operating officer **Robert Weiss** assume his duties.

JOHN COLUMBUS is named GM of **WJZE** Washington, D.C., replacing **Gary Gross**. Columbus was last GM of **WGKL** Charlotte, N.C.

PETER ACQUAVIVA is the new GM of **WXCD** Detroit, replacing **Al Wilson**. He was GM of **WALK** Long Island, N.Y.

JEFF SCARPELLI, VP/GM for Goodrich Broadcasting and of its **WODJ** Grand Rapids, Mich., is the new CEO of the Lafayette, La.-based **Communications Corp.**

GARY PETERS returns to **WVKZ** Albany, N.Y., as GM, replacing **Jim Walsh**.

At N/T **WLS** Chicago, night host **Catherine Johns** goes to afternoons, replacing **Bob Lassiter** ... At country **CKYC** Toronto, morning man **John Donabie** is out. P.M. drive team **Al Kingdon & Eva D.** assume his duties ... At album **WLZR** Milwaukee, RD **Darrin Arriens** is upped to MD, replacing **Greg Fitzgerald**. **Mark Thompson** from **KSJL** San Antonio, Texas, takes the Fitz Dog's p.m. drive shift ... **WAPE** Jacksonville, Fla., MD/midday host **Greg Francis** is out. PD **Jeff McCartney** replaces him.

Part-timer **Bill Stewart** is upped to mornings at oldies **WHND** (Honey 56) Detroit, replacing **Ted Richards**. Across town, **Karen Dellesandro** is out of middays at top 40 **WDFX** ... **Tony Clyburn** from album **WMFX**

Columbia, S.C., joins AC **WLRS** (Mix 102) Louisville for mornings.

Assistant MD **Cathy Faulkner** is now MD/nights at album **KISW** Seattle as **Mike Jones** becomes director of special music programming. Overnights **Jon Ballard** goes to late-nights. P/T **Paul Kelly** replaces him ... At oldies **WYMJ** Dayton, Ohio, **Gerry Paxson** joins for p.m. drive from **WQHK** Fort Wayne, Ind. **Steve Kirk**, longtime morning man at rival **WING**, will do weekends.

Top 40 **WBUS** Kankakee, Ill., night jock **Marc Arturi** is the new morning host at album **WKQZ** Saginaw, Mich.; **Joe Martin** leaves radio to study nuclear medicine. MD **Connie Schilkey** adds APD stripes ... **WEZE-FM** Pittsburgh p.m. driver **Leah Klocko** is looking; call 412-486-4771.

GOLD-BASED STATIONS TRYING ON-AIR SURVEYS

(Continued from page 24)

some of classic rock's warhorse titles than their less-in-tune counterparts, they gave a thumbs-up to, say, **INXS** "The One Thing," which "usually tests highly unfamiliar with a low like level," he says.

O'Connor says he would never put a song like "The One Thing" into power based on the results of an on-air test. But he would use it to determine some lower-rotation titles and spike records. "When we do vertical cuts, we have listeners saying, 'Here's a song from the music test on Z93,'" he says.

Similarly, **KZFX** uses the notes

space on its music logs to give the numbers of songs that finished in the top 100 and encourages jocks to mention them on the air, the same way top 40 jocks used to talk about where a record was on the current playlist.

Being able to talk about the test, of course, is one of the main reasons why stations do on-air tests, even though most of them would never discuss their conventional research on the air. "If you're the first one in the market to do it, you can get on the air and say 'for the first time ever,' and that's where you get some impact, too," says Carson.

NETWORKS AND SYNDICATION

(Continued from preceding page)

Harrison, who will also host the countdown, says the show will "feature a summary of the topics and explain the different points of view. We'll take a neutral position; we have no editorial ax to grind." Harrison has extensive experience in both talk radio and countdown shows: he hosted a talk show on **KMET** Los Angeles for 10 years and was one of the pioneers of "The National Album Countdown" in the late '70s.

AROUND THE INDUSTRY

Former **KPWR** (Power 106) Los Angeles PD **Jeff Wyatt** continues to host **WW1's "American Dance Traxx."** according to **WW1's** Gary Landis. "We're committed to Wyatt for the foreseeable future, and Power 106 will continue to broadcast the program," he says.

Keith Whitley's posthumous "Kentucky Bluebird" album on **RCA** contains a short excerpt from a 1985 appearance on **ABC Watermark's "American Country Countdown With Bob Kingsley"** ... "The World Cafe," a daily two-hour national morning show featuring a mix of alternative music, debuts Oct. 14 ... **Maura Kennedy** has been upped to network manager for the **ABC Direction Radio Network**. She was most recently coordinator of sales systems and management for the **ABC Radio Networks**.

EFM Media Management, syndicator for hosts **Rush Limbaugh** and **Dr. Dean Edell**, has announced a sales and marketing agreement with **MediaAmerica**. Those duties had previously been handled by **ABC**.

Hits! in Tokio

Week of September 15, 1991

- Emotions Mariah Carey
- Romantic Karyn White
- (Everything I Do) I Do It For You Bryan Adams
- Gypsy Woman (She's Homeless) Crystal Waters
- Now That We Found Love Heavy D. & The Boyz
- Unforgettable Nat King Cole
- Not King Cole Natalie Cole &
- Temptation Corina
- Deeper Love (Missing You) Ultra Nate
- Enter Sandman Metallica
- You Could Be Mine Guns 'N' Roses
- Loving You Janet Kay
- I Adore Mi Amor Color Me Badd
- It Ain't Over 'Til It's Over Lenny Kravitz
- Crazy Seal
- My Name Is Not Susan Whitney Houston
- Everyday People Aretha Franklin
- Running Back To You Vanessa Williams
- Love...Thy Will Be Done Martika
- Every Heartbeat Amy Grant
- Unbelievable EMF
- Too Many Walls Cathy Dennis
- She Needs To Get Some Ray Parker, Jr.
- I Can't Wait Another Minute Hi-Five
- The Promise Of A New Day Paula Abdul
- Gett Off Prince & The New Power Generation
- (She's A) Party Girl Kid Creole & The Coconuts
- More Than Words Extreme
- P.A.S.S.I.O.N. Rythm Syndicate
- There's Nothing Like This D-M-A-R
- Won't Be Long The Bubble Gum Brothers
- Move On James Brown
- The Whistle Song Frankie Knuckles
- Long, Hot Summer Night J.T. Taylor
- Donna Tokimi Noriyuki Makihara
- Superwoman Gladys Knight
- Adam At The Window Mary Black
- Fun Day Stevie Wonder
- Talk Walk Drive Julia Fordham
- Echo My Heart Lindy Layton
- Get Serious Cut 'N' Move
- I'll Be There The Escape Club
- The Motown Song Rod Stewart
- Without You Air Supply
- If They Say It's A Wonderful World Orup
- I Wanna Sex You Up Color Me Badd
- Blame It On The Sun Diana Ross
- Sayonara Natsu No Hi Tetsuro Yamashita
- Say Yes Chage & Asuka
- (I Wanna Give You) Devotion Nomad
- Orientalism Dick Lee

Selections can be heard on "Pioneer Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

HIGH ART HIGH STYLE HIGH LIVING

MONDRIAN HOTEL

HIGH POINT OF THE SUNSET STRIP

MONDRIAN

HOTEL DE GRAND LUXE

8440 SUNSET BLVD
WEST HOLLYWOOD CA 90069

RESERVATIONS AND INFORMATION
213/650-8999 • 800/424-4443

A 'Man-Talk' With Greg Osby Saxophonist Sounds Unique Note On Album

BY JANINE McADAMS

NEW YORK—St. Louis-born saxophonist Greg Osby is a musician with very definite musical and philosophical ideas. With his first album for Blue Note Records, "Man-Talk For Moderns, Vol. X," 33-year-old Osby forges his own path as a jazz artist with a unique voice. Not one of the "young turk" new traditionalists, nor one of the instrumental-R&B sax soul men, Osby manages to straddle both the traditional and the contemporary on one album. "I've always turned left when everyone went right. I can't follow the masses—it doesn't feel correct," he says.

Written and produced by the artist, "Man-Talk For Moderns" spans bebop, funk, traditional jazz, and pop. According to Tom Evered, national director of sales for Blue Note, Osby's album is being serviced to urban outlets and his single, "Mantalk" b/w "Cad lack Back," has been released with several remixes by D.J. Smash.

Osby grew up in St. Louis, where, he says, he ran with street gangs as a teen. "It was imperative that you be involved in that type of environment or you become the next victim," he says. "I was involved in things I shudder to think about." But at the same

time, he had begun to play the clarinet, and graduated to the saxophone by junior high school. With practice, Osby was good enough to join local funk bands, gigging on the weekends.

'I've always turned left when everyone went right'

After an incident in which Osby was nearly the victim of a stray bullet, he decided to concentrate on music. When the Howard Univ. Jazz Ensemble visited his high school, the director turned out to be a former music teacher of Osby's, who encouraged him to apply for a scholarship at Howard's newly formed jazz program. Osby did.

"When I got there I considered myself more musically advanced," says Osby. "The other students had cut their teeth in high school jazz ensembles where I had been on the road with funk bands, local bands. We would drive 200, 300 miles with 15-piece aggregations to get five and six dollars apiece. Starting when I was 14 to about 17, from Friday night to Monday morning my family wouldn't see

me 'cause I'd be on the road with all these guys 35 and 40." Osby adds that the jazz program was still finding its direction and was too grounded in classical training for Osby's taste; restless, the young musician hooked up with a friend who went to Berklee School of Music in Boston. Soon Osby left Howard to attend Berklee, which he felt offered better training. But Osby was still restless.

"A lot of the cats were getting good gigs and going on the road and here I was being studious and getting good grades and trying to

(Continued on page 36)



Dealin' On Another Level. EMI Records USA celebrates the signing of Atlanta-based R&B/hip-hop group Level III. The debut album, "We're Freezin' Em," is due in November with the leadoff single, "Groove Ya." Shown at a recent New York meeting, from left, are Ron Urban, executive VP/GM; Marvin Taylor and Thomas Taylor, Level III; Sal Licata, president/CEO; June Taylor, Level III; Ron Fair, senior VP of A&R/staff producer; and Don Perry, manager, Level III.

Adieu To Summer's Sounds Of Blackness IAAAM's Jams; 'Retha, Ross Roll Into Radio City

SUMMER BACKTRACKIN': My favorite season of the year is over with the first chilly blasts of New York autumn, and so now might be a great time to reflect on moments gone by.

Some of the fun times of the summer had their own specific soundtrack, consisting of "O.P.P." by **Naughty By Nature** (Tommy Boy), the late-summer jam; and "How Can I Ease The Pain" by **Lisa Fischer** (Elektra), which sunk its hooks in and grew ever more fabulous with each listening. Then there

was the ubiquitous "la-da-di-la-da-da" of **Crystal Waters**, whose "Gypsy Woman (She's Homeless)" (Mercury) was a cross-format smash. **Lisa Lisa & Cult Jam's** "Let The Beat Hit 'Em" (Columbia) was an underground party jam as far back as June. And there's nothing like being on 125th Street and hearing "I Wanna Sex You Up" (Giant), the most ingenious of the recent crop of retro-nuevo tracks by the multiethnic **Color Me Badd**, come booming out of a cruising BMW and watching every homegirl on the avenue scream, "Ooh—that's my record!" And those of us who feel the spirit were moved by the **Jimmy Jam and Terry Lewis** beat of the inspirational **Sounds Of Blackness**, telling us to remain "Optimistic" (Perspective). To slow down, there was that happiest of sweet ballads, "With You" by **Tony Terry** (Epic), which has stayed on the Hot R&B Singles chart for 30 weeks, longer than any other single currently on the chart. **Chubb Rock** had everybody groovin' early on with "Treat 'Em Right," then followed up with "The Chubbster" (Select).

One of the pleasant surprises this year has been the growth of the International Assn. of African American Music, which held the first of what will be an annual African-American music celebration, this year in Philadelphia in June. IAAAM then followed up with its first international event at the Bermuda Sound Showcase with Dan-Marr Productions early in September. By actively promoting the power and the beauty of all forms of black music within and without the industry, by attempting to educate and pull in young people, by spotlighting and paying tribute to the industry's heroes, and by extending a hand of fellowship to other countries, IAAAM is creating much good will and a real sense of a mission among those who work in the industry. . . . Though this year's jam-packed Jack The Rapper Family Af-

fair elicited many complaints, it's still awesome to consider how successful this meet has become. In a recent issue of "The Mello Yello," founder **Jack Gibson** has encouraged all those with positive suggestions and solutions to contact him. It will be interesting to see what next year's meet has in store.

RADIO CITY MUSIC HALL bore witness to two female legends in one week. **Aretha Franklin**, who

has been performing a lot in the metropolitan area of late, made a two-night stand here Sept. 13-14, singing tracks from her latest Arista album, "What You See Is What You Sweat," as well as a number of much-beloved hits from her past. On Saturday evening, Aretha concluded her show wear-



ing a daring spangled body stocking. . . . **Diana Ross** shed a purple paillette gown to reveal a similar outfit early on in her wonderful, surprisingly engaging show Sept. 19. Ross performed a number of past hits, including "Ain't No Mountain High Enough," "Love Hangover," "Upside Down," "Mirror Mirror," "Why Do Fools Fall In Love," plus a medley of tunes from her days as one of the Supremes and from the film "Lady Sings The Blues." She also sang several tunes—"Waiting In The Wings," **Stevie Wonder's** "Blame It On The Sun," "When You Tell Me That You Love Me"—from her new Motown album, "The Force Behind The Power." The album itself is what we've been waiting for Diana to do: it's varied, mature, pop-edged, special.

STUFF: Maurice "The General" Starr celebrated the launch of his new Boston International Records with a miniconcert Sept. 15 at Boston's World Trade Center. The city, as well as several local social organizations, presented Starr with proclamations, and Boston International artist **Rick Wes** performed while associates and friends of Starr's—including members of **New Kids On The Block**—stood by to offer congrats. . . . Ichiban Records has signed veteran vocalist **Ben E. King** and pioneering rap group the **Fat Boys**. . . . **Paula Abdul's** "Under My Spell" tour kicks off Oct. 26 with Virgin label mates **M.C. Skat Kat** and **Aftershock**.

ARTIST DEVELOPMENTS

JEF: BIGGER & DEFFER

With Def Jef's second Delicious Vinyl album, "Soul Food," the New-York-born, California-bred rapper mixes knowledge, philosophy, braggadocio, and a big sense of humor with serious funk beats for a soulful feast.

The title, says Jef, reflects not a traditional chitlin' and grits meal, but music and ideas that are food for thought. The mealtime theme is played out on the album's cover, which is Jef's interpretation of a Last Supper scene, with each disciple rendered as a person who influenced the rapper's life and art: Isaac Hayes, Eddie Levert, Gil-Scott Heron, James Brown, Maurice White, Jimi Hendrix, Marvin Gaye, Robert "Kool" Bell, Aretha Franklin, Chuck Brown from go-go band the Soul Searchers, George Clinton, and Bob Marley. There are differences in Jef's interpretation, he says: He is the disciple of the others, it is set in Egypt, and "I don't have a Judas in my last supper."

"In harmony with 'Soul Food,' [I thought] the Last Supper would be a clever combination, because rap is the last, most profound form of black music," he says. "If we're going to learn from music, rap is direct, right in your face. The messages rap artists send are

new; nobody had the freedom and the guts before."

With tracks like "Soul Is Back," "Don't Sleep" ("Cause when you sleep the whole world passes you by"), "Theme For The '90s," and "Voice Of A New Generation," Jef will further his reputation as a rapper who speaks his mind and makes people think without hammering them over the head. But Jef refuses the mantle of "preacher": "I'm not a preacher or a teacher. I just pass on what I've learned."

Def Jef has recently hit the road on a U.S. tour as opener for label mates the Brand New Heavies, who make a guest appearance on one album track.

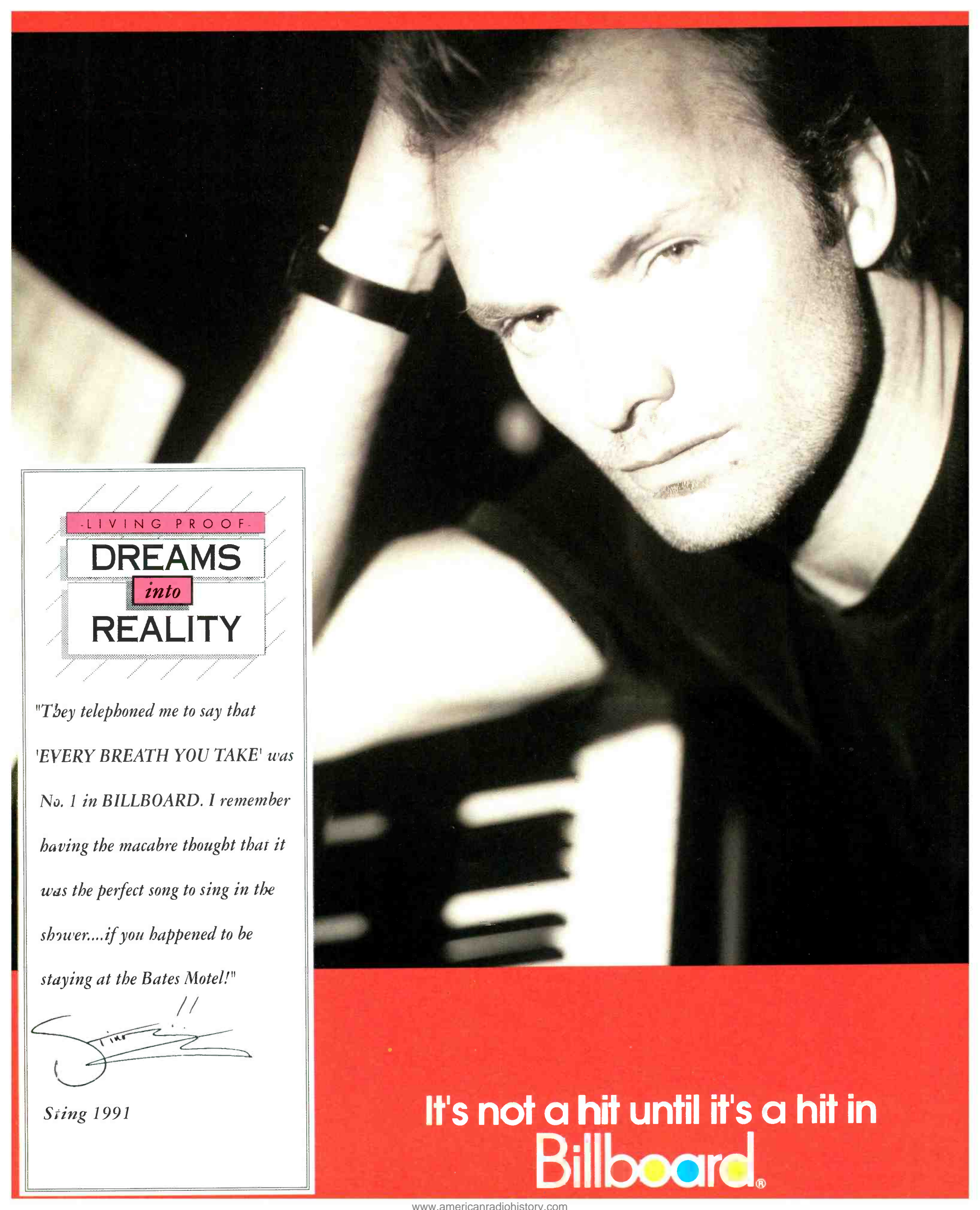
According to Tom Bracamontes, national director of black music promotion, the add date for the first single, "Here We Go Again," was pushed back to Monday (30), though it has been getting good response from clubs and mix shows. "It has a midtempo, L.L. [Cool J] 'Around The Way Girl' type of feel, not threatening for jocks to play on the air," he says.

Bracamontes has also put finishing touches on a radio promotion sponsored by Casio, which makes Def Jef the spokesman for a new keyboard called the Rapman.

JANINE McADAMS

The Rhythm and the Blues

by Janine McAdams



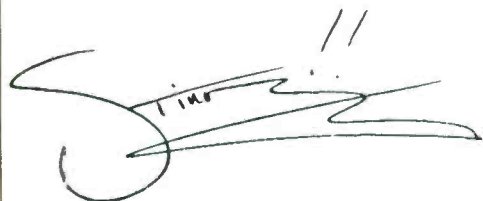
-LIVING PROOF-

DREAMS

into

REALITY

*"They telephoned me to say that
'EVERY BREATH YOU TAKE' was
No. 1 in BILLBOARD. I remember
having the macabre thought that it
was the perfect song to sing in the
shower....if you happened to be
staying at the Bates Motel!"*



Sting 1991

It's not a hit until it's a hit in
Billboard®

Billboard®

FOR WEEK ENDING OCT. 5, 1991

TOP R&B ALBUMS™

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

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	2	3	15	PEABO BRYSON COLUMBIA 46823 (9.98) 1 week at No. 1	CAN YOU STOP THE RAIN	1
2	1	1	11	SOUNDTRACK ● QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	1
3	3	2	18	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	1
4	4	7	11	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	4
5	5	4	18	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
6	6	9	11	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	6
7	7	10	11	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	7
8	8	6	20	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
9	10	11	12	THE GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	9
10	12	12	12	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
11	11	5	10	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
12	9	8	14	NATALIE COLE ▲ 2 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
⑬	13	15	8	COLOR ME BADD GIANT 24429*/REPRISE (9.98)	C.M.B.	13
⑭	17	22	15	JODECI MCA 10198 (9.98)	FOREVER MY LADY	14
⑮	15	18	9	VESTA A&M 5347 (9.98)	SPECIAL	15
16	14	13	23	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
17	19	20	24	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874/PLG (9.98)	THE BRAND NEW HEAVIES	17
⑱	22	29	4	VANESSA WILLIAMS WING 843 522/MERCURY (9.98)	THE COMFORT ZONE	18
⑲	28	66	3	NAUGHTY BY NATURE TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	19
20	16	14	16	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
21	18	16	20	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	5
⑳	32	47	3	BELL BIV DEVOE MCA 10345 (10.98) WBBD - BOOTCITY! THE REMIX ALBUM		22
23	20	19	23	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
24	21	17	17	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
⑳	27	34	16	SHABBA RANKS EPIC 47310 (9.98)	AS RAW AS EVER	25
26	30	32	14	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
27	25	23	46	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
28	26	24	33	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
29	24	21	13	3RD BASS ● DEF JAM 47369/COLUMBIA (9.98)	DERELICTS OF DIALECT	10
30	35	36	45	WHITNEY HOUSTON ▲ 4 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
31	23	27	9	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98)	STRAIGHT CHECKN 'EM	23
32	34	33	8	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	32
33	29	26	13	SHIRLEY MURDOCK ELEKTRA 60951* (9.98)	LET THERE BE LOVE	22
③④	NEW ►	1		KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	34
③⑤	37	43	9	THE RANCE ALLEN GROUP BELLMARK 71806 (9.98)	PHENOMENON	35
③⑥	36	35	34	O'JAYS ● EMI 93390 (9.98)	EMOTIONALLY YOURS	2
③⑦	39	42	8	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
③⑧	42	48	6	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	38
39	33	28	12	LAMONT DOZIER ATLANTIC 82228* (9.98)	INSIDE SEDUCTION	28
④⑩	41	51	4	LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ)	STRAIGHT OUTTA HELL'S KITCHEN	40
④①	53	63	3	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	41
42	31	25	11	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98)	THE RULER'S BACK	18
43	38	37	18	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
④④	51	59	3	BIZ MARKIE COLD CHILLIN' 26648*/WARNER BROS. (9.98)	I NEED A HAIRCUT	44
45	40	30	11	ARETHA FRANKLIN ARISTA 8628* (9.98)	WHAT YOU SEE IS WHAT YOU SWEAT	28
46	49	46	26	M.C. BREED & D.F.C. S.D E G 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
47	46	38	31	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	2
48	45	44	45	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
49	43	31	14	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKIE WISDOM	19

50	48	45	26	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	22
51	44	39	18	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	9
52	47	40	18	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
⑤③	62	74	4	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	53
⑤④	59	—	2	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	54
55	50	41	9	ABOVE THE LAW RUTHLESS 47934 /EPIC (9.98)	VOCALLY PIMPIN'	37
56	54	54	8	CONVICTS PRIORITY 57152 (9.98)	CONVICTS	52
57	52	50	23	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	39
58	55	49	39	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
59	57	81	4	J.T. TAYLOR MCA 10304 (9.98)	FEEL THE NEED	57
60	64	60	9	LITTLE MILTON MALACO 7462 (8.98)	REALITY	57
⑥①	68	62	5	YOUNG M.C. CAPITOL 96337 (10.98)	BRAINSTORM	61
62	65	61	28	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
63	58	57	14	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
64	60	52	28	SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
65	56	55	36	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
⑥⑥	70	—	2	NIKKI D DEF JAM 44031/COLUMBIA (9.98)	DADDY'S LITTLE GIRL	66
67	63	58	11	LEADERS OF THE NEW SCHOOL ELEKTRA 60976* (9.98)	A FUTURE WITHOUT A PAST. . .	53
⑥⑧	80	95	3	VARIOUS ARTISTS PRIORITY 7063* (8.98)	STRAIGHT FROM THE HOOD	68
69	71	78	9	SPICE ONE TRIAD 8701 (6.98)	LET IT BE KNOWN	69
70	67	67	6	LARRY LARR RUFFHOUSE 47119/COLUMBIA (9.98)	DA WIZZARD OF ODDS	67
71	69	71	12	SMALL CHANGE MERCURY 48367* (9.98)	SMALL CHANGE	69
72	61	53	8	JAMES BROWN SCOTTI BROS. 75225* (9.98)	LOVE OVERDUE	51
73	77	77	45	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
74	73	70	28	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
75	66	65	28	ED O.G & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
⑦⑥	82	91	4	PROFESSOR GRIFF LUKE 91721/ATLANTIC (10.98)	KAO'S II WIZ *7* DOME	76
77	78	68	26	RIFF SBK 95828 (8.98)	RIFF	41
78	75	72	25	YO-YO EASTWEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
79	74	80	12	CRYSTAL WATERS MERCURY 48894* (9.98)	SURPRISE	65
80	79	73	13	MILES JAYE ISLAND 48422 (9.98)	STRONG	54
81	81	69	12	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	54
82	83	79	7	THE GET FRESH GIRLS BREAKAWAY 1001/PANDISC (9.98)	TRICKIN' (I SEEN YOUR BOYFRIEND)	77
83	88	88	5	LATIN ALLIANCE VIRGIN 96337* (9.98)	LATIN ALLIANCE	83
⑧④	97	90	53	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
85	84	89	12	CLARENCE CARTER ICHIBAN 1116* (9.98)	THE DR'S GREATEST PRESCRIPTIONS	74
86	91	93	6	VARIOUS ARTISTS MAS-JAM 0101/PANDISC (9.98)	CUT IT UP DEF	86
87	89	85	17	SHIRLEY BROWN MALACO 7459 (9.98)	TIMELESS	63
88	76	64	39	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	34
89	85	75	18	DE LA SOUL ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	24
90	72	56	45	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	1
91	94	98	3	YOURS TRULY, MOTOWN 6323* (7.98)	TRULY YOURS	91
⑨②	98	—	2	BLUES BOY WILLIE ICHIBAN 1119 (9.98)	BE WHO 2	92
93	86	82	53	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	2
94	87	86	20	RODNEY O - JOE COOLEY NASTYMIX 70300 (9.98)	GET READY TO ROLL	51
⑨⑤	100	94	66	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3
96	96	92	19	PAULA ABDUL ▲ 2 CAPTIVE 91611*/MIRGIN (10.98)	SPELLBOUND	31
⑨⑦	NEW ►	1		DONNA SUMMER ATLANTIC 82285* (10.98)	MISTAKEN IDENTITY	97
⑨⑧	NEW ►	1		FRANKIE KNUCKLES VIRGIN 91618* (9.98)	BEYOND THE MIX	98
99	93	96	13	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	62
100	92	87	15	CHERYL "PEPSII" RILEY COLUMBIA 45452 (9.98)	CHAPTERS	62

A ‘MAN-TALK’ WITH SAXOPHONIST GREG OSBY

(Continued from page 32)

graduate,” he says. “So I started to make regular trips to New York on the weekends for gigs, trying to impress people.” Top studio trumpet player Jon Faddis had decided to form his own quintet and was looking for “a young, lesser-known saxophone player who was well-versed in a lot of styles,” says Osby. “My name kept coming up.”

Osby played with Faddis for several months in the mid-’80s, traveling around the country and the world. But soon Faddis’ financial problems caused the band to go on hiatus, and Osby found himself

seeking what he calls “the dreaded day gig,” while continuing to play in local New York jazz clubs at night. When the Faddis quintet picked up again, “I was frustrated because it was a straight-ahead bebop situation. I needed something more progressive that would allow me to express myself personally and honestly. I was working my own style, called shifting melodic order, which didn’t have a name then.”

In 1987, a producer Osby had met in Munich sought him out for a record deal with JMT Records,

which was distributed worldwide through PolyGram. Osby recorded solo albums for JMT while still seeking a deal with a U.S. label. But the search was frustrating because he felt they were too commercially oriented. Not until meeting with CEMA-distributed Blue Note did Osby feel he had what he was looking for: “artistic freedom and mobility.”

PARKER’S ‘SONIC’ INFLUENCE

When asked about his style and his compositions, Osby says he was influenced greatly by the leg-

endary Charlie Parker, through whose records, he says, “I realized the sonic possibilities of the instrument.”

“In the essence of the true jazz tradition, I try to emulate the masters of the music not by copying them directly but by emulating the examples that they set, which was to be an individual: Try to carve out an individual, personal style that addresses what you’re thinking about and your perspective on life,” he says. “That’s a pitfall that a lot of my peers fall into—they sound just like somebody who has

already been documented, who is already famous and has volumes of records. They haven’t realized the cutoff point of when to stop emulating and emerge as oneself.”

Making jazz accessible to young people is also important, says Osby, who has mixed funk and hip-hop elements into his work with electronic as well as acoustic instruments and has appeared playing live on “Yo! MTV Raps.” Osby is currently working to put a touring band together.



TERRI ROSSI'S RHYTHM SECTION

AT THE TOP: "Running Back To You" by **Vanessa Williams** (Mercury) darts to the top of the Hot R&B Singles chart with 101 radio reports. None of the singles on the chart has reports from the entire radio panel, which totals 102 stations. "Running" has 37 stations listing it at No. 1 on their playlists. The strength of this week's point increases for "Running," combined with playlist positions that have not peaked, indicate that the record could hold one more week. Radio has already started to dig into Williams' album, "The Comfort Zone." Look for a high album debut. Two cuts are already very radio-friendly: the title cut and the ballad "Save The Best For Last."

HIGH FIVIN': "Romantic" by **Karyn White** (Warner Bros.) leaps into the top five with extraordinary radio and retail gains. Only one adult-oriented station in the Northeast has not reported this title. It is No. 1 at two stations, WBSL New York and WCKU Lexington, Ky. A total of 91 stations show upward playlist movement, including 52 that list it top five. "Ritual Of Love" jams onto the album chart at No. 34. "It's So Hard To Say Goodbye To Yesterday" by **Boyz II Men** (Motown) is No. 1 at WVEE Atlanta and WGZB Louisville, Ky. It is reported by 101 stations; the one holdout is in New York City. Thirty-one stations list it in the top five. "O.P.P." by **Naughty By Nature** (Tommy Boy) has 80 stations as it gains three: WZAZ Jacksonville, Fla.; WATV Birmingham, Ala.; and WTLC Indianapolis. Retail sales are reportedly extraordinary, which is reflected in its No. 3 retail rank. It is No. 1 at WRKE Ocean City, Md.; WWDM Columbia, S.C.; and WJHM Orlando, Fla. It is top five at 13 stations.

MALE CALL: Jumping up 37-31, "You're A Victim" by **Gene Rice** (RCA) has reports from 81 stations. This week it is new at WIZF Cincinnati; WOCQ Ocean City; and WLWZ Greenville, S.C. Some of the strong moves around the country include 27-11 at WJMI Jackson, Miss.; 37-27 at WHRK Memphis; WZFX Fayetteville, N.C.; and 27-19 at WRKS New York. The upward move is aided by 26 new retail reports.

"Put Me In The Mix" by **Barry White** (A&M) gains 11 stations for a total of 79. Some of the new listings come in from WXYV Baltimore; WYLD-FM New Orleans; WZHT Montgomery, Ala.; and WTUG Tuscaloosa, Ala. "Giving You All My Love" by **Chris Walker** (Pendulum) gains 20 stations, including WJLB Detroit; XHRM San Diego; KKBH and KJLH in Los Angeles; and WAMO Pittsburgh.

IT'S A LEVERT THANG: "Give A Little Love" by **Levert** (Atlantic) gains nine stations for a total of 35 radio reports. It is new at WIKS New Bern, N.C.; WHRK Memphis; and WNJR Newark, N.J. It moves up 86-70. The previously released single, "Baby I'm Ready," makes a turnaround on the chart and gains two radio reports: It is re-added at No. 3 at WQCI Chicago and at No. 36 at WQQK Nashville. The album, "Rope-A-Dope-Style," is reportedly approaching 600,000 units sold. Radio programmers, check your mailboxes: Coming this week is "Private Line," the first single from **Gerard LeVert's** solo project on East West Records.

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
RING MY BELL D.J. JAZZY JEFF LIVE	6	8	9	23	28
LIVING IN CONFUSSION PHYLLIS HYMAN PIR	6	5	12	23	23
GIVING YOU ALL MY LOVE CHRIS WALKER PENDULUM	7	5	9	21	82
AFTER THE DANCE FOURPLAY WARNER BROS.	4	5	11	20	25
SOMEONE ELSE'S EYES ARETHA FRANKLIN ARISTA	2	7	11	20	23
CAN'T TRUSS IT PUBLIC ENEMY DEF JAM	5	3	11	19	19
FEELS LIKE ANOTHER ONE PATTI LABELLE MCA	4	4	10	18	83
STAY WITH ME TONIGHT SHIRLEY MURDOCK ELEKTRA	2	3	13	18	19
CLOSER THAN CLOSE PEABO BRYSON COLUMBIA	4	4	8	16	79
DO IT TAM TAM TAM TAM ISLAND	0	4	12	16	40

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 R&B Singles Sales & Airplay™

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

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	1	RUNNING BACK TO YOU	VANESSA WILLIAMS	1	1	1	I ADORE MI AMOR	COLOR ME BADD	2
2	2	I ADORE MI AMOR	COLOR ME BADD	2	2	2	RUNNING BACK TO YOU	VANESSA WILLIAMS	1
3	6	O.P.P.	NAUGHTY BY NATURE	5	3	5	ROMANTIC	KARYN WHITE	3
4	8	GETT OFF	PRINCE AND THE N.P.G.	6	4	8	IT'S SO HARD TO SAY GOODBYE TO...	BOYZ II MEN	4
5	14	ROMANTIC	KARYN WHITE	3	5	10	KEEP ON LOVING ME	O'JAYS	8
6	4	NEVER STOP	THE BRAND NEW HEAVIES	9	6	14	EMOTIONS	MARIAH CAREY	7
7	13	IT'S SO HARD TO SAY GOODBYE TO...	BOYZ II MEN	4	7	12	GETT OFF	PRINCE AND THE N.P.G.	6
8	3	DON'T WANNA CHANGE THE WORLD	PHYLLIS HYMAN	16	8	4	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND	11
9	18	EMOTIONS	MARIAH CAREY	7	9	15	I'M ON YOUR SIDE	JENNIFER HOLLIDAY	12
10	5	DON'T WANT TO BE A FOOL	LUTHER VANDROSS	15	10	16	O.P.P.	NAUGHTY BY NATURE	5
11	15	SAVE ME	LISA FISCHER	10	11	18	WORD TO THE MUTHA	BELL BIV DEVOE	—
12	16	KEEP ON LOVING ME	O'JAYS	8	12	17	SAVE ME	LISA FISCHER	10
13	19	FOREVER MY LADY	JODECI	14	13	19	D-O-G ME OUT	GUY	13
14	22	D-O-G ME OUT	GUY	13	14	7	MY NAME IS NOT SUSAN	WHITNEY HOUSTON	18
15	7	SO MUCH LOVE	B ANGIE B	19	15	2	NEVER STOP	THE BRAND NEW HEAVIES	9
16	21	I'M ON YOUR SIDE	JENNIFER HOLLIDAY	12	16	22	FOREVER MY LADY	JODECI	14
17	23	TENDER KISSES	TRACIE SPENCER	17	17	21	TENDER KISSES	TRACIE SPENCER	17
18	9	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND	11	18	20	FUN DAY (FROM "JUNGLE FEVER")	STEVIE WONDER	20
19	25	AIN'T NOBODY BETTER	YO-YO	30	19	27	HOUSECALL	SHABBA RANKS FEATURING MAXI PRIEST	21
20	28	HOUSECALL	SHABBA RANKS FEATURING MAXI PRIEST	21	20	24	RIGHT DOWN TO IT	DAMIAN DAME	22
21	31	RIGHT DOWN TO IT	DAMIAN DAME	22	21	26	SOMETIMES I WONDER	THE S.O.S. BAND	24
22	26	WHEN LOVE CRIES	DONNA SUMMER	23	22	25	WHEN LOVE CRIES	DONNA SUMMER	23
23	27	MIND PLAYING TRICKS ON ME	GETO BOYS	29	23	23	JEALOUS GIRL	ANOTHER BAD CREATION	26
24	11	MY NAME IS NOT SUSAN	WHITNEY HOUSTON	18	24	13	DON'T WANT TO BE A FOOL	LUTHER VANDROSS	15
25	35	FUN DAY (FROM "JUNGLE FEVER")	STEVIE WONDER	20	25	30	ARE YOU LONELY FOR ME	RUDE BOYS	25
26	32	ARE YOU LONELY FOR ME	RUDE BOYS	25	26	31	SUPERWOMAN	GLADYS KNIGHT	—
27	24	MIRACLE WORKER	THE RANCE ALLEN GROUP	40	27	29	I'M STILL WAITING	JOHNNY GILL	28
28	12	JUST ASK ME TO	TEVIN CAMPBELL	27	28	6	DON'T WANNA CHANGE THE WORLD	PHYLLIS HYMAN	16
29	10	LONG HOT SUMMER NIGHT	J.T. TAYLOR	43	29	33	ME AND YOU	TONY! TONI! TONE!	—
30	17	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ	38	30	35	YOU'RE A VICTIM	GENE RICE	31
31	—	SOMETIMES I WONDER	THE S.O.S. BAND	24	31	9	JUST ASK ME TO	TEVIN CAMPBELL	27
32	—	YOU'RE A VICTIM	GENE RICE	31	32	11	SO MUCH LOVE	B ANGIE B	19
33	20	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM	48	33	38	I'LL TAKE YOU THERE	BEBE & CECE WINANS	34
34	—	GONNA CATCH YOU	LONNIE GORDON	41	34	—	FEELS LIKE ANOTHER ONE	PATTI LABELLE	39
35	—	FLY GIRL	QUEEN LATIFAH	33	35	37	YOU'RE THE ONE	SURFACE	35
36	38	I'M STILL WAITING	JOHNNY GILL	28	36	34	TEARDROPS	SMALL CHANGE	37
37	39	SMALL THING	NEWKIRK	32	37	—	PUT ME IN YOUR MIX	BARRY WHITE	42
38	—	JEALOUS GIRL	ANOTHER BAD CREATION	26	38	32	SMALL THING	NEWKIRK	32
39	—	I WANT YOU	MARC NELSON	36	39	—	GIVING YOU ALL MY LOVE	CHRIS WALKER	44
40	29	SPECIAL	VESTA	58	40	—	FLY GIRL	QUEEN LATIFAH	33

R&B SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

49	ADDICTIVE LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Pokey's Music, BMI) WBM	64	GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Ayesha, ASCAP)	97	OPTIMISTIC (Flyte Tyme, ASCAP)
96	AFTER THE DANCE (Jobete, ASCAP)	71	HEART OF NEW YORK (Bugnon, ASCAP)	65	PAIN (Freckle Bandit, BMI/Chinese, BMI)
68	AFTER THE SUMMER'S GONE (George Tobin, BMI)	99	HEY DONNA (Bayjun Beat, BMI)	45	THE PRESSURE PT. 1 (Flyte Tyme, ASCAP)
60	AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)	57	HIP HOP JUNKIES (Nice & Smooth, ASCAP/Screen Gems-EMI, BMI)	42	PUT ME IN YOUR MIX (Seven Songs, BMI/Two Sixx, BMI)
30	AIN'T NOBODY BETTER (Street Knowledge, BMI/Overdue, ASCAP/Bridgeport, BMI)	21	HOUSECALL (PRS, BMI/Shadows, BMI)	22	RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
62	AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)	55	HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO) (Pri, ASCAP/Tony Tone, ASCAP)	82	RING MY BELL (Two Knight, BMI)
80	ALL ABOUT YOU (Virgin Songs, BMI/G.R., BMI/Zomba, ASCAP) HL	2	I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)	50	A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Daisy Age, BMI/Prinse Pawl, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)
100	ALWAYS (No Pain No Gain, ASCAP/Pebbitome, ASCAP/MCA, ASCAP)	85	I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)	69	ROLLIN (Georgio, BMI/Stone Diamond, BMI) CPP
79	ARE WE SO FAR APART (Society Hill, BMI)	56	I'LL DO ANYTHING FOR YOU (Alfa Romeo, ASCAP/Smooth Rhyming, ASCAP/Irving, ASCAP/Scu, BMI)	3	ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
25	ARE YOU LONELY FOR ME (Trynce, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI)	34	I'LL TAKE YOU THERE (Irving, BMI)	1	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, ASCAP)
92	ARE YOU STILL IN LOVE WITH ME (EMI April, ASCAP/K-Shreve, ASCAP/WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM	12	I'M ON YOUR SIDE (Gratitude Sky, ASCAP/Purple Bull, BMI/When Words Collide, BMI)	10	SAVE ME (Gratitude Sky, ASCAP/Nkuru, ASCAP/MCA, ASCAP) HL
84	BABY I'M READY (Trynce, BMI/Willesden, BMI)	28	I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyme, ASCAP)	81	SECOND TIME FOR LOVE (Basamp, ASCAP/Night Rainbow, ASCAP/Zomba, ASCAP/Barry Eastmond, ASCAP/Honey Look, ASCAP)
86	CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP)	61	IS IT GOOD TO YOU (Colgems-EMI, ASCAP)	90	SET THE NIGHT TO MUSIC (Realsongs, ASCAP) WBM
59	CAN'T WAIT TO GET YOU HOME (MCA, ASCAP/Bush Burnin', ASCAP)	38	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	32	SMALL THING (When The Seaman Hits The Sand, ASCAP/Def Jam, ASCAP)
66	CAN YOU STOP THE RAIN (Warner Chappell, ASCAP/Walter Afanasieff, ASCAP) WBM	4	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP	24	SOMETIMES I WONDER (Spider Fingers, BMI/Interior, BMI/Karranova, ASCAP/Avant Garde, ASCAP)
46	CLOSER THAN CLOSE (Dyad, BMI)	83	I WANNA B URE LOVER (Jahmew, ASCAP/Pucky Scrubb, BMI/Rich Love's, ASCAP/Julian Caine, BMI/Undercover Lover, ASCAP)	19	SO MUCH LOVE (Bust-it, BMI)
13	D-O-G ME OUT (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP/Ten Ways To Sundown, ASCAP)	78	I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)	58	SPECIAL (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP) CPP
73	DO IT TAM TAM (Jammin' Penguins, BMI)	36	I WANT YOU (Jobete, ASCAP/Almo, ASCAP)	98	SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP) WBM
16	DON'T WANNA CHANGE THE WORLD (Number 9, ASCAP/Bass Hit, ASCAP)	26	JEALOUS GIRL (Colgems-EMI, ASCAP/Boston International, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP/A.R.L., ASCAP) WBM	74	TAKE CONTROL (Virgin Songs, BMI/Morning Crew, BMI)
15	DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL	27	JUST ASK ME TO (FROM BOYZ II MEN) (EMI April, ASCAP/Across 110th Street, ASCAP/Al B. Sure!, ASCAP/Willarie, ASCAP)	37	TEARDROPS (Tocep, BMI/Jumpin' Off, BMI/Dream Dealers, ASCAP/BMG, ASCAP)
7	EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Civilles, ASCAP/Virgin, ASCAP)	67	KEEP IT IN YOUR PANTS (Young Man Moving, ASCAP)	17	TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP)
91	FACTS OF LIFE (Danvic, PRS/Branton, BMI/MCA, BMI/BMG, PRS)	8	KEEP ON LOVING ME (WE, BMI/Dwain Duane, BMI)	95	THAT'S NOT THE WAY (Blockson, ASCAP)
39	FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri, BMI/Budsky, BMI)	93	LEAVE WELL ENOUGH ALONE (Famous, ASCAP/Ten A Clark, ASCAP/Booty One Shoe, ASCAP) CPP	76	TURN IT UP (Bust-it, BMI)
33	FLY GIRL (T-Boy, ASCAP/Queen Latifah, ASCAP/Casidida, ASCAP/Virgin, ASCAP)	53	LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	75	UNFORGETTABLE (Bourne, ASCAP)
14	FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Al B. Sure!, ASCAP)	48	LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Civilles, ASCAP)	94	WHAT COMES AROUND GOES AROUND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP)
52	FOREVER (Geffen, ASCAP/Rutland Road, ASCAP/WB, ASCAP)	43	LONG HOT SUMMER NIGHT (Sula, BMI/EMI, ASCAP/Anderson, ASCAP)	54	WHEN IN LOVE (Top Billin', ASCAP/MCA, ASCAP/Zohar, BMI/Totally Mental, ASCAP)
20	FUN DAY (FROM JUNGLE FEVER) (Stevland Morris, ASCAP)	63	LOOK WHO'S LOVING ME (Copyright Control)	23	WHEN LOVE CRIES (Sweet Summer Night, ASCAP/Eve Nelson, ASCAP/Keith Diamond, BMI/Ensign, BMI/Warner-Tamerlane, BMI/Joey, BMI) WBM
6	GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM	87	LOVE TALK (Virgin Songs, BMI/Chesca Tunes, ASCAP/Non Pareil, ASCAP/WB, ASCAP) WBM	51	WHEN YOU TELL ME THAT YOU LOVE ME (John Bettis, ASCAP/Albert Hammond, ASCAP)
70	GIVE A LITTLE LOVE (Trynce, BMI/Willesden, BMI)	77	MAKIN' HAPPY (Basement Boys, ASCAP/Polygram, ASCAP/Copyright Control)	11	WHY CAN'T YOU COME HOME (Forcelul, BMI/Willesden, BMI)
44	GIVING YOU ALL MY LOVE (CCW, ASCAP/Rogli, ASCAP)	29	MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)	72	WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
41	GONNA CATCH YOU (FROM COOL AS ICE) (Gli Gnomi, ASCAP)	40	MIRACLE WORKER (Alvert, BMI/Stora, ASCAP/Roxatlanta Lane, BMI)	31	YOU'RE A VICTIM (Stanton's Gold, BMI/Island, BMI/Golden Nugget, BMI)
47	GOOD TIME (Colgems-EMI, ASCAP/O/B/O Itself & Ziggy, ASCAP/ZNS, ASCAP/Virgin, ASCAP) HL/WBM	88	MOVE ME (2 Tuff-E-Nuff, BMI/Irving, BMI)	35	YOU'RE THE ONE (Towntoons, ASCAP/Sony Tunes, ASCAP/Multi Culler, ASCAP/Pic N Choose, ASCAP)
		18	MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM		
		9	NEVER STOP (London, BMI)		
		89	NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM		
		5	O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP		

HOT DANCE MUSIC™

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
★★ No. 1 ★★					
①	3	3	7	RIDE ON THE RHYTHM ATLANTIC 0-85976 1 week at No. 1	LITTLE LOUIE AND MARC ANTHONY
②	4	5	7	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
③	5	8	6	GONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743	◆ LONNIE GORDON
4	1	2	9	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ PRINCE & THE N.P.G.
⑤	7	15	5	LOST IN MUSIC 4TH & B'WAY 162440 534-1/ISLAND	STEREO MC'S
6	2	1	7	MAKIN' HAPPY MERCURY 868 763-1	◆ CRYSTAL WATERS
7	6	6	8	A ROLLERSKATING JAM NAMED SATURDAYS TOMMY BOY 990	◆ DE LA SOUL
⑧	16	23	4	FINALLY A&M 75021-2385-1	◆ CE CE PENISTON
⑨	15	20	6	REAL REAL REAL SBK V-19742	◆ JESUS JONES
10	12	14	9	UNITY CARDIAC 3-4013-0	UNITY
⑪	14	19	6	GOOD VIBRATIONS INTERSCOPE 0-98764/EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
⑫	24	35	4	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
⑬	18	18	6	KEEP WARM NEXT PLATEAU 50168	JINNY
⑭	19	22	6	LET THERE BE LOVE RCA 62035-1	◆ ARTHUR BAKER & THE BACKBEAT DISCIPLES
⑮	23	30	4	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	◆ THE FARM
16	8	7	7	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
17	10	4	10	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
⑮	26	41	3	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
⑮	25	32	4	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
20	9	11	9	7 WAYS TO LOVE ARISTA PROMO	COLA BOYS
★★★★Power Pick★★★★					
⑮	36	—	2	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
⑮	27	36	4	SEXPLSION WAX TRAX 9180	MY LIFE WITH THE THRILL KILL KULT
23	11	13	8	PANDORA'S BOX VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK
⑮	32	45	3	I'M NOT IN LOVE CHARISMA 0-96301	BASSCUT
⑮	31	39	4	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
26	22	12	11	LIES EMI V-56223	◆ EMF
27	17	9	8	DO WHAT YOU WANT CUTTING 0-96320/CHARISMA	◆ 2 IN A ROOM
⑮	42	—	2	COME INSIDE WARNER BROS. 0-40071	◆ THOMPSON TWINS
29	28	21	10	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
30	20	17	11	JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA
31	21	16	14	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
⑮	45	—	2	WE GOTTA DO IT ATLANTIC 0-85993	DJ PROFESSOR FEATURING ZAPPALA
⑮	47	—	2	FOUNTAIN O' YOUTH FICTION 0-96306/EASTWEST	◆ CANDYLAND
⑮	43	—	2	I'M ATTRACTED TO YOU SMASH 867 745-1/PLG	COOKIE WATKINS
35	29	24	11	NOTHING TO LOSE SIRE 0-21789/WARNER BROS.	◆ S-EXPRESS
36	37	40	5	RUSH COLUMBIA 38-73844	◆ BIG AUDIO DYNAMITE II
⑮	44	—	2	TAKE 5 GEFEN PROMO	NORTHSIDE
38	33	26	10	BASS POWER ATLANTIC 0-85992	RAZE
★★★★Hot Shot Debut★★★★					
⑮	NEW ▶	1	1	INTOXICATION GUERRILLA V-13832/1.R.S.	REACT 2 RHYTHM
⑮	NEW ▶	1	1	TOO BLIND TO SEE IT I.D. PROMO/ATCO	KYM SIMS
41	41	42	4	SO HARD INSTINCT EX-234	L.U.P.O.
42	13	10	11	THINGS THAT MAKE YOU GO HMMMM. . . COLUMBIA 38-73687	◆ C&C MUSIC FACTORY
43	48	49	3	(I JUST WANNA) BE WITH U MCA 54233	TRANSVISION VAMP
44	39	29	7	DANCE NOW RCA 62024-1	MOSAIC III
⑮	NEW ▶	1	1	MOVE YOUR BODY Zyx 6525	SELECTOR
⑮	NEW ▶	1	1	NEVER STOP DELICIOUS VINYL 868553-1/PLG	◆ THE BRAND NEW HEAVIES
⑮	NEW ▶	1	1	WEAR YOUR LOVE LIKE HEAVEN CARDIAC 4015	◆ DEFINITION OF SOUND
48	30	27	11	PERPETUAL DAWN BIG LIFE 867 547-1/MERCURY	◆ THE ORB
49	40	34	8	DREAM ABOUT YOU SMASH 867 279-1/PLG	◆ D'BORA
50	46	46	3	TURN IT UP BUST IT V-15729/CAPITOL	◆ OAKTOWN'S 3.5.7

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
★★ No. 1 ★★					
1	1	1	7	MAKIN' HAPPY MERCURY 868 763-1 3 weeks at No. 1	◆ CRYSTAL WATERS
②	5	4	8	GOOD VIBRATIONS INTERSCOPE 0-98764/EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
③	2	2	10	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
④	3	5	9	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
⑤	4	7	5	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ PRINCE & THE N.P.G.
⑥	6	9	7	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
⑦	9	12	5	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
8	11	14	7	JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA
⑨	14	19	5	GONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743	◆ LONNIE GORDON
⑩	19	26	5	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
11	13	15	7	A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990	◆ DE LA SOUL
⑫	18	27	4	HOUSE CALL EPIC 73929	◆ SHABBA RANKS
⑬	16	23	5	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
⑭	23	34	3	LIES EMI V-56223	◆ EMF
15	8	3	13	THINGS THAT MAKE YOU GO HMMMM. . . COLUMBIA 38-73688	◆ C&C MUSIC FACTORY
16	7	6	18	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANDA
17	15	18	6	KEEP WARM NEXT PLATEAU 50168	JINNY
18	17	21	6	UNITY CARDIAC 3-4013-0	UNITY
⑮	35	—	2	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA	◆ LISETTE MELENDEZ
20	26	31	4	D-O-G ME OUT MCA 54151	◆ GUY
21	21	22	7	I ADORE MI AMOR GIANT 0-19204/REPRISE	◆ COLOR ME BADD
22	24	24	8	WHAT WOULD WE DO FFRR B69 465-1/LONDON	DSK
23	10	8	14	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
★★★★Power Pick★★★★					
⑮	42	—	2	FINALLY A&M 75021-2385-1	◆ CE CE PENISTON
⑮	32	37	4	FLAVOR OF THE MONTH MERCURY 868 317-1	◆ BLACKSHEEP
26	12	10	9	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
27	30	33	4	PERPETUAL DAWN BIG LIFE 867547/MERCURY	◆ THE ORB
28	31	36	4	NEVER STOP DELICIOUS VINYL 868553-1/PLG	◆ THE BRAND NEW HEAVIES
29	27	20	17	LET THE BEAT HIT 'EM COLUMBIA 44-73834	◆ LISA LISA & CULT JAM
⑮	33	40	3	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
31	20	13	16	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
32	34	39	4	FLY GIRL TOMMY BOY 991	◆ QUEEN LATIFAH
33	25	25	7	PANDORA'S BOX VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK
⑮	41	—	2	SAFE FROM HARM VIRGIN 0-96322	◆ MASSIVE ATTACK
⑮	40	44	3	LOWRIDER (ON THE BOULEVARD) VIRGIN 0-91625	◆ LATIN ALLIANCE
36	22	11	14	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
⑮	45	—	2	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
38	38	—	2	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
39	29	16	11	CHORUS SIRE 0-40123/REPRISE	◆ ERASURE
★★★★Hot Shot Debut★★★★					
⑮	NEW ▶	1	1	WITHIN MY HEART ATCO 0-96319	VOYCE
41	43	—	2	WHEN LOVE CRIES ATLANTIC 0-85961	DONNA SUMMER
⑮	NEW ▶	1	1	SEXPLSION WAX TRAX 9180	MY LIFE WITH THE THRILL KILL KULT
43	36	29	7	BASS POWER ATLANTIC 0-85992	RAZE
44	39	43	6	TURN IT UP BUST IT V-15727/CAPITOL	◆ OAKTOWN'S 3.5.7
45	44	42	6	DREAM ABOUT YOU SMASH 867 279-1/PLG	◆ D'BORA
⑮	NEW ▶	1	1	COME INSIDE WARNER BROS. 0-40071	◆ THOMPSON TWINS
⑮	NEW ▶	1	1	WHISPERS CUTTING 4-98709/ATCO	CORINA
48	28	17	11	DEEP IN MY HEART ATLANTIC 0-85999	CLUBHOUSE
⑮	NEW ▶	1	1	I'M ATTRACTED TO YOU SMASH 867 745-1/PLG	COOKIE WATKINS
⑮	NEW ▶	1	1	MOVE YOUR BODY Zyx 6525	SELECTOR

○ 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.

say it
a decade of hits from the look of love
and how to be a millionaire
to when smokey sings

say it
the new 12" and forthcoming single
mixed by black box

say it
the video directed by mtv video music award
winner marcus nispel (c+c music factory)

play it

abc: say it

from the forthcoming album
abracadabra
(mca-10184)
produced by dave bascombe
with mark white and martin fry
management: bennett freed at loot unlimited

MCA®

Basscut's Mix Matchup; ABC's Magic; Afrika's Album

ELISA BURCHETT FEELS gray today. Even within the warm and familiar surroundings of the studio where she and partner **Heinrich Zwahlen** recorded their first album as **Basscut**, "The Art Of War," she says she is having trouble shaking feelings of emotional darkness and uncertainty.

"I am *quite* optimistic about the future, but I feel like we've been through an extremely stressful and exhausting phase," she says, dragging on a cigarette. "I want to feel bright and energetic again."

One of the sources of Burchett's angst surrounds the content of Basscut's first 12-inch single, "I'm Not In Love." The duo fought hard to keep reconstructed versions of the song by **Satoshi Tomeii** off the record in favor of their own reinterpretations. In the end, they reached a compromise with their label, **Charisma**: both sets of mixes were used.

"Our problem is not with Satoshi's music, because we like his music," Zwahlen says. "Our problem is that it is not *our* music. And this is *our* record."

Basscut's conflict raises the issue that numerous other artists have faced: Whose music is it? Are labels taking too many liberties with an artist's music?

"A new act often needs to start by developing a base at some level before going to pop radio," says **Peter Albertelli**, manager of dance music at **Charisma**. "We felt there was a strong club potential for the group, and that Satoshi's mixes complement the song—as do Basscut's own mixes. I'm glad to say that there has been a positive response to both versions of the song."

"I'm Not In Love" advances to No. 24 on **Billboard's** Club Play chart this week after only three weeks. Such rapid activity bodes well for a warm reception at radio. It also is a fine precursor to "The Art Of War."

The album is distinctive for its unique and stylish way of blending elements of dance, jazz, and R&B. Burchett shines with an ethereal, muselike vocal quality, while Zwahlen's arrangements are riveting and complex. It is a virtually per-

fect creative union.

"This is music that comes from our soul," Burchett says. "When I met Heinrich, I found a partner who gives me the confidence and safety to explore and take risks."

Zwahlen agrees. "I feel like I am a room for Elisa to step into and feel free. I am the environment and she is voice."



by Larry Flick

The duo was signed to **Charisma** via sister label **10 Records** in the U.K. Burchett and Zwahlen have already had a European hit with the song "Say You Love Me," and their fan base there is already formidable. In addition to the music, many attribute the success to Burchett's exotic appearance and Zwahlen's cool, German-bred demeanor.

Watching Burchett and Zwahlen relate to one another, their bond is unmistakable; as is the refreshing naiveté regarding realities existing in the music industry. It will be sad to watch their innocence fade as they become wiser to the ways of sustaining a recording career.

By the end of Burchett's gray morning, she is rediscovering her optimism and says she is feeling a little tougher. She is ready to face the rigors of a year that will include endless interviews, a worldwide concert tour, and continued soul-searching over art vs. commercialism.

"We derive strength from each other and from our belief in our music," Burchett says. "It is a true and pure love of music that will see us through the storms."

ALBUM NOTES: After the less-than-satisfying "Up" two years ago, **ABC** returns to form with "Abracadabra," the duo's first set for **MCA**. Kicking off with the recent European club hit "Love Conquers All," **Martin Fry** and **Mark White** glide through a lush set of R&B-flavored housers that White likens to "Cole Porter on acid." Fry's theatrical vocals transform melodramatic odes like "Unlock The Secrets To Your Heart" and "Spellbound" into believable anthems.

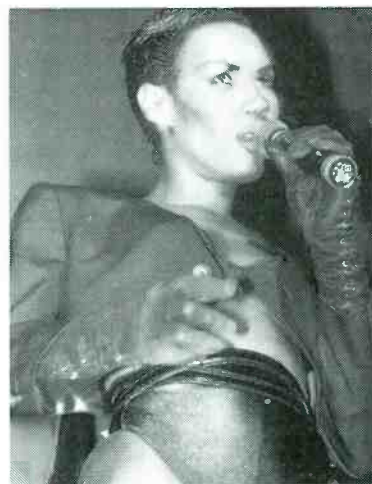
Meanwhile, the possibilities for club play are nearly bottomless. Co-produced by the duo with **Dave Bascombe**, "Abracadabra" is groove-conscious without sacrificing the traditional song structure. First programming priorities should be the single "Say It," which has been treated to **NRG**-etic **Black Box** remixes, as well as "Answered Prayers," with its deep-baked bass line and caressing strings. Delicious.

For his **EMI** debut, "Decade Of Darkness," **Afrika Bambaataa** has assembled a slick and varied album that embellishes a sturdy hip-hop base with state-of-the-charts dance

beats and pop melodies. The recent hit "Just Get Up & Dance" is complemented by the equally rousing housers "Taste The Funk" and "Power Boy Power." On the urban tip, there's the slow'n'funky "Sweat" and the melodic, swing-influenced "Save The World."

On the surface, it appears that **Bam** has softened considerably in favor of mainstream approval. Deeper investigation, however, proves that he has instead opted for a more subtle approach; messages of world peace, racial unity, and other headline-conscious topics are driven home with finesse and a light hand. Food for the brain and body.

JUST A REMINDER: If you've received a nominating ballot for the **Billboard Music Video Awards**, please return it by Wednesday (2) to **Melissa Subatch**, 1515 Broad-



Put Some Grace In Your Face. Grace Jones gave a rare stage performance at the Palladium in New York recently. The concert was a benefit for veteran dance music figure **Bob Caviano**, who is battling AIDS. Jones is currently in the studio recording an album for **Island Records**. (Photo: Tina Paul)

FOR ALL YOUR
INDEPENDENT
AND
UNDERGROUND
12" DANCE RECORDS



WRITE CALL OR FAX

VISTA SOUNDS INTERNATIONAL, INC.

215 ENGLEWOOD AVENUE
ENGLEWOOD, NJ 07631
TEL: 201-568-0040 FAX: 201-568-2599

way, New York, N.Y. 10036. We're pleased to note that this year's list of nominees includes a larger number of *real* club-based acts.

TID-BEATS: **Beechwood Music** in the U.K. has added a third installment in its "Mastercuts" series. On the heels of the highly successful "Classic Disco" and "Classic Jazz-Funk" comes "Classic Mellow," featuring tunes that were clearly the inspiration for acts like **Massive Attack** and the **Young Disciples**. Among the cuts included are "Joy & Pain" by **Maze**, "You'll Never Know" by **Hi-Gloss**, and "Rising To The Top" by **Kenji Burke**. Kudos to **Ian Dewhurst**, the set's executive producer, for unearthing these treasures... Ever-hot **Strictly Rhythm Records** in New York has signed its first artist to a major label, **EastWest**. Fledgling diva **Simone's** single "My Family Depends On Me" will be out Oct. 18 on **Strictly Rhythm** in 12-inch format, while **EastWest** will issue cassette and maxicassette singles Oct. 23. An album is slated for January 1992... Producer/com-

poser **Bobby Konders** has just completed his first album for **Mercury**, which will be released in December under the moniker **Bobby Konders' Massive Sounds**. We can't wait.

PARTING GLANCES: **Marty Bleckman**, owner of **Megatone Records** in San Francisco, died Sept. 20 of complications due to AIDS. He was 35 years old.

Bleckman will be best remembered as one of the pioneers of the hi-NRG movement resulting from the infamous "death of disco" in 1979. He discovered and nurtured the careers of late club legends **Patrick Cowley** and **Sylvester**, and always jokingly took credit for adding the "m" in the title of Cowley and Sylvester's dance classic "Menergy." He paved the way for openly gay and lesbian people in the music industry by being one of the first to publicly come out of the closet.

Megatone will continue under the management of new owner **John Hedges**, who was previously president of the label, and **David Diebold**, GM.

UNIQUE MUSIC CORP.

We have a complete selection of all U.S. major & indie label 12"

OUR TOP 20 INDEPENDENT HOUSE HITS ON 12 INCH

GETDIT - MAN WITH NO NAME - FOKUS
AIR TIGHT GARAGE - VARIOUS - EASY STREET
YUMMY - IF YOU WANT ME TO - HOUSE JAM
A.B.T. - RHEJI BURELL - NUGROOVE
GEORGIE PORGIE - LET THE MUSIC PUMP YOU UP - HOUSE JAM
STATE OF MIND - ELEMENTS OF TIME - PLUS 8
KENYA TRAVITT - I'VE GOT WHAT YOU WANT - BIG BEAT
LADONNA - SEX ME - GROVE STREET
AUDIO CLASH - DON'T TAKE IT AWAY - STRICTLY RHYTHM
ACID MASTERS VOL 1 - VARIOUS - REQUEST LINE
RENEGADES - IT'S GOTTA BE FUNKY - UN.
ECSTASY - GOTTA HAVE YOU - HOUSE JAM
MAN FREDDY - FIND A GROOVE - QUARK
PAPER CLIP PEOPLE - OSCILATOR - RETROACTIVE
CFM BAND - LET'S DO THE TAP DANCING - UNDERWORLD
DJ'S ON VINYL VOL II - VARIOUS - NEW GENERATION
ENGLISH FRIDAY - RIOT IN BRITTON - ELEGAL
TYREE (LP) - THE TIME IS NOW - DJ INTERNATIONAL
HELEN SHARPE - GOT TO HAVE - STROBE
BELLA - I WANT YOUR LOVE - WILLIE BOY

NEW LABELS --- SEND YOUR CASSETTES
AND TEST PRESSINGS -- ATTN: IRV

CALL FOR FREE CATALOG
Listing all new records & titles
we stock including over 800
DANCE/DISCO CLASSICS

YOUR
FULL
LINE
SUPPLIER

110 Denton Ave.
New Hyde Park, N.Y. 11040
TEL(516)294-5900
FAX(516)741-3584
(800)992-9011

Hot Dance Breakouts

CLUB PLAY

1. LIFT 808 STATE TOMMY BOY
2. FROM THE GHETTO DREAD FLIMSTONE SCOTTI BROS.
3. I'M HAPPY WORLD POWER CARDIAC
4. ESCAPE GARY CLAIL RCA
5. KILLER INSIDE ME M.C. 900 FT. JESUS NETTWERK

12" SINGLES SALES

1. CHECK THE RHIME A TRIBE CALLED QUEST JIVE
2. LIVE FOR LOVING YOU GLORIA ESTEFAN EPIC
3. POP THAT COOCHIE THE 2 LIVE CREW LUKE
4. THE PRESSURE PT. 1 SOUNDS OF BLACKNESS PERSPECTIVE
5. AIN'T GONNA HURT NOBODY KID 'N PLAY SELECT

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

A WORLD OF BPM AT YOUR FINGERTIPS

Dance Beats™
(Formerly Disco Beats) Est. 1977

Write or call for FREE brochure today!

"The Original Beats-per-Minute

Books!"

568 Columbia Tpke, East Greenbush, NY 12061 1-800-255-5284

Talent

Mellencamp Still Rocking In The U.S.A. Stays True To Himself, Fans With New Set

■ BY MELINDA NEWMAN

NEW YORK—"I've smoked 46,000 cigarettes since the last time I played for you guys," says John Mellencamp, breathlessly addressing a rapt crowd at Carnegie Hall midway through a surprise Sept. 16 concert,

*'Rock'n'roll never
was about
escapism to me'*

announced only days earlier.

But the audience certainly doesn't mind waiting for Mellencamp to catch his breath. Rather, the more than 2,800 fans, some of whom had camped out overnight for tickets, cheer for the nine new songs previewed from Mellencamp's upcoming Mercury Records album, "Whenever

We Wanted," and sing along with every one of the old hits.

Two days later, Mellencamp is sitting in his hotel suite, sunglasses perched on top of his head, heading toward 47,000 cigarettes and still basking in the glow of the overwhelmingly well-received concert, his first in 3½ years.

"I was really surprised at the reaction to the new material," he says. "After the first chorus, the audience knew the song and was singing along. But see, if you give rock'n'roll back to the people, let them be involved like I try to do, they get that excited."

And even Mellencamp was excited with some of his old chestnuts that he played. "Two or three years ago I wouldn't have done 'Hurts So Good,' because sometimes I look at it and think it's not as good a song as I can write now," he says. "But I realized it doesn't matter. That's what I did

then and to hell with it. I enjoy playing the old songs. If I just had two hit records, I'd hate it, but I've had something like 23 hit singles."

Chances are that number will increase with the arrival of "Whenever We Wanted" in record stores Oct. 8—one day after Mellencamp's 40th birthday.

The record's crunchy, guitar-based rock resembles some of Mellencamp's earlier albums such as
(Continued on page 44)



John Mellencamp performs for a sold-out crowd at Carnegie Hall to preview his Mercury Records album "Whenever We Wanted."

Manhattan Transfer Traveling On New Creative Avenue

■ BY DIANE PATRICK

NEW YORK—Even a group with the talent and longevity of Grammy-winning vocal quartet Manhattan Transfer is always seeking new avenues of creativity.

These days, Manhattan Transfer is

traveling on "The Offbeat Of Avenues," touring to promote its new disc of that name. The album, which is in the top five on the Top Contemporary Jazz Albums chart, is the group's first after moving from Atlantic, its label of 15 years, to Columbia Records.

"I think the move will enhance our creative direction," says group co-founder Alan Paul. "The reason we made the move is because... Columbia is more of an A&R label. They take a long-term view of the development of an artist's career."

Besides offering the trademark Manhattan Transfer harmonies and arrangements, and collaborations with such artists as Donald Fagen, the Dirty Dozen Brass Band, Mark Isham, and Take 6's Mervyn Warren, "The Offbeat Of Avenues" also marks a new direction for the group.

"This album is a departure for us," says Paul, "because 80% of it was written by us. On our previous albums, we took the roles of interpreters; now it's a collective venture."

"I think that when the group came to Columbia, they were seeking a somewhat more active involvement in terms of the creative directions they would take in the future," says A&R VP Jay Landers. "And although they had developed a substantial amount of the material that comprises the album, we met numerous times helping to create a framework for the material, and then looking beyond that to find ways to not only sustain their audience but expand it."

Contributing to the Manhattan Transfer's 20-year track record is the group's solid knowledge of business realities that sometimes affect artist creativity. In a recent interview at
(Continued on page 42)

Curtis Stigers' Career Is On A Multigenre Track

■ BY KAREN O'CONNOR

NEW YORK—"I didn't know who Clive Davis was when I left Boise," says Curtis Stigers. "But I knew I couldn't make records there and I wanted a record deal."

"I wanted to be a priority," continues the Idaho native, explaining his decision to sign with Arista Records, which has released his self-titled debut album in the wake of "I Wonder Why," his first single. "Clive Davis is a career-maker and he made it clear to me that he wanted what I wanted."

The album by this singer/songwriter is getting a priority push from Arista and the BMG sales staff. Recogniz-
(Continued on page 42)



STIGERS

Foster's Talents Play On 'Rechordings'; Amnesty's 'Spin' Doctor; Extreme Needs

"ALL I WANTED was to be a piano player," David Foster says matter-of-factly. That may well come as a surprise to many who know Foster as a producer, arranger, and songwriter with 25 Grammys and plenty of hits to his credit.

But the remark accounts for "Rechordings," his aptly titled Atlantic Records album. Foster reinterprets, on a grand piano with minimal accompaniment, a handful of his hits that helped shape the sound of Top 40 in recent years. Among the album's tracks:

"Love, Look What You've Done To Me," first recorded by Boz Scaggs from the "Urban Cowboy" soundtrack; "Man In Motion" from the film "St. Elmo's Fire"; DeBarge's "Who's Holding Donna, Now?"; and two songs, "You're The Inspiration" and "Hard To Say I'm Sorry," composed for Chicago, one of Foster's most successful collaborations.

"Doug Morris came to me a few months ago and said, 'Why don't you just make an album of some of the songs you've done over the years?'" says Foster of the Atlantic Records co-chairman.

It was not as if Foster needed the work. Earlier this year, he wrote the music to lyrics penned by his wife, Linda Thompson Jenner, for "Voices That Care," the all-star hit salute to U.S. forces in the Persian Gulf.

He has scored two more flicks, "One Good Cop" and "If Looks Could Kill," and written the theme song to an upcoming Steven Spielberg film. One of the first to nurture the type of soundtrack deals so key to current movie and music marketing, Foster has a stream of film music to his credit. He also has been collaborating with Dr. Arthur Janov on "Scream," a musical based on Janov's theory of primal scream therapy.

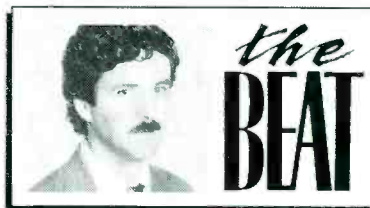
And in one of the most notable accomplishments on this year's list, Foster was a co-producer of Natalie Cole's hit album "Unforgettable." Foster, like others, sees in Cole's triumph a message for the music business. "It's always been my theory that there's an audience out there for music like this."

Foster believes in writing, arranging, and producing the kind of songs that will reach those listeners. "I've always maintained that if you look at any Billboard magazine, you will see, always, one great ballad in the top 10. That's the slot I feel most comfortable in, where I feel most passionate."

To his credit, Foster is passionate about more than his work. The Father's Day Council has named him its 1991 Father of the Year. Foster and Jenner, both previously married, have six kids. Time with his family is more important than studio overtime, he says. "Obviously, my priorities have changed and I would readily admit that, 10 or 15 years ago, I was not the parent I

should have been. Now the guys who work with me know that, come six o'clock, that's it. I'm history. And the work still gets done."

A SPIN ON HUMAN RIGHTS: "When you turn up the volume of protest, the levels of human pain go down," writes Jack Healey, executive director of Amnesty International U.S.A., who serves as the guest editor of the November issue of Spin. Healey recounts AI's efforts to spread its message of human rights



by Thom Duffy

through alliances with pop musicians "with half the world's population under 25 and high illiteracy rates in many countries." The issue includes interviews with Muhammed Ali on his pacifist beliefs; Peter Gabriel; and the first woman chief of the Cherokee Nation, in a talk with Jackson Browne; and a global map of human rights violations—including the U.S., where 36 states still im-

pose the death penalty. The centerpiece and cover story, however, is a revealing interview by publisher Bob Guccione Jr. with Sinéad O'Connor, who speaks at length of the physical and psychological abuse she endured at the hands of her mother, who raised Sinéad and her siblings after divorcing her father. Her mother is deceased. The singer has reconciled with her father, who, in the past, has declined comment on Sinéad's recollections. "She's a spokesperson because she speaks," writes Guccione of O'Connor. "In today's homogenous, timid American society, that's all it takes." Write to Amnesty International, U.S.A., 322 Eighth Avenue, New York, N.Y. 10001, or call 800-55-AM-NESTY for more info.

EXTREME AID: A&M Records rock act Extreme responded to a videotaped plea on behalf of Monica Goretzki of Hattiesburg, Miss., with more than words. The group staged a benefit show to help raise some \$150,000 the woman needs for a double-lung transplant. Elsewhere in the world, people turn to national health insurance. In the U.S., they turn to rock stars.

U.K. SCENE WATCHERS took notice when a fuzz-toned flash of rock'n'roll called Blur broke its most recent album, "Leisure," on the British album chart at No. 7 last month. At the same time, key alternative outlets in the States began airing Blur's "There's No Other Way" as an import track, unwilling to wait for its domestic release. Now SBK Records has launched Blur's "Leisure" album in the U.S., taking "There's No Other Way" to alternative for real. Blur was brought to the label by the smart ears of new music marketing/promotion director Michael Mena, who linked SBK
(Continued on next page)

THE BEAT

(Continued from preceding page)

up with Jesus Jones . . .

SIGNINGS: Jerry Ade of Famous Music adds Arista/LaFace Records star **Jermaine Jackson** to his burgeoning booking roster . . . **Andrew Strong**, lead singer of the **Commitments** in Alan Parker's film of that name, to the William Morris Agency . . . Tenor sax veteran **Joe Henderson** to Verve . . . **Mazzy Star**, from Rough Trade to Capitol, with an album due in November . . . **Sugarblast** to Emergo . . . The **Strawberry Zots** to Continuum Records in New Jersey after a one-album stint at RCA . . . Former ITG music agent **Nick Caris** has moved over to the William Morris Agency . . . **Ed Trunk**, formerly of Loud & Proud Management and Megaforce/Atlantic Records, has opened Trunk Entertainment, representing unsigned Jersey rock act **Turi**.

ON THE BEAT: An array of acts committed their time to perform Sept. 26-28 at three New York clubs—CBGB, the Cat Club, and Beowulf—to promote the voter-registration aims of Rock the Vote and the cause of freedom in the arts. Among the participants: **KRS-One**; **Warrior Soul**; **Saraya**; **Blitzspeer**; **New Breed**; **Beg, Borrow & Steal**; **Tim Dog**; **Power Rules**; **24-7 Spyz**; the **Veldt**; the **Marys**; **Paleface**; the **Aquanettas**; **Tonto Tonto**; **Four Better**; **Brutal Truth**; **Please**; **Saigon Kick**; **Boris Yellen & the Krak Squirrels**; and the **Resistance**, featuring **Joey Ramone** and **Handsome Dick Manitoba** . . . An auction staged by Red Baron's Antiques in Atlanta Oct. 5 and 6 will offer a 1942 Martin guitar played by **Elvis Presley** during the 1956 Sun Records sessions that produced his first hits and the guitar **J.P. Richardson**, the "**Big Bopper**," played on "**Chantilly Lace**" . . . With his duet with **Paul Young**, "**Senza Una Donna**," taking hold at adult-contemporary stations, Italy's **Zucchero** is on a promotional tour to support his U.S. debut album on London Records . . . **Sugar Blue** has joined **Roomful Of Blues** . . . The Delta Blues Museum in Clarksdale, Miss., 70 miles south of Memphis on Highway 61, has been drawing hundreds of visitors each month, according to director **Sid Graves**, pumping needed money into the economy of the poverty-stricken area.

TOUR OPENINGS: **Alice Cooper**, on a European jaunt with opening act the **Almighty**, Monday (30) in London . . . **Reverend**, promoting its Charisma album "**Play God**," Monday (30), the **Mason Jar**, **Phoenix** . . . Roadrunner Records acts the **Exploited**, **Bio-Hazard**, and **Type O Negative**, Wednesday (2), Newark, N.J. . . . The **Williams Bros.**, backing their Warner Bros. debut album, Thursday (3), **Sun Mountain Cafe**, New York . . . **Mitch Woods & His Rocket 88's**, Thursday (3), **Stephen's Talkhouse**, Amagansett, N.Y. . . . **Sugar Hill Records' Ranch Romance**, on a Northeast club swing, Friday (4), **John Henry's Hammer Coffeehouse**, Worcester, Mass.

GO-GLOBAL
SSP INC

SSP Presents WORLD SONG-STYLIST "LIVE SERIES" I



At the Tokyo Metropolitan Art Space

October 3rd through the 8th

ALEXANDER O'NEAL

October 9th through the 13th

PEABO BRYSON

We are presently booking for
the Song-Stylist "Live Series" II for March 1992. The dates are:
MARCH 4th through MARCH 8th
MARCH 10th through MARCH 15th

In addition to the World Song-Stylist "Live Series",
SSP is presenting the following events:

PAX MUSICA '91 IN FUKUOKA

"Asia Is One"

September 28th, 1991

Participating Artists include-

Shinji Tanimura (Japan)

Cho Yong Pil (Korea)

Roman Tam (Hong Kong)

Marlene (Phillipines)

Oyunna (Mongolia)

Alexander Gradsky (Soviet Union)

JAKARTA MUSIC FESTIVAL

November 23rd, 1991 Jakarta, Indonesia

Featuring 12 singers from S.E. Asia,

South Korea and Japan

Guest Star: Tokiko Kato (Japan)

MAMA, I WANT TO SING, PART II

-Japan Tour-

October 27th through November 21st

Produced By: Jiro Uchino (SSP)

For Information, please contact: Montgomery MacKenzie (SSP)

SSP, Inc. Hanzomon Murayama Bldg.,

7-1 Kojimachi 3-chome

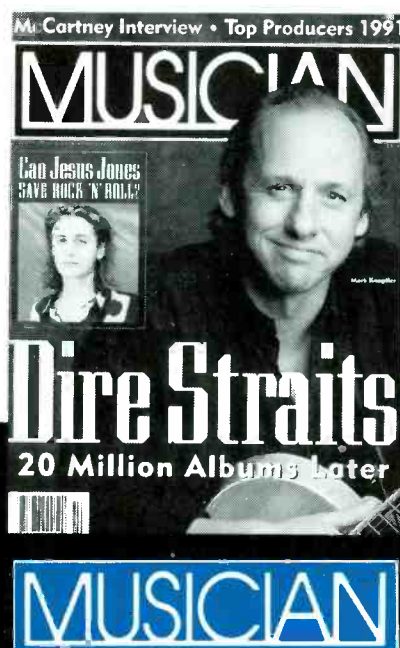
Chiyoda-ku, Tokyo 102, Japan

Ph: (81-3) 5275-6931 Fax: 5275-7016

In the October issue of **MUSICIAN** . . .

Mark Knopfler makes fun of pompous rock stars **Nine Inch Nails** reinvent themselves **Rickie Lee Jones** attacks sexist critics **Jesus Jones** disagree with each other **The Family Stand** explains what Michael Jackson *really* needs **Lou Reed** buys a DAT machine **Hank Shocklee** defines **Public Enemy** **Gunther Schuller** blasts Jesse Helms **Chris Whitley** won't say what he means **Johnny Griffin** remembers Monk and Blakey **Gang of Four** rejects politics **Paul McCartney** settles the score once and for all We help **Garfunkel** find a new partner And **not** a single feature on **fall fashion**

Nothing but the music, Nothing but the truth



On Sale Now

TALENT

NEW ON THE CHARTS

"My first priority is to create music that expresses me as best as possible," says 23-year-old Russ Irwin. "Commercial success is exciting, but if you're not artistically happy with the product then what's the point?"

The Long Island, N.Y., native wrote all but one of the songs on his self-titled debut album on SBK Records. The first single, "My Heart Belongs To You," is sprinting up the Hot 100 Singles chart.

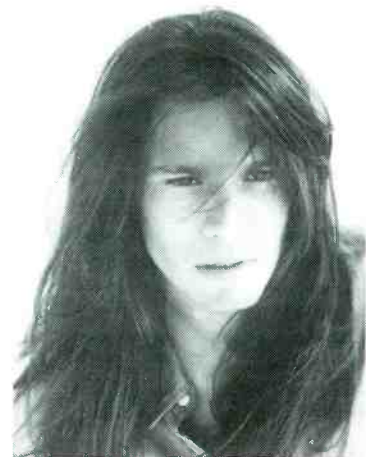
Irwin, who has been studying music since the age of 7, moved to Manhattan five years ago and enrolled at New York Univ., where he majored in classical music. After a couple of brief professional stints, which included performing his own material around the Big Apple as a soloist and in a band, Irwin got a demo tape to the attention of SBK chairman and CEO Charles Koppelman, who signed the young musician in 1989.

To promote Irwin's album, SBK set up an unusual promotional campaign that brought the singer to the attention of an elite audience. To do so, the label passed out hundreds of free "Russ Irwin" cassettes and photos during Labor Day weekend to motorists exiting the Long Island Expressway,

bound for the exclusive Hamptons resort area. The stunt resulted in fan mail and radio requests from listeners in the New York area.

Although Irwin is busy promoting his first album, he says his mind is already focused on his second set of songs. "A lot of this record was written years ago," he says. "It expresses a good amount of me but the next record will give everyone even a better idea of who I am because I'll be able to do even more."

JIM RICHLIANO



RUSS IRWIN

CURTIS STIGERS

(Continued from page 40)

ing a cross-format appeal for Stigers, Arista has promoted "I Wonder Why" to pop and AC stations and also will work it at R&B radio, due to the soulful production by Russ Ballard.

Ballard produced six other selections on the 11-song album, adding both soulful and pop touches. The other four album tracks were produced by Danny Kortchmar with a Stax/Volt feel.

Stigers, 25, says he made a "blind" move to New York four years ago. He had been making a decent living with music in his hometown, but knew the scene "wasn't in Boise."

In early 1990, he landed a regular gig singing and playing sax in a jazz trio at Wilson's, a restaurant on the Upper West Side of Manhattan, and, after a year, began to attract industry attention. One interested A&R executive introduced him to attorney Fred Davis, who agreed to represent Stigers and, in turn, introduced him to manager Winston Simone. After Stigers signed with Arista, Davis and Simone hooked the songwriter up with Sony Tunes, part of Sony Music Publishing.

"It was an intense A&R hunt," says Arista A&R VP Mitchell Cohen, who signed Stigers. "On a given night, eight to 10 A&R people would be there, checking him out."

"I was immediately struck by Curtis' voice and choice of material," says Cohen. "He played songs from Gershwin to Elvis Costello to Al Green. And then there were a couple of original songs that caught my ear."

The next week, Cohen brought Arista president Davis to see Stigers.

"Clive was transfixed by him," he says. "He would comment on his voice, his intensity, the way he submerged himself" in his songs.

Between the two producers and Stigers' varied tastes, his debut album covers a lot of musical ground. "Elton John is a hero of mine—a soulful singer, songwriter, player," says Stigers. "Early-'70s soul has been an influence—artists like Gladys Knight, Stevie Wonder, Sly & the Family Stone." Also on the list of Stigers' diverse influences are jazz singers such as Jon Hendricks and Sarah Vaughan.

"A goal of mine is to make a straight-on jazz record," says Stigers. "I'm not saying that pop is second to jazz for me, but I would like to make a jazz record eventually. I intend to do both pop and jazz albums."

MANHATTAN TRANSFER

(Continued from page 40)

New York AC station WQCD, the group members candidly acknowledged the creative compromises many acts, including theirs, have been called upon to make in the name of radio formats and airplay.

"Although we went against our own grain in the beginning, once we got the power we said, 'Never again,'" Paul says. "Artists have to know themselves, so as to be able to make their own music. We've managed to maintain our sense of self."

The first leg of Manhattan Transfer's current tour reaches Los Angeles next week, where the group is slated to do a three-night stand Oct. 10-12 at the Universal Amphitheater.

Julie Gold's Career Has Come Quite A Distance

BEYOND 'FROM A DISTANCE': Julie Gold, the songwriter/singer who made deep-seated global impressions with her inspirational song "From A Distance," a big hit for Bette Midler and a 1990 Grammy winner as best song, is broadening her career on several counts. Although a collaboration with lyricist Carole Bayer Sager, previously noted in Words & Music, produced a song that was deemed a "good exercise" but not ready for commercial exploitation, Gold has seen at least one collaborative effort reach

the recording studio. The song "When You've Been Blessed (Feels Like Heaven)" was co-written with Patti LaBelle, and appears on La-

Belle's new MCA album, "Burnin'." Gold is also encouraged by preliminary contacts with Epic artist Cyndi Lauper.

Gold also penned a song, "The Journey," for a new film, "For The Boys," featuring Midler, that deals with entertainers who played for GIs in World War II through Vietnam. That song, however, was cut because of a decision to stick to period songs and recordings, according to Dan Gold, Julie's brother, who handles her publishing interests out of Philadelphia.

"We'll be shopping it around," says Dan Gold, adding that another new Gold song, "I Found You," is also now in search of an artist, having been written by Gold for a proposed film about figure skaters.

As with her hit song and other older compositions, such as "Heaven," newly recorded by Nanci Griffith (who made the first recording of "From A Distance" in the mid-'80s) for her new MCA album, "Late Night Grande Hotel," the new songs suggest that Gold expresses her views in a manner consistent with contemporary Christian music.

Gold, who is Jewish, attributes this creative bent to her view of music as "one of the loftiest forms of expression, and I guess that as a musician I have the privilege of conveying a higher message. People want to be elevated by music. I guess my bent is doing God's work."

Gold's brother says there is less of a religious nature to read into the compositions than one of dealing "with the human spirit."

As a performer herself, Gold is quite busy and is now in discussion with labels to start a recording career of her own. She has been performing extensively along the East Coast, with upcoming dates also scheduled in the Midwest. She recently appeared on The Nashville Network's "American Music Shop" with Griffith, and on PBS via "Austin City Limits," with Griffith, Indigo Girls, and Rebekah Morris.

Meanwhile, sheet-music sales of

"From A Distance" are well more than 50,000 copies. The song is part of the programming of a new RCA Victor album by flutist James Galway called "The Wind Beneath My Wings." "From A Distance" has also been translated and recorded in German, Spanish, French, Hebrew, and Cantonese.

INTERESTING ITEM: In an item on Music Sales Corp.'s involvement with the catalog of Sparta Florida in the Sept. 14 issue, it should have been noted that Music

Sales Corp. had acquired an interest in the firm rather than having made an outright purchase.

Words & Music



by Irv Lichtman

HELPING

Hand: **Chuck Jackson**, the writer/producer who is not to be confused with R&B singer Chuck Jackson, has more than a passing interest in Natalie Cole's current success with her best-selling album tribute to her dad, Nat King Cole. He and partner Marvin Yancy were responsible for writing and producing such early Cole hits as "This Will Be," "I've Got Love On My Mind," and "Our Love." More recently, Jackson co-wrote "Where Do Broken Hearts Go," on Whitney Houston's second album. Now he's looking to get more of his songs recorded, while also scouting for new writing partners. Jackson is based in Los Angeles, while his publishing company, Baby Love Music (ASCAP), is administered through Nashville's Copyright Music Inc.

BERNIE'S FRIENDS: Bernie Wayne, the writer of such classics as the "Miss America" theme and, as a co-writer, "Blue Velvet," had some old friends over for lunch the other day—and, if all goes well, he plans to make it an annual gathering. Well, it was lunch at Sardi's, where between courses Wayne introduced some and coaxed fellow songwriters to play or sing a few bars of their own successes. They included Ervin Drake ("It Was A Very Good Year") and George David Weiss ("Mr. Wonderful"). Others on hand included Ed Cramer, lawyer and former president of BMI, Al Feilich, former BMI staffer, Lou Bachman of the Songwriters Guild of America, and publishers who worked on Wayne copyrights, such as Stanley Mills, Joe Abend, and Happy Godday.

PRINT ON PRINT: The following are the best-selling folios at Music Sales Inc.:

1. Classic Cat Stevens
2. Pink Floyd, Momentary Lapse Of Reason
3. Paul Simon, Rhythm Of The Saints
4. The Complete Robert Johnson
5. Bob Dylan Collection

This Thursday night in New York City Musician Magazine celebrates 15 years of wild stories and true confessions from the worlds of rock jazz country metal blues rap punk cajun classical R&B reggae folk and the music business with 1 Barnstorming Anniversary Party on October 3 Performances by the Eric Gales Band Dave Alvin Merchants of Venus Michael Hill's Bluesland and the usual surprise guest stars

Have you got your ticket?

MUSICIAN

Sound by JBL debuting Soundcraft Europa

JOHN MELLENCAMP STILL ROCKING IN THE U.S.A.

(Continued from page 40)

"Scarecrow" more than the fiddle/ac-cordion-laced "Lonesome Jubilee" or somber "Big Daddy." The closest thing to a ballad is the midtempo, stripped-down, melancholic "Last Chance."

The first single, "Get A Leg Up," is

a funny, sexy tale about a serious subject: temptation and rash judgments. Mellencamp says flatly, "You know, if anybody says to me, 'That song's really chauvinistic,' you know what I'm going to say to them? 'Blow me, you haven't listened to it.'"

Some of the other songs take a more pessimistic approach, reflecting on the devaluation and subsequent loss of love in today's society. But when he is accused of writing despairing songs, the refreshingly candid Mellencamp rails: "What would you have me write about? Would people actually prefer another stupid love song? I mean, is that all rock'n'roll is about? Is it about escapism? It never was about that to me."

Instead, for Mellencamp, it always has been about seeking truth and examining life. "Obviously people are not really interested in examining the state of their condition; they just don't care about it," he says. "Maybe they'd rather go to a movie. They say, 'I don't want to feel this way. I want to get drunk. Don't let me feel anything.' To me, that's not living."

AGAINST THE GRAIN

While "Whenever We Wanted" is more radio-friendly than "Big Daddy," Mellencamp says he hasn't got a clue as to how radio will receive it.

"I've never been more out of the mainstream of what's going on in the business than I am now," he says. "I haven't really been paying attention because I've been painting and I've made a movie ['Falling From Grace,' set for release in early 1992]. But people tell me that rock isn't on radio."

However, he is not overly troubled by such pronouncements. "If you listen to the songs that I've had on the radio, they always went against the grain of what else was on. I never compromised myself; I've always managed to get in through the back door somehow."

Spend any length of time with Mellencamp and the issue of compromise comes up again and again. With the conviction of a fundamentalist preacher, Mellencamp believes that if an artist compromises his integrity, whether through shilling for a corporate sponsor or letting money be his guide, he has sold out.

"And you know what? There's a part of me that thinks I'm hated for that," Mellencamp says. When it is suggested that that might be because his attitude makes others feel guilty for their actions, he makes no apologies: "They did compromise; they sold out rock'n'roll. And that's just the truth. So I'm sorry if it hurts their feelings, but they did it, not me."

He figures the minute an artist starts compromising, there's no turning back. "I tell you one thing, you start compromising your principles, man, and the next thing you know,

you're going to be on the hood of a car; you're going to be a hood ornament. That's not much to aspire to, is it?"

While being on the hood of a car isn't OK for Mellencamp, being on the side of a bus is. Because he will not deal with an advertising sponsor, Mellencamp sees Mercury's transit advertising campaign as an alternate avenue of exposure. This innovative marketing move has Mellencamp very pleased with the label.

On PolyGram since 1975, Mellencamp says until this record he always felt that he might have done better elsewhere. "In the past, I always thought that I would have sold more records on Columbia. I always wanted to be on Columbia; I wanted to be on the same label as Bob Dylan." But with PolyGram's new regime, and especially the support of PolyGram N.V. president Alain Levy, "for the first time, I'm glad to be with PolyGram," he says.

A DIFFERENT CANVAS

Another first is Mellencamp's marriage of his music and painting on the album. The record's artwork includes several paintings by the artist, whose work has sold for as much as \$15,000 a painting.

The two art forms are often intertwined for Mellencamp. "These songs interrupted paintings," he says. "I would be painting and some-

times when things weren't going so good, I'd start thinking about songs and I'd put down the paintbrush and pick up the guitar. It was in my head, out my mouth, onto the tape machine, and back to painting. I never rewrote anything on this record. If I was writing a song and I didn't like where it was going, I'd just quit."

After writing for so many years, Mellencamp feels he has reached the point where he is a conduit for the music flowing through him; albeit one with enough taste to know what to keep and what to throw away.

"At some point you become enlightened and realize songs are out there like apples. When you're a young songwriter, you're so surprised that you can even pick an apple that you'll take any apple that comes along. But after writing songs as long as I have, if I get a green apple, I just kind of throw it back."

He also throws back most of the offers he gets for outside work. The rare exception was producing James McMurtry's debut album on Columbia Records in 1989. "I take great pride in saying I'm not for hire. You can't hire John Mellencamp unless he wants to do it," he says. "That makes people mad that I say that. They say, 'Fuck you, man, you're an arrogant asshole.' I'm not an arrogant asshole; I just don't do what I don't want to do and I suggest you do the same; you might like yourself a little bit better."

ARTIST DEVELOPMENTS

PRIMING PRIMUS

Primus already has alternative fans in its pocket, so why not go after the metal market? That's the slow-build strategy behind binding the Bay area's finest and wackiest trio as opening act on this fall's double bill of New York metal-moshers Anthrax and hard-rap politicos Public Enemy.

"I wanted to put them out with a metal type of band," says Tom Whalley, A&R chief at Interscope Records, which launched Primus' third and major-label debut, "Sailing The Sea Of Cheese," in May.

"The plan from day one was to work this record for a year or more if need be," he says. "Since it wasn't a record you'd expect to get on commercial radio, we knew we'd have to attack other areas: retail, video, touring, and press."

After the Anthrax/Public Enemy tour, Primus is due to hit the road until Christmas with Fishbone and a third act. After a break, Interscope hopes to land a supporting spot on an arena tour.

Primus sold out its own summer tour, packing venues of 500 to 2,200 in a season marked by cancellations

and soft sales. Interscope supported Primus with invitations to retailers in areas where the group played, and the band spent time with store owners before the show.


"I have a philosophy with bands I'm trying to develop," says Whalley. "You go with a very grass-roots approach and you don't have to spend a lot of money. Once you start seeing a response, you pick up the pace of what you're going to spend. Our first goal was to sell 100,000 records; we did that in the first month and a half." The album has sold about 200,000 and Whalley expects it will hit gold.

Releasing a major-label album can be intimidating after two independent discs, says band leader/bassist Les Claypool.

Primus released its debut itself and the follow-up on Caroline to develop clout, he says. Interscope gave Primus final say on cover art and allowed it to produce itself. Since Interscope is new, "it's very much like being on an independent, because of the small roster and the small staff," Claypool says. "We get a lot of attention—and control."

CARLO WOLFF

WE ALWAYS HAVE ROOM FOR
TALENT



Furnished
Corporate
Suites for
half the cost
of a Hotel

Stays of 30 days
or longer

Oakwood
Corporate
Apartments

(800) 942-2787
(213) 878-2100

National
Reservations
(800) 888-0808

Los Angeles, Hollywood, San Fernando Valley

FOR INFORMATION REGARDING BRINGING YOUR CONCERT OR EVENT TO UCLA'S PRESTIGIOUS CAMPUS, CALL ROGER SHEPARD, DIRECTOR OF THE CAMPUS ACTIVITIES SERVICE OFFICE AT (213) 825-9159

SEE UCLA'S ADVERTISEMENT IN BILLBOARD'S 1992 ITTD ON PAGE #123.



PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$65.00 1000 - \$90.00
COLOR
1000 - \$396.00

Above Prices Include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

ABC PICTURES
1867 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456

Streetwise Mellencamp Mktg. Promo Riding On Outdoor Ads

NEW YORK—In getting the word out about the Oct. 8 release of John Mellencamp's "Whenever We Wanted," Mercury/PolyGram is taking its message to the street—on buses, trains, and billboards.

Using a marketing strategy largely untapped by the record industry, Mercury Records, working with Arist Services and Horizon Entertainment, Mellencamp's management, has staged a 14-city outdoor advertising campaign with Transportation Displays Inc. (TDI).

The campaign, emphasizing the frequency of advertising impressions, includes more than 1,700 TDI bus posters, billboards, and commuter-train posters. According to Mercury Records, it is the largest and most extensive transit image campaign ever carried out by the recording industry. PolyGram previously has used transit ads for the classical "Three Tenors" album and, in a less extensive manner, for comedy albums.

"Never before has a transit advertising campaign of this magnitude been created to alert the consumer to a new album," says Jodi Yegewel, TDI marketing director.

"We had to try something new," says Harry Sandler, Mellencamp's manager, noting the increasing competition in traditional advertising and the musical segmentation of radio and video channels. Sandler says the idea arose when he noticed the effectiveness of transit ads for summer movies. "Every time I turned around I saw one of those

things," he says. "The primary appeal of the campaign is its significant outreach to the consumer. Many major artists manage this through corporate sponsorship, which Mellencamp has rejected."

Co-manager Brian Doyle says the campaign "gives us a unique visibility. It's an innovative way to reach the consumer who is generally un-

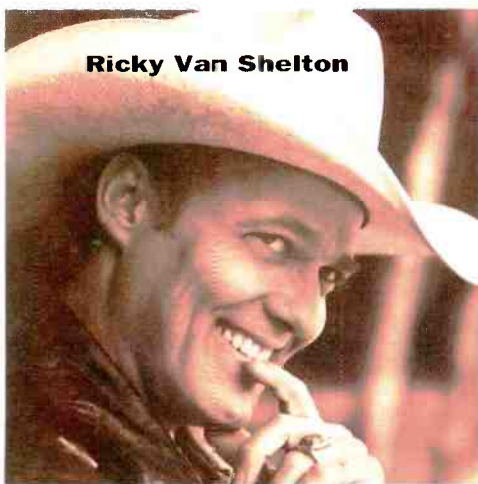
'The appeal of the campaign is its significant outreach to the consumer'

aware of album releases through the normal industry sources."

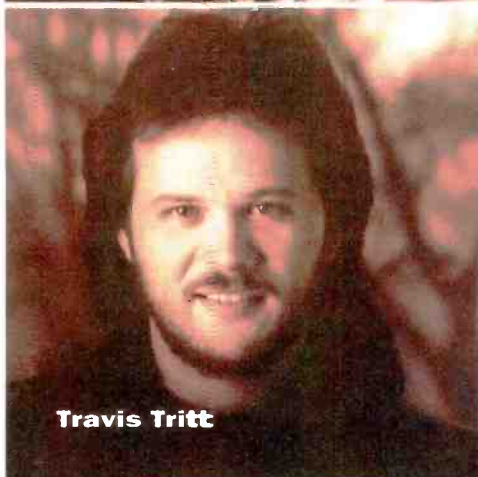
Mercury co-presidents Ed Eckstein and Mike Bone called the transit campaign an "aggressive, innovative, and exciting approach" to promoting a new release. The four-month campaign, which began in September with a teaser poster announcing the new album, will continue this week with posters featuring the album artwork.

"Our media is unavoidable," says TDI account executive Phillip Stinson. "You don't have to turn us on or buy us; we're in front of you. It's also a visual medium and the music industry is increasingly more visual. I think this is definitely going to show other labels and artists that there are more [advertising] tools available."

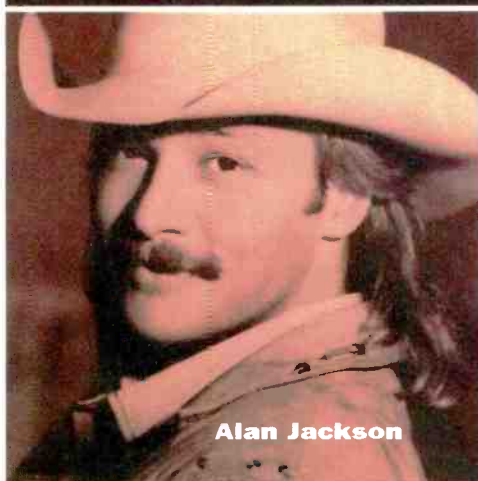
THOM DUFFY



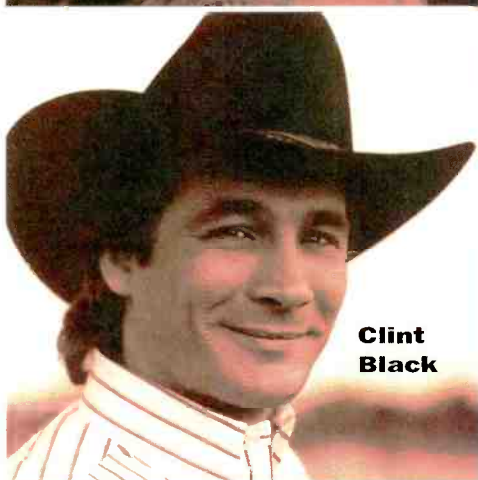
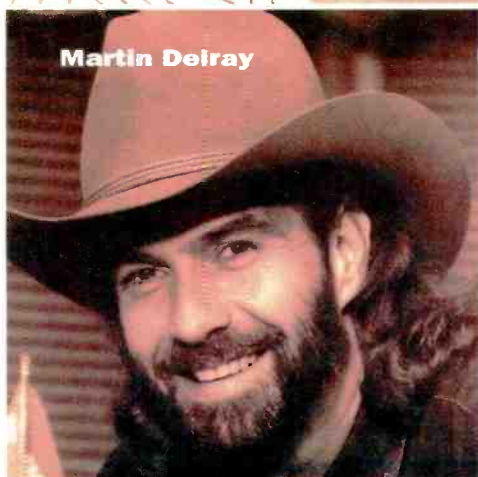
Ricky Van Shelton



Travis Tritt



Alan Jackson

Clint
Black

Martin Delray



Reba McEntire



Garth Brooks

The Kentucky
Headhunters

By EDWARD MORRIS

Country music historians will look back on 1991 as The Year Of Garth Brooks. And with good reason. During this period, the young Oklahoman sold more records, filled more concert seats, stayed at No. 1 longer on the country album charts, won more awards, and excited more controversy than any other act. But there is more to the story.

• This was also the year that the world outside Nashville saw proof that country acts could sell more albums than many a major rock or pop act—and sell them just as quickly. For example, within the 52-week span dating back from the time this article was written (in late August), 13 country albums entered the charts and went gold, platinum or multiple platinum. Brooks' "No Fences" accounted for the sale of four million units within less than the year, and the other 12 titles amounted to an additional seven million. Many more titles sold just below the gold level.

**This Is
the Year
the World
Outside
Nashville
Saw Proof
That
Country
Acts Could
Sell More
Albums
Than Many
a Major
Rock or
Pop Act--
And Sell
Them
Just As
Quickly.**

• The prospect of sunny financial days ahead has led not only to the establishment of new country labels, it has also resulted in what is probably the largest collective roster of acts the major record companies have ever had. There are now approximately 200 acts on Nashville's top labels.

Among the new operations, Arista has been conspicuously successful, most notably with Alan Jackson, who is now a platinum artist, and Pam Tillis and Diamond Rio, who both appear to have arrived at the career breakthrough stage. BNA Entertainment, a sister label to RCA, is just getting off the ground after a slow and deliberate start. B.B. Watson, BNA's first act, has already charted, and the label's other two signings, John Anderson and the Remingtons, have product on the conveyor belt. Elektra Records is expected to establish an Asylum Records outpost here. And there has been talk (although no confirmation yet) of Giant and Geffen opening Nashville branches.

• Even with radio playlists remaining tight, several new acts showed hit potential straight out of the box. Mike Reid (on Columbia), Diamond Rio (Arista) and Trisha Yearwood (MCA) saw their debut singles go straight to No. 1. Joe Diffie (Epic), Hal Ketchum (Curb), Billy Dean (Capitol/SBK), Brooks & Dunn (Aris-

(Continued on page C-6)

C
O
U
N
T
R
Y

M
U
S
I
C



PARTY CELEBRATING #1 FOR 19TH CONSECUTIVE YEAR



OUR #1 TEAM IS FIRE ENGINE HOT!



#1 HUMORIST-LEWIS GRIZZARD PARTY



OUR #1 TEAM



DIAMOND RIO #1 PARTY



ANOTHER #1 TRAVIS TRITT PARTY



#1 JOE DIFFIE PARTY

**SONY TREE
NUMBER ONE
COUNTRY MUSIC
PUBLISHER!**



SALUTE TO DON HENRY & JON VEZNER



#1 PAM TILLIS PARTY



#1 TRAVIS TRITT PARTY



#1 DOUG STONE PARTY



OUR #1 CHIEFS



BROOKS & DUNN #1 PARTY



ANOTHER #1 TRAVIS TRITT PARTY

19 CONSECUTIVE YEARS

The eligibility period for the World of Country Music charts is Sept. 15, 1990 through Sept. 7, 1991. Charts are under the direction of Lynn Shults in Billboard's Nashville bureau.

TOP NEW ARTISTS

Pos.	NEW MALE (No. of charted singles & albums) Label
1	BILLY DEAN (3) SBK/Capitol
Pos.	NEW FEMALE (No. of charted singles & albums) Label
1	TRISHA YEARWOOD (2) MCA
Pos.	NEW GROUP (No. of charted singles & albums) Label
1	DIAMOND RIO (3) Arista

TOP SINGLES DISTRIBUTING LABELS

Pos.	LABEL (No. of charted singles)
1	MCA (54)
2	RCA (47)
3	CAPITOL (54)
4	WARNER BROS. (43)
5	COLUMBIA (29)
6	ARISTA (24)
7	EPIC (24)
8	MERCURY (15)
9	ATLANTIC (20)
10	CURB (8)

TOP SINGLES LABELS

Pos.	LABEL (No. of charted singles)
1	MCA (50)
2	RCA (44)
3	CAPITOL (44)
4	COLUMBIA (33)
5	ARISTA (24)
6	WARNER BROS. (23)
7	EPIC (29)
8	REPRISE (14)
9	MERCURY (15)
10	CURB/RCA (3)

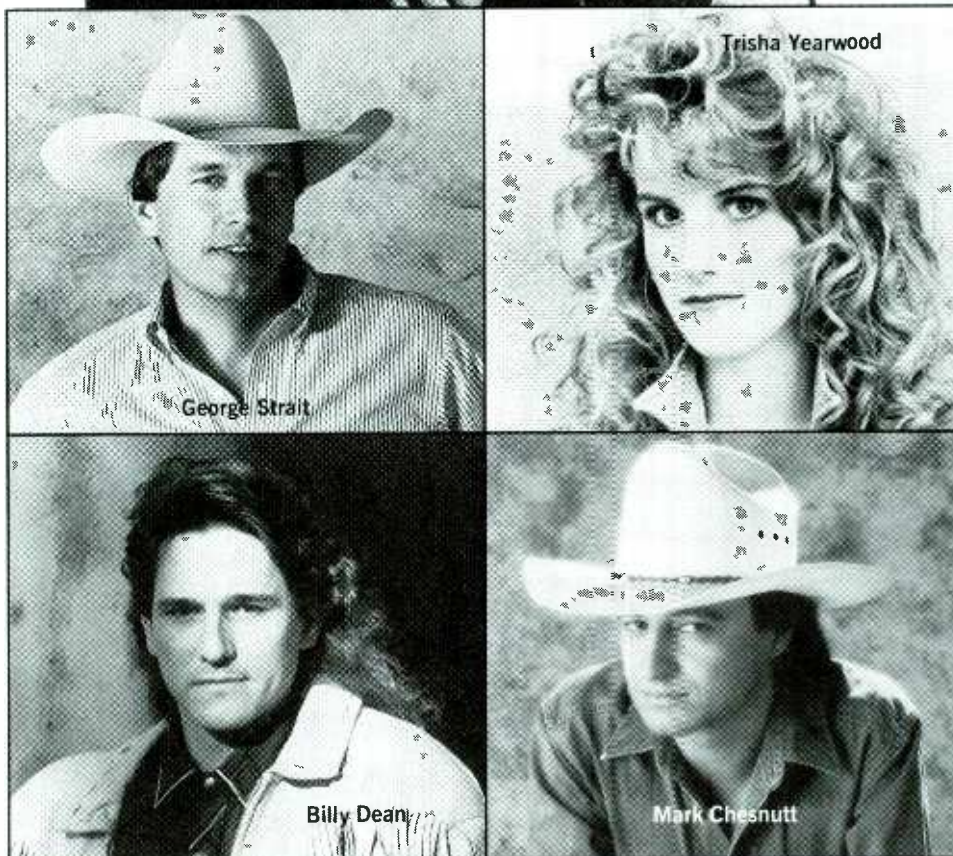
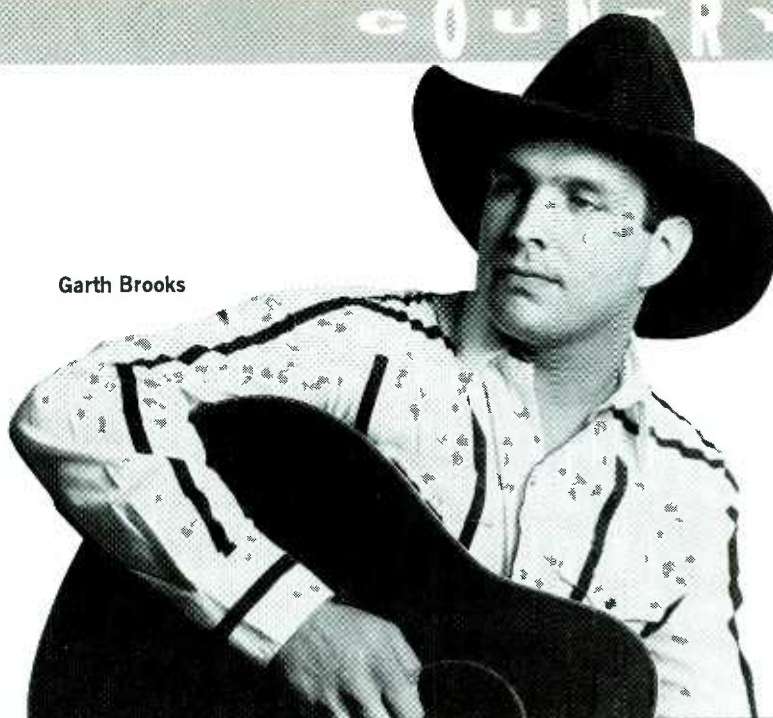
TOP DISTRIBUTING LABELS ALBUMS & SINGLES

Pos.	LABEL (No. of charted singles & albums)
1	RCA (73)
2	MCA (85)
3	WARNER BROS. (76)
4	CAPITOL (73)
5	SONY (36)
6	ARISTA (32)
7	COLUMBIA (29)
8	MERCURY (24)
9	EPIC (24)
10	ATLANTIC (26)

TOP ALBUM ARTISTS

Pos.	ARTIST (No. of charted albums) Label
1	GARTH BROOKS (2) Capitol
2	CLINT BLACK (2) RCA
3	RANDY TRAVIS (6) Warner Bros.
4	GEORGE STRAIT (4) MCA
5	THE JUDDS (3) Curb/RCA
6	REBA McENTIRE (3) MCA
7	THE KENTUCKY HEADHUNTERS (2) Mercury
8	ALAN JACKSON (2) Arista
9	VINCE GILL (2) MCA
10	RICKY VAN SHELTON (4) Columbia

Garth Brooks



TOP ALBUM LABELS

Pos.	LABEL (No. of charted albums)
1	MCA (28)
2	RCA (23)
3	COLUMBIA (23)
4	WARNER BROS. (17)
5	CAPITOL (14)
6	MERCURY (9)
7	EPIC (13)
8	ARISTA (8)
9	REPRISE (8)
10	CURB/RCA (3)

TOP SINGLES

Pos.	TITLE—Artist—Label
1	I'VE COME TO EXPECT IT FROM YOU—George Strait—MCA
2	UNANSWERED PRAYERS—Garth Brooks—Capitol
3	FOREVER'S AS FAR AS I'LL GO—Alabama—RCA
4	CHASIN' THAT NEON RAINBOW—Alan Jackson—Arista
5	IN A DIFFERENT LIGHT—Doug Stone—Epic
6	BROTHER JUKEBOX—Mark Chesnutt—MCA
7	DOWN HOME—Alabama—RCA
8	IF I KNOW ME—George Strait—MCA
9	FRIENDS IN LOW PLACES—Garth Brooks—Capitol
10	I'D LOVE YOU ALL OVER AGAIN—Alan Jackson—Arista

TOP ALBUMS

Pos.	TITLE—Artist—Label
1	NO FENCES—Garth Brooks—Capitol
2	GARTH BROOKS—Garth Brooks—Capitol
3	RUMOR HAS IT—Reba McEntire—MCA
4	HERE IN THE REAL WORLD—Alan Jackson—Arista
5	PICKIN' ON NASHVILLE—The Kentucky Headhunters—Mercury
6	PUT YOURSELF IN MY SHOES—Clint Black—RCA
7	KILLIN' TIME—Clint Black—RCA
8	WHEN I CALL YOUR NAME—Vince Gill—MCA
9	HEROES AND FRIENDS—Randy Travis—Warner Bros.
10	LOVE CAN BUILD A BRIDGE—The Judds—Curb/RCA

TOP SINGLES ARTISTS

Pos.	ARTIST (No. of charted singles) Label
1	GARTH BROOKS (6) Capitol
2	GEORGE STRAIT (5) MCA
3	ALABAMA (5) RCA
4	ALAN JACKSON (5) Arista
5	REBA McENTIRE (4) MCA
6	CLINT BLACK (5) RCA
7	MARK CHESNUTT (4) MCA
8	JOE DIFFIE (4) Epic
9	RICKY VAN SHELTON (5) Columbia
10	SHENANDOAH (5) Columbia

TOP ALBUM DISTRIBUTING LABELS

Pos.	LABEL (No. of charted albums)
1	RCA (26)
2	MCA (31)
3	WARNER BROS. (33)
4	SONY (36)
5	CAPITOL (19)
6	MERCURY (9)
7	ARISTA (8)
8	ATLANTIC (6)
9	CURB (5)
10	RYKODISC (1)

TOP PUBLISHERS

Pos.	PUBLISHER (No. of charted singles)
1	SONY TREE, BMI (24)
2	CAREERS, BMI (7)
3	SONY CROSS KEYS, ASCAP (25)
4	EMI APRIL, ASCAP (15)
5	HOWLIN' HITS, ASCAP (5)
6	MAYPOP, BMI (10)
7	SCREEN GEMS-EMI, BMI (8)
8	BENEFIT, BMI (5)
9	ALMO, ASCAP (14)
10	ACUFF-ROSE, BMI (9)

TOP PUBLISHING CORPORATIONS

Pos.	PUBLISHING CORPORATION (No. of charted singles)
1	EMI MUSIC (47)
2	SONY MUSIC GROUP (49)
3	POLYGRAM MUSIC (38)
4	WARNER/CHAPPELL MUSIC (50)
5	IRVING/ALMO MUSIC (26)
6	BMG MUSIC (11)
7	HOWLIN'HITS MUSIC (5)
8	MCA MUSIC (17)
9	MAYPOP MUSIC (10)
10	BENEFIT MUSIC (5)

TOP LABELS—ALBUMS & SINGLES

Pos.	LABEL (No. of charted singles & albums)
1	MCA (78)
2	RCA (67)
3	COLUMBIA (56)
4	CAPITOL (58)
5	WARNER BROS. (40)
6	ARISTA (32)
7	EPIC (42)
8	MERCURY (24)
9	REPRISE (22)
10	CURB/RCA (5)

TOP ARTISTS—ALBUMS & SINGLES

Pos.	ARTIST (No. of charted singles & albums)
1	GARTH BROOKS (8) Capitol
2	CLINT BLACK (7) RCA
3	GEORGE STRAIT (9) MCA
4	RANDY TRAVIS (1) Epic (10) Warner Bros.
5	ALAN JACKSON (7) Arista
6	REBA McENTIRE (7) MCA
7	RICKY VAN SHELTON (9) Columbia
8	THE JUDDS (7) Curb/RCA
9	ALABAMA (7) RCA
10	VINCE GILL (6) MCA

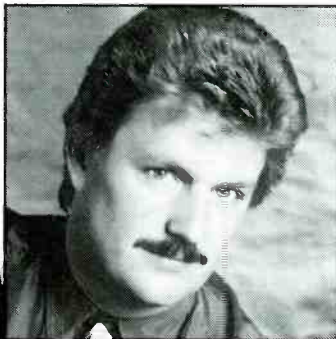
Local publishers speak with positives when reflecting on the past year and what is to come in the music publishing arena. More and more money-making opportunities for publishers are being discovered, as packaging and promoting become an even stronger necessity in marketing the copyright.

While the strongest focus of Nashville publishers remains within the country genre, practically every company is branching out into other musical genres and expect even greater success in and easier access to the pop industry as a result of the recent openings of several pop label A&R offices in Nashville.

In general, publishers acknowledge mounting opportunities for placing country songs due to the increase in the number of country music record labels in Nashville and the increase in the popularity of country music among a broadened demographic. Arista and Atlantic are the newest country majors to take up residence in Nashville and Elektra Records is expected to open an office soon, while there is talk that other majors will follow suit.

In addition to the uptick in major-label interest, a number of small, independently-run publishing houses (Billboard, July 20) have been set up, nearly all of which are backed by foreign dollars: Hori-Pro headed by Bob Beckham; NEM's Nashville operation opened by Ira Jaffe; Jim and David Music opened by Jim and David Malloy as a joint venture between them and BMG Music Publishing (Billboard, Feb. 23); and Stroudavarious Publishing, being opened by James Stroud and Bill Hamm.

Steve Day, VP/GM, MCA Music, says his operation has spent the past year in a state of reconstruction following the major staff turnover that took place during CMA week last year. "We've skinned down our roster as far



Joe Diffie

Alison Krauss

Positive Climate Stimulates Fresh Growth, New Opportunities for Country Publishers

By DEBBIE HOLLEY

as the actual writers go. We want to maintain a cohesive group of people. I'd say we have well under 25 writers on staff here now who are strictly writers, not writer/artists or writer/producers."

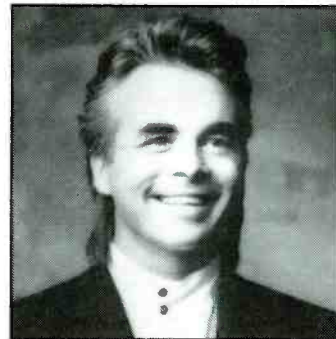
Donna Hilley, senior VP & CEO, Sony Music Publishing, says Tree has had more songs in movies, television programming, and commercials this year than ever. Some of those cuts included "Crazy" in the movie "Doc Hollywood" and a Southwest Airlines national commercial, "I Fall To Pieces" in the movie "Dutch," and "Mamas Don't Let Your Babies Grow Up To Be Cowboys" in a national Ford Motor Company ad.

Hilley adds that Tree's production company now has a film company called Black And White Productions with two scripts heading for production—one an Alice Randall/J.C. Crowley property called "Black Diamond Express" to be produced by Quincy Jones. She says Larry McKeehan has been hired to help corral pop acts toward Sony Music Publishing, and another person will come on board before the end of '91 to concentrate on pitching "our Tree material as well as Sony Music publishing material to movies, television, and commercials."

BMG purchased the Kris Kristofferson, Southwings, and Gene Pistilli catalogs this year, set up a gospel publishing division, plus entered into a joint venture with Jim and David Malloy for an independently run company. Henry Hurt, VP/GM BMG's country division, says BMG is "trying to formulate a way to get involved in pop out of Nashville."

Bob Kirsch, VP, PolyGram Music, says PolyGram bought a portion of the Jack Music catalog and a small catalog called

Hal Ketchum



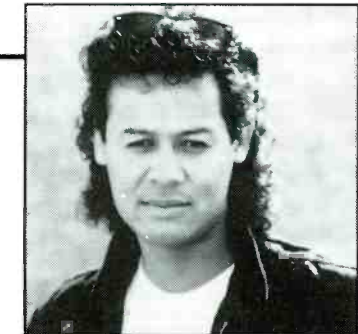
Brooks & Dunn



Fruit Music. "We purchased early Bob McDill songs, some Allen Reynolds, Dickey Lee, and Jack Clement material among others—about 350 songs," says Kirsch. The Fruit catalog has early Marty Stuart material. PolyGram is also involved in a significant number of joint-venture publishing agreements.

Publishing giant Warner/Chappell, according to Don Daily, VP & general professional manager, is involved in numerous joint publishing ventures. Warner also harbors a num-

(Continued on page C-8)



Neal McCoy

Shelby Lynne

nies. Rooney (who managed the Bearsville Studio in Woodstock at a time when Foghat, Van Morrison and Todd Rundgren recorded there) got his hands-on experience by overseeing demos for Johnny Cash's publishing house. He got started on master sessions in folk circles, doing records for Nanci Griffith and John Prine, before landing his first actual hit project with Ketchum.

The demo route also paid off for Gary Smith, who produced the current Dolly Parton album, "Eagle When She Flies"; songwriter Don Cook, who co-produced the debut Brooks & Dunn album; and songwriters Chuck Howard and Tom Shapiro, who first met their client, Billy Dean, when he sang on publishing demos that they pro-

duced to the developing artists, another new wrinkle's developing at the same time. Traditionally, producers like Paul Worley, Jim Ed Norman, Owen Bradley or Chet Atkins have come from the ranks of musicians and engineers. Today's newcomers—like Cook, Shapiro, Howard, Johnny Slate, and Doug Johnson—are emerging with more frequency from Music City's songwriting community.

"We've made demos for years," explains Shapiro, "and a lot of those demos have been, quite honestly, copied for the records. Some of them better, some of them have not been as good. There's a certain frustration as a writer, although I still love getting records."

"I think our background, we've been so involved with making a product that's almost a record, that it was a logical next step to make the record. Also, I believe that the '90s is gonna be the decade of the song. The song [instead of the artist] will be the critical thing, and since we're writers, and we come from a song place, it really helps, because the song to me is everything."

Compared to the height of the New Traditionalist movement—better yet, to the "Urban Cowboy" era—the songs also have more energy in the current country market. In a recent Billboard chart,

(Continued on page C-12)

New School of Record Producers Rises to Usher in New Wave of Artist Breakthroughs

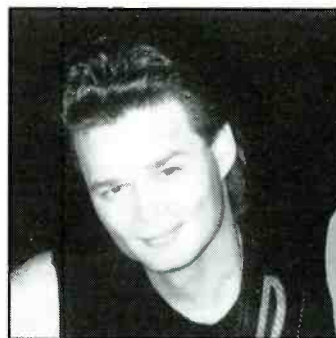
By TOM ROLAND

duced.

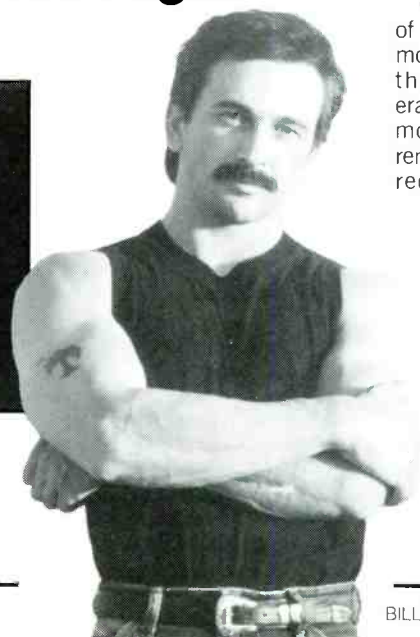
"A lot of times, producers will use the same musicians over and over and over again," notes Howard. "So you wind up getting no new influx of sounds. And what has happened is a lot of the people that have done demos—the producers, the new artists and the players—all come up together."

"Like the new Billy Dean album, it's done with all the players we've done demos with for the last five or six years. Now they've become the heir apparent of the A-Team. It's like new artists, new producers and new musicians."

Though Nashville's new producers frequently come att-



Doug Stone



Aaron Tippin

Concurrent with the new wave of recording artists, Nashville's also discovering a new crop of record producers. While well-entrenched names like Jimmy Bowen, Barry Beckett, Tony Brown, and Allen Reynolds continue to hold down significant chunks of chart turf, newcomers like Gregg Brown, Doug Johnson, Don Cook, and Gary Smith have staked territorial claims as well. Record companies and publishers are calling new phone numbers with greater frequency, and the enthusiasm of these new producers presents a strong challenge to the established core.

"This is like everything else," says Jim Rooney, who co-produced Hal Ketchum's "Small Town Saturday Night" with Allen Reynolds. "There was a school of producers here. Jack Clement was one of them, Billy Sherrill, Owen Bradley, all these great producers in town here, and they've basically moved on. Then Tony Brown, Kyle Lehning and Brent Maher came along in the wake of those older guys, and they've been making some of my favorite records of the last 10 years or so. It's kind of like baseball. People keep coming up through the ranks and just emerge through the course of time."

The farm system for country music's new producers compares favorably to baseball's training ground. In place of AA and AAA minor leagues, record producers generally learn their trade doing smaller demo productions for publishing compa-



TONY ARATA



BAILIE & THE BOYS



THE BELLAMY BROTHERS



CLINT BLACK



GARTH BROOKS



CHUCK HOSSBERT



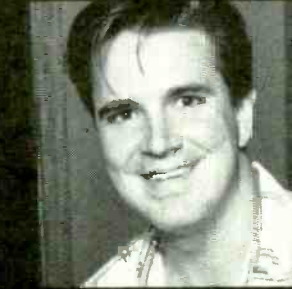
MARY-CHAPIN CARPENTER



TIM D. BOIS



FOSTER & LLOYD



PAUL FRANKLIN



THE HIGHWAYMEN

ASCAP CONGRATULATES OUR 1991 CMA AWARD NOMINEES!



MARK IRWIN



ALAN JACKSON



KENTUCKY HEADHUNTERS



MARK KNOPFLER



EARL BUD LEE



KATHY MATTEA



REBA MCENTIRE



RESTLESS HEART



RICKY VAN SHELTON



SHENANDOAH



GEORGE STRAIT



SWEETHEARTS OF THE RODEO



RANDY TRAVIS

A

S

C

A

P

Nashville

AMERICAN SOCIETY OF COMPOSERS AUTHORS & PUBLISHERS

COUNTRY ACTS

(Continued from page C-1)

ta), Rob Crosby (Arista), Carlene Carter (Reprise), Aaron Tippin (RCA) all made strong showings as freshman acts. Independent labels managed to get into the game this year. Step One Records has had a strong card to play with Clinton Gregory, charting one single after another; and Rounder Records has been so caught up in the groundswell of public acclaim for fiddler/vocalist Alison Krauss that the label broke its album-only routine to release singles and videos to support the young star.

In the awards arena, Brooks, Vince Gill, Ricky Van Shelton, Kathy Mattea, Reba McEntire, the Judds and Alan Jackson were kept busy with jaunts to the winner's circle. Brooks won six top honors from the Academy Of Country Music: entertainer, male vocalist, album, single, song, and video of the year. McEntire took the top female vocalist award; and the Judds won for best vocal duo. These two act subsequently earned the same recognitions at the TNN/Music City News Awards show. Mattea pulled down two Grammys, one for best country female vocal and another for singing the top country song. Gill scored a Grammy for the best country male vocal performance. Shelton retained the entertainer and best male vocalist of the year titles for the second year at the TNN/Music City News festivities—where Gill won the single and instrumental of the year prizes and Brooks copped the video of the year trophy. Jackson picked up an ACM award as best new male vocalist and walked off with two TNN/MCN honors: Star Of Tomorrow and album of the year.

Jackson and Gill are up for six trophies each at the impending Country Music Assn. Awards show, and Brooks is nominated for five.

This was a record-breaking year for Fan Fair. Registration for the popular festival closed two weeks before opening day, marking the first time in the event's history that one couldn't buy a last-minute ticket. At the cutoff, more than 24,000 tickets had been sold. Another measure of Fan Fair's popularity and perceived influence was that many minor-label or no-label acts who had regularly rented Fan Fair booths were denied

booth space this year to accommodate acts from the major labels.

More people are tuning in to country music radio than ever before. By the late summer of 1991, the country format was running neck and neck with Top 40 in the bid for listeners. Radio execs who attended the New Faces Show at this year's Country Radio Seminar were treated to a parade of fresh talent that rivalled any in the event's 22-year history. The bill featured Shelby Lynne, Billy Dean, Chris LeDoux, Pirates Of The Mississippi, Aaron Tippin, Joe Diffie, Ray Kennedy, Michelle Wright, Kevin Welch, and Corbin/Hanner.

Under new ownership and management, Country Music Television became even more of a major player in the development of new acts than it had been. Early in the year, it scrapped its old rural-flavored graphics and replaced them with hot, bright, animated promos that involved the acts themselves, all done to snare the more youthful viewer. The quality of country videos now rivals that of videos in any other format, thanks both to the willingness of record labels to assign bigger production budgets and to the influx of gifted producers into the country arena.

It was a mixed picture for country touring in 1991. Garth Brooks, Randy Travis, Alan Jackson, George Strait, Reba McEntire, Clint Black, and the Judds did well in the hard-ticket venues. But many another act, particularly mid-level ones, faced a lean summer. One major talent agency reported the slimmest picking for its acts in years. Package tours and multi-act festivals generally did well, but there were a few disastrous exceptions. County, regional, and state fairs were big buyers of country talent; but since they exposed it to fans as part of the gate ticket price or at reduced rates, they were not entirely



Mary-Chapin Carpenter

reliable barometers of country's appeal. Observers blamed the recession and the glut of talent for the comparatively hard times. A bright spot of the summer for tours, though, was that the cost of gasoline remained low.

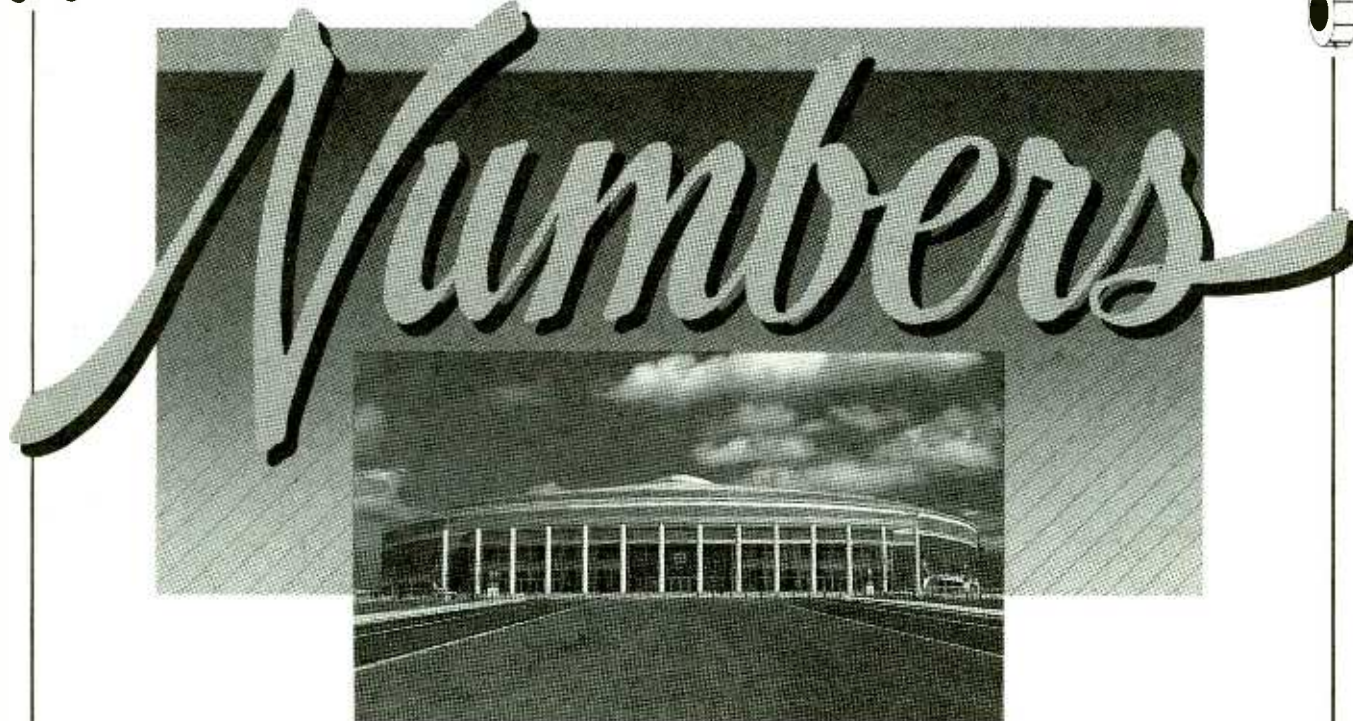
Former record executive Paul Lovelace established Compact Disc Xpress, a company that offers a "one-stop" mail service to country radio stations consisting of CDs compiled from the labels' single releases.

Industry leaders seem to have concluded that this was the year for country to increase its hold on the youth market by showing a more youthful face itself. Not only did CMT target youth with its graphics and programming (see above), "Hee Haw" underwent the most sweeping change in its history. It shed its hillbilly trappings to take on a "suburban" look—and replaced several veteran cast members with fresher and younger talent.

Country was beset by two minor controversies in 1991: CMT and TNN's refusal to program Garth Brooks' music video, "The Thunder Rolls," and the feminist-inspired outcry against the Holly Dunn single, "Maybe I Mean Yes." The publicity over the Brooks video virtually ensured it would be shown on other outlets; and to be sure Country Music Assn. members would have a chance to see and vote for the video, Brooks' label, Capitol Nashville, mailed copies to the voters. Consequently, the video is up for a CMA award. Dunn denied she was stereotyping women and encouraging date rape in her song. But she ultimately asked radio stations to stop playing the song.

Among the tragedies visited upon country music this year were the Feb. 24 death of trailblazing honky-tonker Webb Pierce, the March 16 plane crash that took the lives of eight members of Reba McEntire's troupe, and the Sept. 4 death of Grand Ole Opry star Dottie West. Killed in the plane crash were Kirk Cappello, Paula Kaye Evans, Terry Jackson, Michael Thomas, Joey Cigainero, Tony Saputo, Chris Austin, and Jim Hammon. Pierce, who died at the age of 69 of cancer, was an unsuccessful nominee in 1990 for the Country Music Hall Of Fame. West, best known as the co-writer of "Country Sunshine" and as Kenny Rogers' duet partner during the late '70s and early '80s, died in Nashville during an operation to repair severe injuries she had suffered six days earlier in a car accident. She was 58.

A small selection of our musical



Large crowd, intimate crowd or something in the middle—at the Charlotte Coliseum it doesn't matter what size your audience will be. You can still play to a full house!

How? A remarkable new draping system now allows the Charlotte Coliseum to easily accommodate events of any size.

Plus, a professional staff, excellent acoustical environment, and a location only five minutes from major interstates and Charlotte/Douglas International Airport all add up to an event even your accountant will enjoy.

Remember, when it comes to pure entertainment, nobody packs them in like the Charlotte Coliseum—the largest traditional arena in the United States.

Put the Charlotte Coliseum on your next tour, and see what kind of numbers you'll be singing!

Custom Tailored
To Suit You.

Consider the set-ups that are available for your next concert:

5,372 Theatre (lower only)

9,696 Theatre

10,543 End-Stage (lower only)

16,695 End-Stage

23,780 Full-Arena

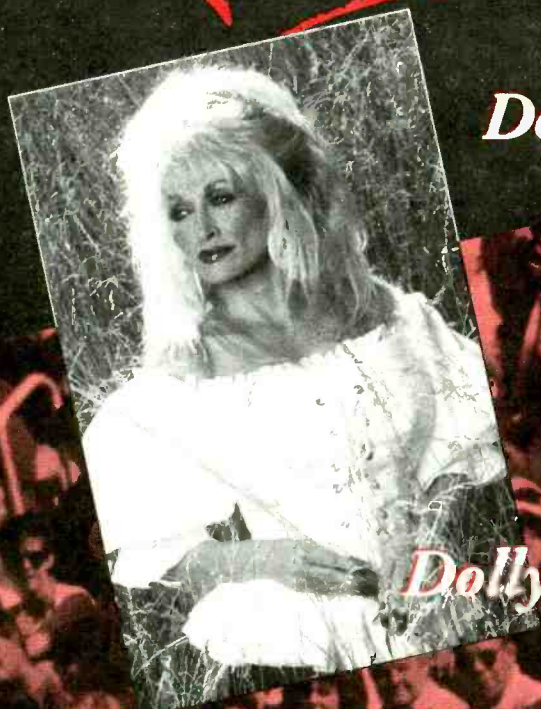
24,041 In The Round



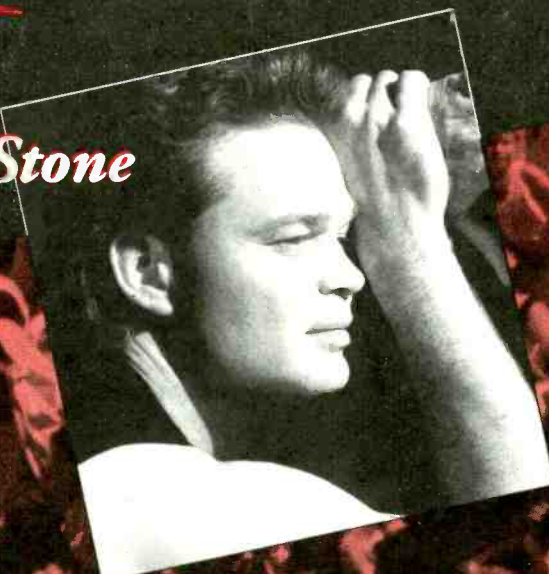
Charlotte Coliseum

P.O. Box 669247, Charlotte, NC 28266-9247
704/357-4700

Cheers!



Doug Stone



Dolly Parton



Ricky Van Shelton



Highwaymen



*Sweethearts
Of The Rodeo*



Mary-Chapin Carpenter



Chet Atkins



Shenandoah

*Congratulations
to the toast of Nashville.
CMA Nominees
from Columbia and Epic Records*

"Columbia" & "Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada.
© 1991 Sony Music Entertainment Inc.

COUNTRY PUBLISHERS

(Continued from page C-4)

ber of writer/producers, including Barry Beckett, Robert White Johnson, Randy Scruggs, Steve Buckingham, and Keith Stegall. Daily says Warner had "quite a few pop cuts this year. Robert White Johnson had a Cheap Trick single ['Back 'N Blue'] and one by Celine Dion ['Where Does My Heart Beat Now?']. We had a Laura Branigan single ['Never In A Million Years']. One of our writers is Johnny Van Zant. He had an AOR record, 'Brickyard Road,' that did real well. We expect even more pop cuts due to pop A&R offices opening here. Hopefully it will make our job of getting to these people easier."

Recent acquisitions at MCA Music include an interest in Garwin Music—Gary Burr's catalog. Burr was also signed to

MCA as a writer. Additionally, Day recently hired Dave Lindsey to focus entirely on the development of the back catalogs. "He doesn't work with any of our current writers," says Day, "strictly the catalog material."

Celia Hill, EMI's VP/GM, southeastern region, says the acquisition of Filmtracks brought her operation a couple of new country catalogs this year. Hill believes country's audience is broadening so much, "there is a lot more opportunity about to happen in television and film for all of us." EMI's "Come From The Heart" was used in a national ad spot for Reebok this year.

Opryland Music Group's Charlie Monk, director of creative services, says it's been a very good year. "We had a huge pop record with 'Signs' by Tesla, the success of 'Pretty Woman' extended itself into this year and it was included in the Ford/Lincoln commercials, and we've had lots of movie stuff,



Diamond Rio

as well as songs in television's 'Thirtysomething,' 'Golden Girls,' and 'Major Dad.' We're also included on Paul McCartney's 'Unplugged' album with one of our standards called 'Singing The Blues.'"

Monk says repackaging has played a major role in the livelihood of Opryland. "Our packages on Hank Williams Sr., Don Gibson, the Everly Bros., and Roy Orbison all did very well," says Monk, "and we had 20 songs in platinum albums and 10 songs on gold product."

Jerry Flowers, executive director of Opryland Music Group, says "this year exceeded my wildest expectations. During last year's CMA week, we won song of the year at both BMI and ASCAP. That hasn't been done before. We had an extraordinary year in foreign income. We have put special emphasis there." Much of Opryland's staff has spent time travelling to the offices of the company's foreign subpublishers. Adds Monk, "We've made an effort to show our people in those territories that we want to find out how we can help them help us make more money."

Publishers are also keeping close watch on audio/video technology in anticipation of additional income sources. Karaoke seems to be the most talked about system. Tim Whipperman, senior VP/GM, Warner Bros., is general producer of the music for the system here, coordinating all production. Eagerly anticipating karaoke's success in the U.S., Day says, "Karaoke doesn't just mean performance income. When the audio cassettes are handed over, that means mechanicals. When a video is made, then you're into synchronization." Day is keeping an eye on CD-I as well.

Sampler packages seem to be a popular and necessary wave among publishing companies, especially when dealing with film, TV, and commercial houses. "We approached every major record label and put together all of the hits we've had over the years and created promotional CD packages," notes Hilley.

BMG Music has a six-volume sampler available—one volume per genre. Hurt says the sampler is forwarded to "all users of music."

Bob Kirsch reports that PolyGram has put together several promotional packages on individual writers. "We did one on Bob McDill and one on Jim Weatherly." The packages, which include a cassette and a short explanation of the material, are serviced to A&R people, producers, and PolyGram's corporate offices around the world. Plans are underway for a Carl Perkins package as well as one on Allen Reynolds. "If you get one cut, you've more than paid for the cost of the package," notes Kirsch.

Celia Hill, who strongly endorses the packaging and promotion concept, says EMI is servicing its new "Hits Of The '60s" five-CD package to film, TV, producers, artists, managers, and others. The package includes all genres of music.

The Opryland Music Group is in the process of putting together a CD package of the major hits in its catalog. To be used for promotion purposes, the CD will probably be serviced after the first of the year in conjunction with the organization's 50th anniversary.

Hilley says she has more writer/artists signed to Tree than anytime in the history of the company—50-plus writers. Hurt reports BMG's roster carries 12 writers in the gospel division, eight writers in the Malloy division, and 20 writers in the BMG country music division. The PolyGram roster is up to 54 writers. Sixty songwriters make up the Warner/Chappell roster. MCA has 17 songwriters, Opryland 15.

While some suggest the terrific number of writer/artists could potentially hurt those who are strictly in the business of songwriting, others, such as Hill, hold that "there will always be a home for a hit song." Day agrees, adding that, "It's a song driven market. Over the long haul, I don't think any artist can afford to serve his own interest. The best songs have to be chosen and eventually they all have to turn back to publishers for good songs."

As for the rising price of song talent, Bob Kirsch says his deals "are starting to resemble pop deals both in structure and content. The way I'm structuring contracts with artists now is frequently by the album rather than by a time term. Usually you want to get the advantage of that artist's records. With a standard one, two, or three-year publishing deal—some writers may put out two albums in three years—you won't get the maximum benefit of his records."

Charlie Monk says dealmaking in Nashville has changed
(Continued on page C-10)



THOMAS MOLITO
President

To: The Country Music Community

I wanted to take the opportunity to thank our friends in the country music industry—the ones who have helped Cabin Fever with their support, professionalism and friendship since our inception three years ago.

We're in a people business, and it's people like you who help keep us on the cutting edge in country music entertainment. We're proud of our Gold & Platinum music videos, the enormous success of Lonesome Dove and our inroads in publishing via Cabin Fever Music. Our slogan for the 90's is "Cabin Fever...where the cowboy spirit lives on."

So thanks to all the cowboys and cowgirls who have supported Cabin Fever:

Bob Baker
Marc Ball
Ed Benson
George Bloom
Jimmy Bowen
Chuck Connors
David Corlew
Ron Cornelius
Charlie Dick
Helen Farmer
Lamar Fike
Joanne Gardner
Walt Garrison
Dick Gary
Nick Gordon

Tom Griscom
David Hall
Jim Halsey
Pat Halverson
Lib Hatcher
Ron Huntsman
Bill Ivey
Merle Kilgore
Ken Kragen
Eric Kronfeld
Joe Mangione
Mike Martinovich
Kitty Moon
Steve Moore
Judi Pofsky

Mark Rothbaum
Mike Rudell
Roger Sovine
Red Steagall
James Stroud
Randy Travis
Jeff Walker
Jo Walker-Meador
Bud Wendell
Lloyd Werner
Jody Williams
Hank Williams, Jr.
Roy Wunsch
Kyle Young

With special thanks to Charlie Daniels

Tom Molito

SPURRING US ON TO GREATNESS



ALAN JACKSON

Six CMA Nominations, tied for the most by any nominee, including: **MALE VOCALIST OF THE YEAR**. Five #1 hits in a row. Album sales beyond 2 million. One of 1991's largest concert draws.



PAM TILLIS

Two CMA Nominations: **SINGLE OF THE YEAR** "Don't Tell Me What To Do" and **HORIZON AWARD**. The first female Country artist to have a #1 label debut since 1973. Sales in excess of 200,000 albums.



DIAMOND RIO

CMA Nominee: **VOCAL GROUP OF THE YEAR**. 1991's "Best New Group" - BILLBOARD. Made Country music history as the first group ever to reach #1 with their debut single. Sales in excess of 350,000.



STEVE WARINER

CMA Nominee: **VOCAL EVENT OF THE YEAR**. With Mark O'Connor & The New Nashville Cats. I AM READY, his extraordinary Arista debut, arrives October 22nd. The first single "Leave Him Out Of This," #1 most-added the first week out-of-the-box.

CONGRATULATIONS TO OUR NOMINEES AND TO EVERYONE WHO MAKES OUR COUNTRY SO SPECIAL
ASLEEP AT THE WHEEL BROOKS & DUNN ROB CROSBY EXILE LEE ROY PARNELL MICHELLE WRIGHT

ARISTA™ WHAT THE REST OF COUNTRY HAD IN MIND

© 1991 Arista Records, Inc., a Bertelsmann Music Group Company

COUNTRY PUBLISHERS

(Continued from page C-8)

dramatically over the years. "It is very hard to do a one-on-one with a writer now. You have to go through his lawyer and/or a manager now. That's not necessarily bad, but it's a change. Just a few years back, you could meet with a writer, talk with the writer, work out a deal with him and go forward. Now, the lawyers have taken over representation. Nashville was once a 'hey,' handshake, 'let's go do it' kind of business. It isn't that way now."

Day says MCA is "trying to get our feet wet more and more in the support areas. We try to support our singles whether it's one of our writer/artists or just a single that we have a piece of. We try to get involved with things that are supplemental

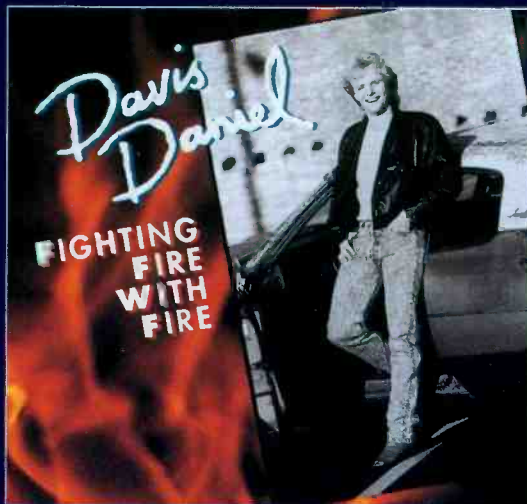
to what the label is going to do anyway. In some cases, that means hiring an independent promotion person. We plan to get into different marketing things in the coming months. Anything from in-store displays to helping out with videos."

The recent ruling in a BMI case upholding the blanket license for cable operators has publishers breathing a sigh of relief. Says Day, "Had the courts not upheld the blanket licensing concept, eventually broadcasters and everybody else would have gone back and started challenging it. It was a rather worrisome thing for a while. Eventually the cable industry will mean a lot of money for us."

Kirsch also points out, "for the first time in a long while, we're starting to see country on the AC charts. That is certainly a development we haven't seen in a while. The market and appetite for country just continues to grow." Daily agrees, "Country seems to be wide open for anything that is good."

DAVIS DANIEL &
SAMMY KERSHAW

THE BEST OF A NEW GENERATION

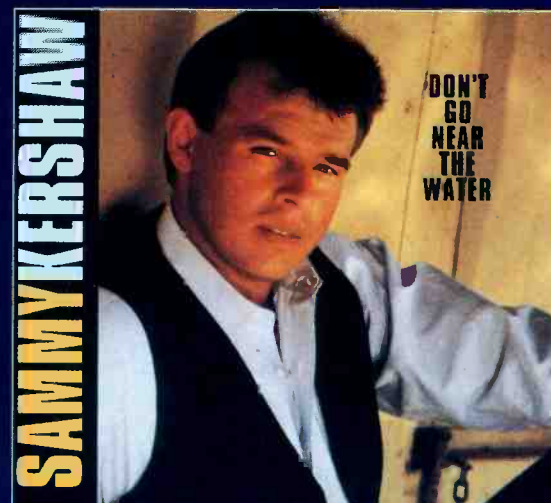


848 291-2/4

A GOLDEN BOY WITH A GOLDEN VOICE, BRINGING THE TRUE ROOTS OF COUNTRY MUSIC TO THE FOREFRONT OF TODAY'S MARKETPLACE WITH HIS TRADITIONAL VOCALS AND PHRASING REMINISCENT OF LEFTY FRIZZELL. "FIGHTING FIRE WITH FIRE," HIS DEBUT RELEASE FEATURING THE HIT SINGLES "PICTURE ME" AND "FOR CRYING OUT LOUD."

A STONE COLD COUNTRY VOICE, A DYNAMIC PERFORMER...A TALENT YOU DON'T WANT TO MISS. "DON'T GO NEAR THE WATER" FEATURING HIS DEBUT SINGLE "CADILLAC STYLE."

SEE THE VIDEO ON CMT AND TNN!
IN-STORE OCTOBER 8



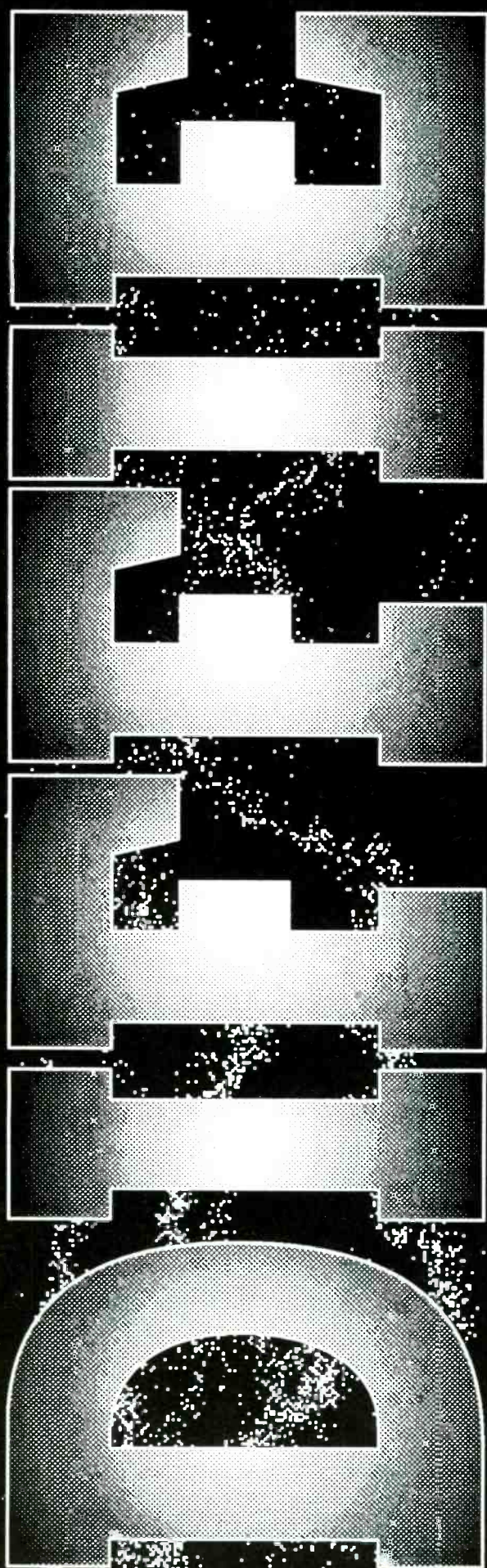
314 510 161-2/4

AVAILABLE ON MERCURY COMPACT DISCS & CASSETTES



a PolyGram company

DISTRIBUTED BY



SMOKIN'...

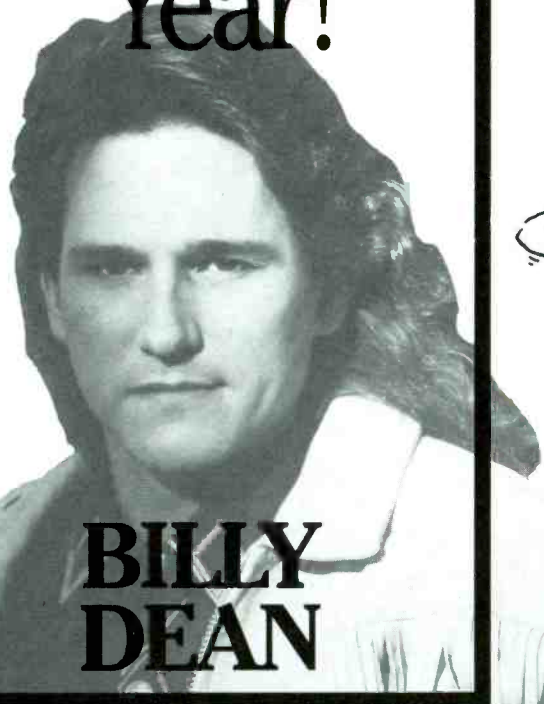
IMAGE
Management Group, Inc.
11 Music Square East
Nashville, TN 37203
(615) 256-9850

The Beacham
Agency
P.O. Box 125
Nashville, TN 37202
(615) 327-0777

#1 In The Country!

#1

New
Male
Country
Artist of
The
Year!



**BILLY
DEAN**

#1

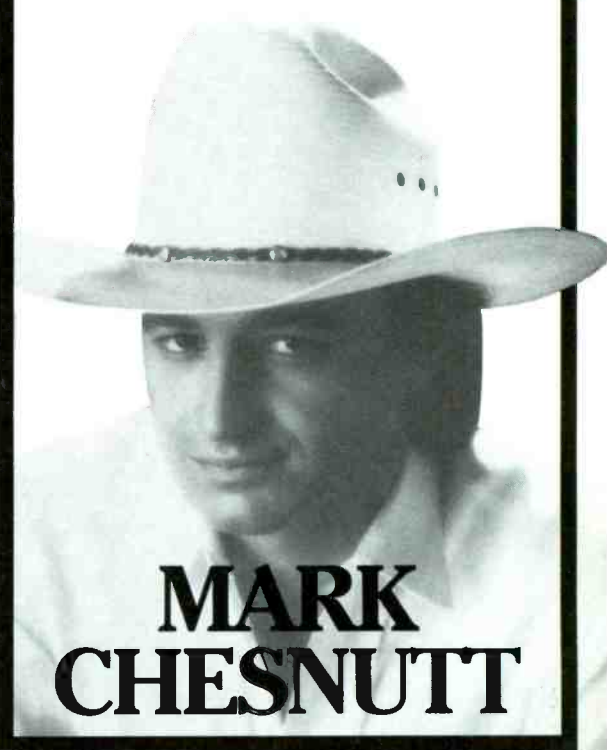
Country
Music
Publisher
of
The
Year!



**EMI MUSIC
PUBLISHING**

#1 #1 #1 #1

Four
Consecu-
tive
#1
Singles!



**MARK
CHESNUTT**

EMI MUSIC PUBLISHING
SBK RECORDS

ARE YOU READY TO MAKE THE INTERNATIONAL CONNECTION?

Britain is the launching pad for an international career . . . and Byworth-Wootton has had more experience working with country artists in this marketplace than anyone else. Garth Brooks, George Strait, The Judds, Reba McEntire, Clint Black and Don Williams are just some of the artists Byworth-Wootton have worked with.

Tony Byworth and Richard Wootton can give your act the high priority treatment, working alongside your record label and developing a gameplan that incorporates promotion, publicity and marketing . . . ensuring an 'across-the-board' visibility.

Why don't you discuss your international plans with Byworth-Wootton? Making contact is simple. Just call (dial direct):

tel: 011 44 81 440 8844 or 011 44 81 542 8101
or
fax: 011 44 81 449 4005 or 011 44 81 540 0691

NB: This week you don't even have to call long distance. Byworth and Wootton are in Nashville for the CMA Awards and SRO '91 and can be contacted on (615) 255 9977.

Byworth-Wootton

COUNTRY MUSIC

RECORD PRODUCERS

(Continued from page C-4)

just four of the Top 20 records could be considered ballads. Part of that is a natural occurrence, given the large numbers of new artists and the long-held notion that you need something uptempo to break a new act.

"I think ballads historically tend to sell a lot more records than uptempo records," notes Don Cook, "but they are harder to promote, even on an established act. I think for new acts, you've just about got to have something that's attention-getting."

Of course, a record grabs more attention when it takes chances, and the new Nashville producers seem eager to gamble with new sounds and non-traditional textures. Travis Tritt's producer, Gregg Brown, for example, lights up when discussing the potential to open up new creative avenues.

"I've got so much more room to grow," says Brown, "and with Travis as an artist, who is extremely incredible at this time, we have so many other areas we could explore and check into. That's really fun, to just keep trying to do things and use that element of surprise. I like nothing more than to turn in that album and have people just be taken by it."

"There's really no barriers anymore," concurs Joe Diffie's co-producer Johnny Slate, who did several southern rock projects during the '70s for Capricorn Records. "You can cut country music and mix it and put as much drums in it as rock music, and make it as exciting and still keep it country. You know, it hasn't been that many years since drums were banned on the Grand Ole Opry, so we've come a long way."

"You can make records as exciting as you want. That's the reason I feel like I'm concentrating fully on country music, because there's no boundaries to it."

In the ongoing evolution of the format, the new producers represent a challenge to the old guard. Many of the established studio whizzes will find themselves attracting fewer clientele and smaller pools of hit material. Those who continue to prosper through this influx of new talent will do so by matching the lessons of their own experience with the dictates of the changing marketplace. And the established artists face the same challenges if they intend to hang on to their niche.

"These artists," says Dolly Parton's band leader/producer Gary Smith, "especially like in Dolly's situation, it's like, how many times do you use the [same producer]? How many times do you use these people before it becomes a formula situation? Without mentioning any names, I know that firsthand. I know a lot of the old producers, 'cause I've worked for 'em all as a musician, and it's, 'Well, this is the way I do records.'"

"Once you do that, they use the same players, the same energy, it's all the same. So it's time for new blood, and time to get back to what country originally was: that live feel and that live energy. I think a lot of times, it's like a musician that does masters all the time and doesn't play live. He kind of gets numbed to the 'feel' part of the record. And I think that's what it's all about. That's why I think you're seeing the new names. They're wantin' that fresh, new stuff."

To a man, Nashville's new producers cite the need for their studio efforts to mimic the energy of their artists' live performances. After years of tinkering with technology and perfectionism, the new breed is concerned with getting the instrumental tracks as quickly as possible, with the enthusiasm and spontaneity that often accompany a concert performance.

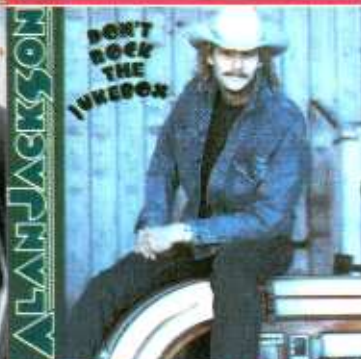
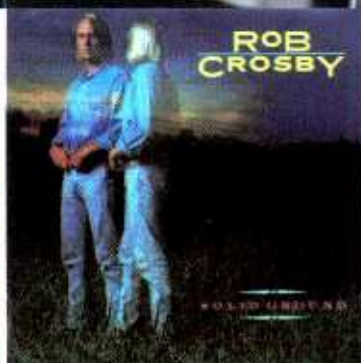
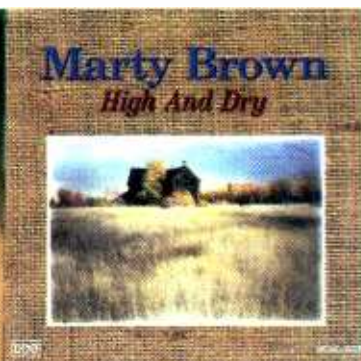
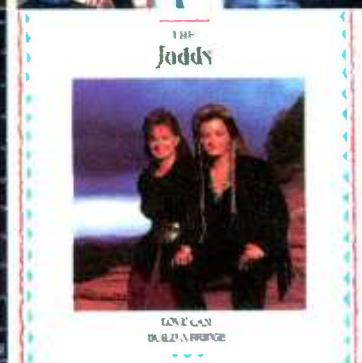
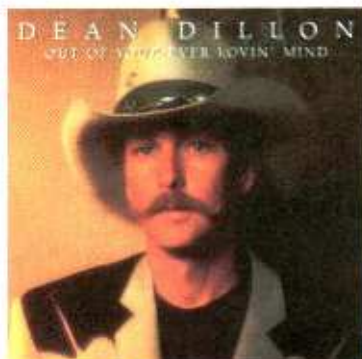
And their efforts are winning them new opportunities. Shapiro, Cook and Slate are all considering new artist/producer deals, while Howard's agreed to produce the next Nitty Gritty Dirt Band album. Brown's helping in the development of several new Warner Bros. acts, including Molly & The Heymakers, and Smith has a fistful of up-and-coming acts, including demo singer Kenny Beard, who's already turned down a couple of major offers.

As the turnover in artists and producers accelerates, the competition—and presumably the quality—of country music will continue to build as well. "I think it's really an incredible growth period for our part of the music business," Don Cook concludes. "I think when the dust settles a little bit down the line, we're gonna have a significantly larger share of the business, and I think there's gonna be a lot of room for even more new people."

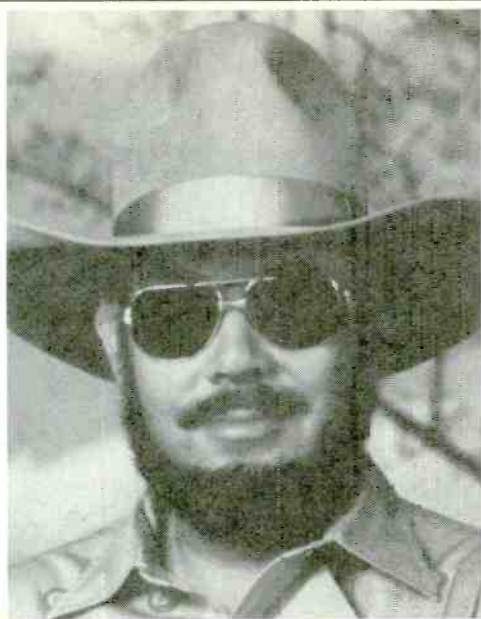
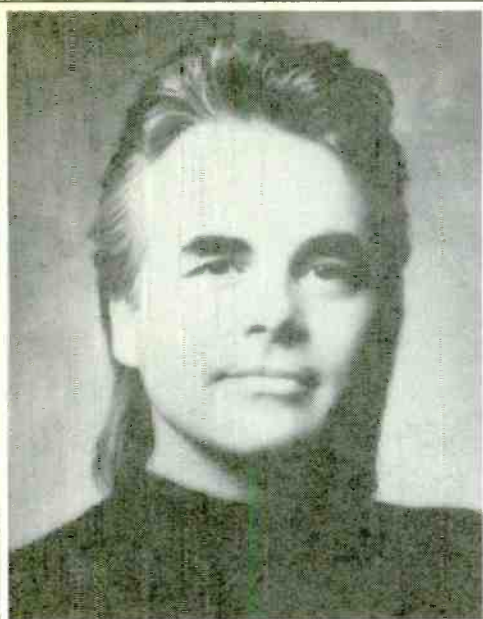
Tom Roland is the author of "The Billboard Book Of #1 Country Hits."

THANKS FOR ANOTHER GREAT YEAR!

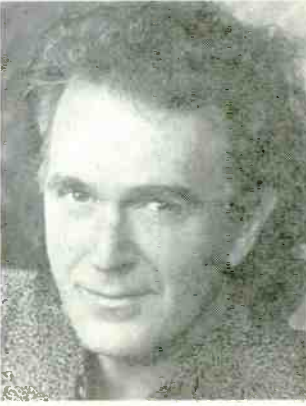
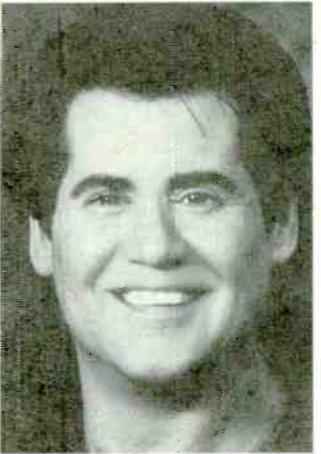
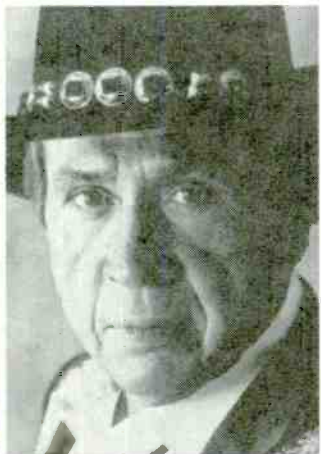
MCA
music
publishing
nashville



© 1991, MCA Music Publishing, a Division of MCA, Inc. All Rights Reserved.



"OUR BRAND OF COUNTRY MUSIC"



Anne Murray

Yes I Do

Featuring the Debut Single

"Everyday"



Country

Europe Exhibiting Enthusiasm For Country Music

■ BY JOHN TOBLER

LONDON—A BBC-TV documentary series, "Bringing It All Back Home," earlier this year dealt with the international influence of Irish music and featured not only adopted Nashvillians like Maura O'Connell and Philip Donnelly, but also Emmylou Harris and the Everly Brothers—who noted that country music is at least partially of European extraction.

Kathy Mattea's current album, "Time Passes By," includes "Ready For The Storm," a song written by Scottish songwriter Dougie MacLean. With the growing interest in "roots" music, Europe is in much the same position today as the U.S. found itself in 1964—being sold back its own creation from the other side of the Atlantic.

For continental Europe, there is a language barrier, but the enthusiasm of fans across Europe (including Scandinavia) for country music has meant that several new U.S. country-related acts have found success in the

U.K.

Richard Wootton, of Byworth-Wootton, the U.K.'s major country music PR firm, says that "hard" country (Ricky Van Shelton, Alan Jackson, etc.) is of less interest in Britain, and probably in Europe, too, than country-related acts like Nanci Griffith, Steve Earle, and Jimmy Dale Gilmore. And Paul Fenn, of Asgard (London-based agents for 90% of the so-called "new country" acts), says his most successful clients are not marketed as country by their record labels, though none would wish to deny their musical roots.

U.K. THE GATEWAY TO EUROPE

Even so, Britain has unsurprisingly served as the gateway to Europe for many new traditionalists and non-mainstream acts like Lyle Lovett and (especially) Joe Ely, whom Fenn felt justified in promoting as a rock act when his band included the forceful David Grissom on guitar.

Apart from the U.K., France has always been besotted by country's il-

legitimate offspring, rockabilly, and Holland retained a liking for country-rock long after it was on its deathbed elsewhere.

SWISS SURGE OF INTEREST

However, the fastest-growing interest in country is found in Switzerland.

In the U.K., the preference is for country-related acts

land, where legendary promoter Claude Nobs tried out a country concert this year as part of the Montreux Jazz Festival. Headlined by the Texas Tornados, it also featured Ely, Butch Hancock, and Gilmore (his ex-colleagues in the Flatlanders), Jim Lauderdale, and Brenda Lee.

Fritz Portener, a leading light in Swiss country as a CMA member, says that Nobs, who had attempted a country concert at Montreux in the

late '70s, which was a disastrous failure, was persuaded to try again after attending the Frutigen singer/songwriter festival, where he saw Ely, Gilmore, Hancock, and Lauderdale, as well as Mattea, Karen Staley, Jann Browne, and the Texana Dames.

DEARTH OF LIVE SHOWS?

Portener, who is also a promoter and is manager of John Brack, Switzerland's biggest country star, adds, "The problem is that for most American country stars, working in their own country is a higher priority than playing in Europe. They don't enjoy the traveling and, even though Europe is always looking for fresh country acts, an artist needs to sell 100,000 albums before any real money gets back to Nashville. Also, American agents aren't used to working with overseas promoters."

The U.K. promotion company owned by Mervyn Conn, who has arranged tours for an annual caravan of acts on the European Festival circuit each spring for the last 20 years, is said to be in financial trouble and 1992 may be the first year since the '60s that Conn will not be presenting an Easter Festival at London's Wembley Arena.

If that is the case, many European festivals presumably will not take place, though there is still optimism among the movers and shakers in London that something will happen at Wembley at Easter.

HARRIS HEADING TO LONDON

Fenn, who concentrates on newer acts than the veterans who mainly work for Conn and Jeffrey Kruger (who promoted country festivals at Peterborough during the late '80s), will be promoting Emmylou Harris &

the Nash Ramblers at London's Royal Festival Hall, a prestigious venue for an artist who remains popular in Europe despite having virtually abandoned her audience for some years in the early '80s.

The headline on a recent issue of French magazine Show read: "La Country: Un Marche Potentiel En Europe."

The general tone of the Show feature seems gently to berate major labels for not being more interested in country. If Switzerland (with a similar language barrier) can get hot for country, why not France?

HOLLAND'S COUNTRY CHART

As for Germany, the CMA Board has targeted the newly united country for promotion, though no precise plans have been actioned. Holland is the second European nation to launch a country chart—after the U.K., which recently made the controversial decision to declare several albums by Daniel O'Donnell (dubbed the Irish Jim Reeves) ineligible for listing as being MOR. Demonstrators, hate mail, and even letters from nuns greeted this action, though Steve Earle fans have not complained about the similar exclusion of "Copperhead Road" as too close to rock.

Scandinavia has always enjoyed a reasonable relationship with country—both Doug Sahm and Augie Meyers reportedly signed only worldwide solo deals that excluded Scandinavia, where they stayed with Sonet for many years.

John Tobler is a London-based freelance writer and a regular contributor to leading U.K. country periodical Country Music People.

Brooks' Big Run No Formula For Followers Piece-Count Method Dispels 'Poor Relative' Stigma

WHAT HATH GARTH WROUGHT? The most important lesson country music executives should learn from Garth Brooks' raging success is not to learn too many lessons from it. In other words, producers and marketing whizzes should not be rushing to find nice young crooners they can dress in black hats and striped shirts in the hope of out-Brooksing the original. Brooks isn't a blueprint for country music success—he's a symbol of its possibilities.

Although dozens of fine and profitable country acts have arisen in the past 15 years, only three of them have had the impact to make America momentarily reassess its attitude toward country music: Willie Nelson, Alabama, and Brooks. Others got great press and often substantial sales, but they did not spur the always dormant debate of whether country can become mainstream music.

Predictably, all three acts inspired imitators. But none of the Would-Be Willies or Almost Alabamas came close to these originals, either in terms of sales or artistic impact. We doubt if there's a Gradual Garth out there who can do any better than the other car-bons.

Nelson and Alabama were on the scene for years before they dominated it; and while Brooks rose to the top faster, even he languished in the shadows of Clint Black, Randy Travis, George Strait, Ricky Van Shelton, and others until his second album debuted. Waylon Jennings, Kenny Rogers, Travis, K.T. Oslin, and Reba McEntire were also slow-starting superstars. So the lesson here—even in these times of fast turnarounds—is that megastars seldom leap out of the box, no matter how much we may wish it were otherwise. The "next Garth Brooks" may be on his way to town on a bus right now; but more likely it's someone who's already on the charts and just one hit song away from making the headlines.

"Blue Eyes Crying In The Rain," Nelson's first No.

1 (after he had been on the charts for 13 years), did not make him a media/music star, just as "My Home's In Alabama" can't be credited for creating the entire Alabama mystique. But in both cases, the songs were so strong, so memorable, and so in touch with universal human sentiments that they became the centers around which all the other star-making elements could coalesce. "The Dance," many observers speculate, worked the same magic for Brooks, particularly when the widely appealing video version was factored in.

The video showed his sensitivity and largeness of vision and created the image of someone whose performances are more like shared confidences than polished set pieces. The point here, of course, is that the right song can transform the world's perception of an artist more effectively than all the other publicity and

marketing ploys combined. And the song doesn't even have to be "country."

It takes nothing away from Brooks' enormous talent to note that he is the beneficiary of a new chart methodology that relies on actual sales for its rankings. When impressionistic store reports were used for the charts, everyone "knew" that country simply wasn't in the same sales ballpark with rock and pop music, no matter how many gold and platinum certifications it pulled down. Happily for country, Brooks was selling big when the SoundScan technology was implemented. The proof quickly dismantled the "poor relative" myth country music has suffered under for years. The piece-count approach has become country music's Fourteenth Amendment, offering that genre equal citizenship with the others.

The chance confluence of a best-selling artist and a method for proving it is the best luck the industry could hope for as it rallies for another Country Music Month. With Brooks' triumph, the market gates are wide open to country music and all our excuses for second-class citizenship have been invalidated.



by Edward Morris

CMH, Rhino Reissue Major Country/Folk Collections

NASHVILLE—CMH Records and Rhino Records have reissued important collections of country and folk music to coincide with October's Country Music Month activities.

"200 Years Of American Heritage In Song" is the CMH contribution. This collection was recorded and first released in 1975, both to debut the independent label and to celebrate America's bicentennial in 1976. Originally issued in vinyl, the new 100-song package is available either on CD or cassette. Each package contains a 48-page booklet, written by musicologist Norm Cohen, that gives the history—and historical significance—of each song.

The songs were recorded in the styles of their times by an ad hoc band that featured such stellar instrumentalists as Arthur Smith and Bennie Martin.

The boxed sets retail at \$39.90 for CDs and \$32.98 for cassettes.

Rhino's "Incredible Country Collections" include 30 albums, also in CD and cassette. Among the antholo-

gy highlights: The 10-volume "Billboard Top Country Hits 1959-68"; the two-volume "The Legends Of Guitar"; and the two-volume "Rock This Town: Rockabilly Hits."

Individual artists featured in the collection are Lefty Frizzell, Johnny Cash, Ray Charles, Patsy Cline (three volumes), Tennessee Ernie Ford, Merle Haggard, Wanda Jackson, George Jones, Willie Nelson, Del Shannon (singing Hank Williams songs), Merle Travis, Ernest Tubb, Slim Whitman, and Bob Wills. The albums are variously priced.

Rhino is heralding the collection with a 25-cut sampler CD for publicity, radio, and in-store play. Retailers have been sent promotional bin cards, brochures, and stationery. The label is also advertising the series in consumer publications during September and is conducting radio promotions and giveaways.

CMH, which is based in Los Angeles, works through independent distributors. Rhino is distributed through CEMA.

Billboard®

HOT COUNTRY

SINGLES & TRACKS™

FOR WEEK ENDING OCT. 5, 1991

COMPILED FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	11	★ ★ No. 1 ★ ★ WHERE ARE YOU NOW J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62016-7
2	2	1	14	LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 54078
(3)	5	5	8	RODEO A.REYNOLDS (L.BASTIAN)	GARTH BROOKS CAPITOL PRO-79838
4	4	8	12	I THOUGHT IT WAS YOU D.JOHNSON (T.MENSY,G.HARRISON)	◆ DOUG STONE (V) EPIC 34-73895
(5)	8	11	12	THE WALK R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
(6)	6	10	12	MIRROR MIRROR M.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS)	◆ DIAMOND RIO (V) ARISTA 2262
(7)	11	14	10	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY,J.SLATE (L.WILSON,J.DIFFIE)	JOE DIFFIE (V) EPIC 34-73935
(8)	9	12	12	BALL AND CHAIN B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
(9)	13	15	7	KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R.SMITH,K.LOUVIN)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73956
10	3	3	13	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 54136
11	7	4	16	BRAND NEW MAN S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 2232
(12)	23	32	5	BROTHERLY LOVE B.MEVIS,G.FUNDIS (J.STEWART,T.NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
(13)	16	17	6	SOMEDAY S.HENDRICKS,K.KEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2335
(14)	15	20	4	ANYMORE G.BROWN (T.TRITT,J.COLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19190
15	12	7	18	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
(16)	18	18	13	AS SIMPLE AS THAT S.BUCKINGHAM (M.REID,A.SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
(17)	21	22	10	A PICTURE OF ME (WITHOUT YOU) R.LANDIS (N.WILSON,G.RICHEY)	◆ LORRIE MORGAN (V) RCA 62014-7
18	10	6	13	SINCE I DON'T HAVE YOU R.GALBRAITH,R.LANDIS,R.MILSAP (J.ROCK,J.BEAUMONT,THE SKYLINERS)	◆ RONNIE MILSAP (V) RCA 2848-7
19	20	24	9	NOTHING'S CHANGED HERE P.ANDERSON (D.YOAKAM,KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS.
(20)	22	26	8	PUT YOURSELF IN MY PLACE P.WORLEY,E.SEAY (C.JACKSON,P.TILLIS)	◆ PAM TILLIS (V) ARISTA 8642
(21)	25	30	8	TEMPTED R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (V) MCA 54145
22	14	9	16	DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL PRO-79711
23	19	16	17	YOU KNOW ME BETTER THAN THAT J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM)	GEORGE STRAIT (V) MCA 54127
(24)	28	35	9	LIGHT AT THE END OF THE TUNNEL C.BROOKS,S.ROBERTS (R.FAGAN,K.WILLIAMS,M.WILLIAMS)	◆ B.B. WATSON (C) (CD) (V) BNA 62039-4
(25)	34	46	4	LIKE WE NEVER HAD A BROKEN HEART G.FUNDIS (G.BROOKS,P.ALGER)	◆ TRISHA YEARWOOD (V) MCA 54172
(26)	35	39	7	SHE'S GOT A MAN ON HER MIND C.TWITTY,D.HENRY (C.WRIGHT,B.SPENCER)	CONWAY TWITTY (V) MCA 54186
★★★ POWER PICK/AIRPLAY ★★★					
(27)	61	—	2	THEN AGAIN J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.SILBAR)	ALABAMA (V) RCA 62059-7
(28)	41	47	5	HURT ME BAD (IN A REAL GOOD WAY) E.GORDY,JR.,T.BROWN (D.ALLEN,R.VANHOY)	◆ PATTY LOVELESS (V) MCA 54178
(29)	36	40	10	SAME OLD STAR T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH,G.NICHOLSON)	◆ MCBRIDE & THE RIDE (V) MCA 54125
30	26	23	18	HERE WE ARE J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN,V.GILL)	ALABAMA (V) RCA 2828-7
31	31	29	19	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
32	29	33	11	SPEAK OF THE DEVIL J.STROUD,R.ALVES (B.MCCORVEY,R.ALVES,D.MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783
(33)	47	—	2	FOREVER TOGETHER K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
(34)	39	45	6	FOR CRYING OUT LOUD R.HAFFKINE (J.COMPTON,P.W.WOOD)	◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4
(35)	43	54	4	YOU DON'T COUNT THE COST C.HOWARD,T.SHAPIRO (B.JONES,T.SHAPIRO,C.WATERS)	BILLY DEAN (V) CAPITOL NASHVILLE/SBK 44773/SBK
36	30	27	20	FALLIN' OUT OF LOVE T.BROWN,R.MCENTIRE (J.JMS)	REBA MCENTIRE (V) MCA 54108
37	27	19	19	SHADOW OF A DOUBT R.LANDIS (R.BYRNE,T.WOPAT)	◆ EARL THOMAS CONLEY (V) RCA 2826-7
38	33	37	9	ONE LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,P.LAMEK)	CARLENE CARTER (V) REPRISE 7-19255/WARNER BROS.
(39)	45	49	6	YOU COULDN'T GET THE PICTURE K.LEHNING (C.CARTER)	◆ GEORGE JONES (V) MCA 54187

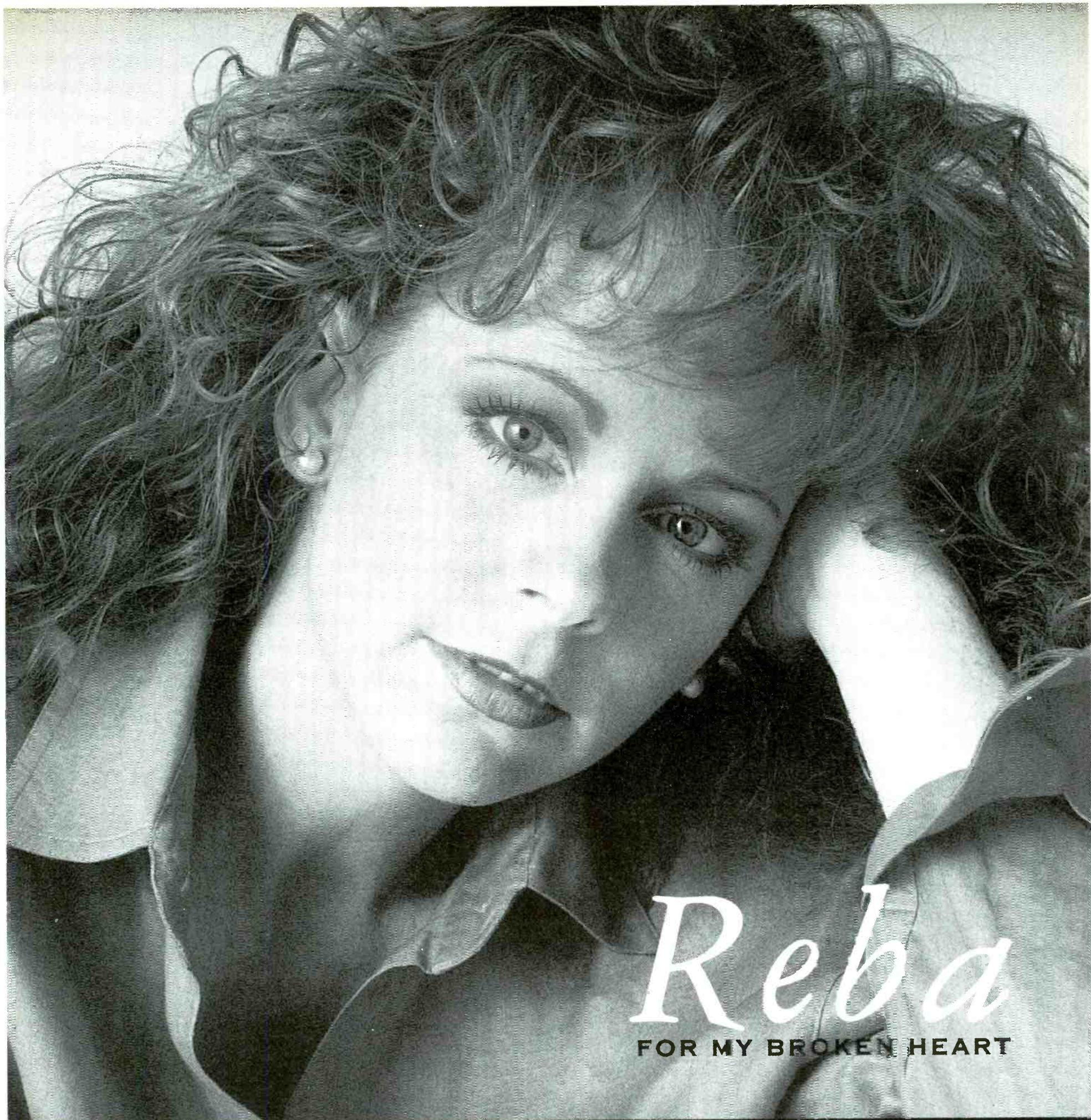
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
(40)	53	56	4	SOMEDAY SOON J.BOWEN,S.BOGGUSS (I.TYSON)	SUZY BOGGUSS (V) CAPITOL NASHVILLE 44772/CAPITOL
(41)	51	57	4	SOME GUYS HAVE ALL THE LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS WARNER BROS. PRO-4967
(42)	52	52	8	LIFE'S TOO LONG (TO LIVE LIKE THIS) R.SKAGGS,M.MCANALLY (D.WILSON,D.COOK,J.JARVIS)	◆ RICKY SKAGGS (V) EPIC 34-73947
(43)	48	48	4	JOHN DEERE TRACTOR B.MAHER (L.HAMMOND)	THE JUDDS (V) RCA/CURB 62038-7/RCA
44	44	43	17	LIZA JANE T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (V) MCA 54123
45	46	41	18	SILVER AND GOLD S.BUCKINGHAM,G.SMITH (C.PERKINS,G.PERKINS,S.PERKINS)	◆ DOLLY PARTON (V) COLUMBIA 38-73826
46	40	25	14	WHOLE LOTTA HOLES A.REYNOLDS (J.VEZNER,D.HENRY)	KATHY MATTEA (V) MERCURY 868 394-7
(47)	57	58	4	THE BLAME P.WORLEY,E.SEAY (C.MOSER,P.NELSON,G.NELSON)	◆ HIGHWAY 101 (V) WARNER BROS. 7-19203
48	49	38	16	EVEN NOW R.SHARP,T.DUBOIS (R.SHARP,M.BEESON)	◆ EXILE (V) ARISTA 2228
49	38	31	15	CALLOUSED HANDS T.BROWN,D.JOHNSON (P.ALGER,G.LEVINE)	MARK COLLIE (V) MCA 54079
(50)	58	60	5	WHEN YOU WERE MINE R.HALL,R.BYRNE (R.BYRNE,G.NELSON)	SHENANDOAH (V) COLUMBIA 38-73957
51	54	53	7	THE GARDEN B.MONTGOMERY (B.FISCHER,F.WELLER)	◆ VERN GOSDIN (V) COLUMBIA 38-73946
52	50	42	18	ALL I CAN BE (IS A SWEET MEMORY) J.FULLER,J.HOBBS (H.HOWARD)	◆ COLLIN RAYE (V) EPIC 34-73831
(53)	62	74	3	LOOK AT US T.BROWN (V.GILL,M.D.BARNES)	◆ VINCE GILL (V) MCA 54179
(54)	56	55	7	SHE MADE A MEMORY OUT OF ME E.GORDY,JR.(A.TIPPIN)	◆ AARON TIPPIN (V) RCA 62015
55	55	51	8	HANG UP THE PHONE R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79808
(56)	59	—	2	STILL BURNIN' FOR YOU S.HENDRICKS,T.DUBOIS (R.CROSBY)	ROB CROSBY ARISTA PRO-2336
★★★ HOT SHOT DEBUT ★★★					
(57)	NEW ►	1	1	THE CHILL OF AN EARLY FALL J.BOWEN,G.STRAIT (G.DANIEL,G.PETERS)	GEORGE STRAIT (V) MCA 54180
(58)	64	62	5	THIS TIME I HURT HER MORE (THAN SHE LOVES ME) N.LARKIN (E.T.CONLEY,M.LARKIN)	◆ NEAL MCCOY (V) ATLANTIC 7-87636
(59)	69	—	2	LEAVE HIM OUT OF THIS S.HENDRICKS,T.DUBOIS (W.ALDERIDGE,S.LONGACRE)	◆ STEVE WARINER ARISTA PRO-2349
(60)	NEW ►	1	1	EVERYDAY J.CRUTCHFIELD (D.MALLOY,R.BRANNAN)	ANNE MURRAY CAPITOL PRO-79877
(61)	NEW ►	1	1	YOU CAN GO HOME T.BROWN (C.HILLMAN,J.TEMPCHIN)	◆ THE DESERT ROSE BAND (V) CURB/MCA 54188/MCA
(62)	NEW ►	1	1	BETWEEN A ROCK AND A HEARTACHE J.CRUTCHFIELD (R.IRIVING,L.W.CLARK,D.SIMMONDS)	LEE GREENWOOD CAPITOL PRO-79807
(63)	65	72	3	IT'S CHITLIN' TIME THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868 760
64	60	50	7	WE'RE STRANGERS AGAIN K.LEHNING (M.HAGGARD,L.WILLIAMS)	TAMMY WYNETTE WITH RANDY TRAVIS (C) (V) EPIC 34-73958
65	70	65	14	IF WE CAN'T DO IT RIGHT R.ROGERS,W.PETERSON (R.ROGERS,M.WRIGHT)	◆ EDDIE LONDON (C) (V) RCA 2821-7
(66)	72	—	2	DON'T THROW ME IN THE BRIARPATCH B.MONTGOMERY (K.BROOKS,C.WATERS)	KEITH PALMER (V) EPIC 34-73988
(67)	73	—	2	WHO GOT OUR LOVE J.STROUD,J.ANDERSON (J.ANDERSON,L.DELMORE)	JOHN ANDERSON (C) BNA 62062-2
(68)	71	75	3	DON'T YOU EVEN (THINK ABOUT LEAVIN') B.MEVIS,D.DILLON (D.DILLON,R.SCRUGGS)	◆ DEAN DILLON ATLANTIC 4169
(69)	75	67	3	FOUR SCORES AND SEVEN BEERS AGO J.SLATE (D.MORRISON,K.PHILLIPS,A.SPOONER)	RAY BENSON (C) ARISTA 2340
70	66	61	15	TOO MANY HONKY TONKS (ON MY WAY HOME) R.HALL (C.PARTICK,B.SHAW,T.BARNES)	TOM WOPAT (C) (V) EPIC 34-73862
71	68	71	20	TO BE WITH YOU S.BUCKINGHAM,M.MORGAN (G.PETERS)	LARRY BOONE (CD) (V) COLUMBIA 38-73813
72	74	68	3	SEVENTH DIRECTION P.WORLEY,E.SEAY,A.MARTIN (D.LOWERY,W.NEWTON)	TIM RYAN (V) EPIC 34-73959
(73)	NEW ►	1	1	BABY ON BOARD R.LANDIS (J.C.CROWLEY,J.SILBAR)	THE OAK RIDGE BOYS (V) RCA 62099
(74)	NEW ►	1	1	A PICTURE OF YOU B.MAHER,D.POTTER (J.SUNDRUD,G.BURR)	◆ GREAT PLAINS (V) COLUMBIA 38-73961
75	63	59	8	ANGELS ARE HARD TO FIND B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19193/WARNER BROS.

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM CURB
2	—	—	1	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.JMS)	◆ TRISHA YEARWOOD MCA
3	1	1	3	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
4	—	—	1	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.KEGALL (A.JACKSON,R.MURRAH,K.KEGALL)	◆ ALAN JACKSON ARISTA
5	2	3	3	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIE)	◆ RICKY VAN SHELTON COLUMBIA
6	—	—	1	LORO HAVE MERCY ON A COUNTRY BOY D.WILLIAMS,G.FUNDIS (B.MCDILL)	DON WILLIAMS RCA
7	4	2	9	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO ARISTA
8	5	5	10	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE EPIC
9	3	—	2	HOPELESSLY YOURS J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY,D.COOK)	◆ LEE GREENWOOD & SUZY BOGGUSS CAPITOL
10	—	—	1	THE THUNDER ROLLS A.REYNOLDS (P.ALGER,G.BROOKS)	◆ GARTH BROOKS CAPITOL
11	6	4	3	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	◆ RANDY TRAVIS WARNER BROS.
12	11	6	26	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
13	13	9	9	IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	◆ GEORGE STRAIT MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	8	11	12	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA RCA
15	15	14	40	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
16	20	19	15	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL
17	10	8	7	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE EPIC
18	17	15	14	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT WARNER BROS.
19	16	13	20	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
20	7	10	7	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS ARISTA
21	9	7	8	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN RCA
22	12	12	3	THE MOON OVER GEORGIA R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH COLUMBIA
23	19	18	10	HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET RCA
24	21	17	12	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
25	18	20	11	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP RCA

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.



Reba

FOR MY BROKEN HEART

Catch Reba's premiere performance of
"For My Broken Heart" live on the
Country Music Association Awards show, October 2.

ALBUM STREET DATE: OCTOBER 1, 1991

MCA
NASHVILLE

© MCA RECORDS, INC.

Billboard®

TOP COUNTRY ALBUMS

TM

FOR WEEK ENDING OCT. 5, 1991

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

SoundScan

||||||

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	—	2	GARTH BROOKS CAPITOL 96330* (10.98)	2 weeks at No. 1 ROPIN' THE WIND	1
2	2	1	54	GARTH BROOKS ▲ ⁴ CAPITOL 93866* (9.98)	NO FENCES	1
3	3	2	17	TRAVIS TRITT ● WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
(4)	5	7	125	GARTH BROOKS ▲ ² CAPITOL 90897* (9.98)	GARTH BROOKS	2
(5)	6	6	19	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
6	4	4	18	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
(7)	7	3	4	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
8	8	5	12	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	2
9	9	8	46	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
(10)	11	10	12	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9
11	10	9	54	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
(12)	13	13	23	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	12
13	15	14	17	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
14	14	12	6	DOUG STONE EPIC 47357*/SONY (9.98)	I THOUGHT IT WAS YOU	12
(15)	18	—	2	THE JUDDS CURB/RCA 61018*/RCA (9.98)	GREATEST HITS VOL. II	15
16	12	11	27	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	1
17	16	15	6	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
18	20	18	81	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
19	19	16	125	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
20	21	19	80	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
(21)	22	20	163	THE JUDDS ▲ RCA/CURB 8318 /RCA (9.98)	GREATEST HITS	1
22	17	17	26	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
(23)	27	31	33	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	23
24	25	22	49	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	20
25	24	24	28	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5
26	23	23	24	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	3
27	26	21	53	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
(28)	34	27	25	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
(29)	32	26	60	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
30	29	29	34	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
31	40	39	6	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	31
(32)	37	35	46	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
33	35	30	69	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
34	30	28	50	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
35	33	32	58	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
36	31	25	99	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
37	28	33	26	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
38	41	36	91	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
39	38	34	22	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	39	37	77	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
41	36	46	3	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	36
42	42	47	8	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
(43)	44	40	21	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	27
(44)	47	48	6	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	44
45	48	42	45	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
46	43	38	56	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8
47	46	41	14	VERN GOSDIN COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	41
(48)	52	43	88	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
(49)	55	50	69	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11
50	50	45	88	RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8.98 EQ)	RVS III	1
51	45	44	9	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
52	49	49	27	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
53	53	52	34	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
54	51	—	2	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	51
55	57	58	10	EARL THOMAS CONLEY RCA 3116* (9.98)	YOURS TRULY	53
(56)	61	54	104	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
57	54	51	120	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
58	58	59	14	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
59	56	53	20	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	38
60	60	56	53	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
(61)	66	—	2	TEXAS TORNADOS REPRISE 26683*/WARNER BROS. (9.98)	ZONE OF OUR OWN	61
62	59	55	4	SHELBY LYNNE EPIC 47388*/SONY (9.98)	SOFT TALK	55
63	62	64	34	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
(64)	68	61	12	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	57
(65)	75	71	5	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	65
66	64	66	50	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
(67)	72	63	103	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
(68)	NEW ►		1	RICKY SKAGGS EPIC 47389*/SONY (9.98)	MY FATHER'S SON	68
69	65	57	12	WAYLON & WILLIE EPIC 47462*/SONY (9.98)	CLEAN SHIRT	28
70	63	62	33	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	32
71	70	—	28	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
72	67	68	21	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	25
73	69	60	4	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	60
74	71	65	49	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
(75)	NEW ►		1	RONNIE MCDOWELL CURB 77507* (9.98)	YOUR PRECIOUS LOVE	75

○ 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

TM

FOR WEEK ENDING OCTOBER 5, 1991

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

SoundScan

||||||

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)	20 weeks at No. 1 GREATEST HITS	20
2	2	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	20
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	20
4	5	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	20
5	8	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	20
6	7	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	20
7	6	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	20
8	4	ALABAMA ▲ ³ RCA AHL1-4939 (8.98)	ROLL ON	20
9	11	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	20
10	10	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	20
11	9	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	19
12	12	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	20
13	13	GEORGE JONES EPIC 40776*/SONY (9.98)	SUPER HITS	10

THIS WEEK	LAST WEEK			WKS. ON CHART
14	21	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	5
15	14	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	20
16	15	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	18
17	16	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	20
18	18	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	18
19	19	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	18
20	22	WAYLON JENNINGS ▲ ³ RCA AHL1-3378 (8.98)	GREATEST HITS	17
21	17	RONNIE MILSAP ▲ RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2	7
22	24	RONNIE MILSAP ▲ ² RCA AAL1-3772 (8.98)	GREATEST HITS	10
23	—	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	16
24	23	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	18
25	25	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI	3

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

COUNTRY CORNER



by Lynn Shults

NO. 1 for the second consecutive week is **Clint Black's** "Where Are You Now." This marks the second time this year that Black has hit No. 1 and held the position for two weeks. Other artists accomplishing this feat were **Garth Brooks**, **Alan Jackson**, and **George Strait**.

INSIDE THE TOP 10: **Ricky Van Shelton's** "Keep It Between The Lines" storms from No. 13 to No. 9 and is this week's most active track inside the top 10. Also clamoring for attention are **Joe Diffie's** "New Way To Light Up An Old Flame," which moves from No. 11 to No. 7, and **Sawyer Brown's** "The Walk," which zips from No. 8 to No. 5. This is Sawyer Brown's first entry into the top 10 since "The Race Is On" peaked at No. 5 in November '89.

OTHER ACTION: **Alabama's** "Then Again" is the most active track on this week's chart and soars from No. 61 to No. 27. Following closely is "Brotherly Love," by **Earl Thomas Conley** and **Keith Whitley**, with a strong move from No. 23 to No. 12. Trailing these two, but still very active, are "Hurt Me Bad (In A Real Good Way)" (41-28) by **Patty Loveless**; "Like We Never Had A Broken Heart" (34-25) by **Trisha Yearwood**; and **Conway Twitty's** "She's Got A Man On Her Mind," which jumps from No. 35 to No. 26.

THE ALBUMS CHART: Garth Brooks' "Ropin' The Wind" stays at No. 1 on the Top Country Albums chart and will probably have a lock on that position for quite some time, as will his "No Fences" album at No. 2. Brooks' debut album, "Garth Brooks," almost 2 1/2 years old, moves up from No. 5 to No. 4. Brooks was dislodged from the No. 1 position on The Billboard 200 Top Albums chart by **Guns N' Roses**; however, "Ropin' The Wind" is still riding high at No. 3. Meanwhile, "No Fences" is at No. 15 and "Garth Brooks" is at No. 45. What is most stunning about Brooks' success is that the "No Fences" album is closing in on 5 million units, which will place Brooks in an elite circle.

DOMINATING ARTISTS: Eleven artists perform more than half of the top 200 tracks now being programmed by BDS monitored stations. Four of the 11 have broken within the last three years while four others have been around for at least 10 years. In alphabetical order, they are **Alabama**, **Clint Black**, **Garth Brooks**, **Alan Jackson**, the **Judds**, **Reba McEntire**, **Paul Overstreet**, **Ricky Van Shelton**, **George Strait**, **Randy Travis**, and **Travis Tritt**.

COMMENTS: The artists listed above remind us of the concern by some that radio could be "burning" artists too quickly. There is doubt that the talent pool of artists and producers is capable of sustaining the quality of product that has played a major role in the explosion of country music. With the announcement that Giant Records is coming to Nashville and strong rumors that others will follow in the coming months, new questions are being raised about the available talent. Will these new labels sign artists who have had success in the past or will they go after new acts? And will the labels' artists be produced in-house or will the labels venture into uncharted waters with unproven independent producers? Any way you look at it, more new talent is going to have an opportunity for success as more companies open offices in Nashville.

Canadians Debate Country Outlook, Rights Trade Calls For Unity At WeekLong Gathering

■ BY LARRY LeBLANC

HAMILTON, Ontario—Almost 700 registrants participated in Country Music '91, a week of concerts, seminars, and luncheons held here Sept. 10-15 and organized by the Country Music Week Host Committee and the Canadian Country Music Assn. (CCMA).

Despite the record turnout, the seminars—sponsored by the Society of Composers, Authors and Music Publishers of Canada (SOCAN)—were mostly poorly attended, providing repeated jabs by panel participants about the apathy within the Canadian country industry.

The leadoff seminar, titled "Forging Ahead in the '90s... Canadian Country Music to the Year 2000," was moderated by Jack Feeney, director emeritus, CCMA. The title was derived from a report by Feeney that argues for a stronger domestic industry infrastructure.

While panelists talked with optimism of an upswing in country record sales in Canada, there was some concern about the state of the domestic industry. Roger Whiteman, VP of product management at HMV Canada, said, "We've seen substantial growth in country music sales in our stores. But, in order to promote more country sales, we need an industry which works together."

"Few country records go gold [50,000 units]," noted Warner Music Canada's president, Stan Kulin. "If a label is looking at an expenditure, for recording and tour support and videos, of \$125,000 [Canadian] and you don't have success in other markets, principally the United States, you're not going to recoup."

DEBATING 'NEIGHBOURING RIGHTS'

There was a lively debate at the seminar titled "Neighbouring Rights" (sometimes known as connected rights or related rights), which was moderated by David Basskin, GM of the Canadian Musical Reproduction Rights Agency Ltd.

Neighbouring Rights, while not a copyright in the legal sense of the word, involves income for three industry segments: performers and musicians; producers of recordings; and broadcasting organizations. Currently, Canadian broadcasters pay

\$23 million annually in performing rights fees to the performing rights society SOCAN, based on a percentage of their advertising revenue, which is distributed to the songwriters and publishers. They do not pay for the performing rights for recordings themselves.

"There's no mystery about performing rights and 'neighbouring rights,'" said Brian Robertson, presi-

'We need an industry which works together'

dent of the Canadian Recording Industry Assn. "The two are in place in virtually every major western country except Canada and the U.S. It is a 50/50 right with producers, which is normally the record company, and the performing artist. Currently, nothing comes back to Canada in performing rights. With a performing right in place, through reciprocity, it would bring in at least as much revenue as we create within Canada."

The wrangling here between private radio broadcasters and the music industry over "neighbouring rights" continues because the federal government has yet to set a deadline for Phase II revisions to the Canadian Copyright Act of 1924, which would also address such other industry issues as blank-tape levies and rental rights.

"We have no firm idea on when things will happen or whether our present government will have the opportunity, let alone the inclination, to get around to it," said Basskin.

"The first stage is we get this right in place through a copyright law," said Brian Chater, executive director of the Canadian Independent Record Producers Assn. "By the next century, as the uses will become wider and wider, we will be very dependent upon rights. We have to ensure we get reasonably recompensed for the different uses."

BROADCASTERS RESPOND

But Gordon Hume, chairman of the Canadian Assn. of Broadcasters copyright committee and president of Telemedia Communications in Ontar-

io, argued: "Private radio is undergoing terrible financial difficulties and we feel our economic future is threatened with the imposition of large new payments."

"We are asking for [a] percentage of radio's revenues when times are tough," conceded Chater. "However we feel we're entitled to recompense for what we do."

Quoting figures from a recent Copyright Board of Canada decision, Hume said Canadian private radio could not support "neighbouring rights," as it has been proposed, because it meant being taxed to pay wealthy foreign superstars. "Canada received just over \$5 million from foreign music collectives but we paid out \$29.672 million to foreign performers," he said.

"Our analysis tells us that up to 75% of revenue collected here will stay here," Robertson rebutted.

"Over the last few years the amounts of money that Canadians are making from the use and exploi-

(Continued on page 87)



TRIAD ARTISTS, INC.

• Nashville •
(615) 321-4090

Exclusively Representing

Alan Jackson
Baillie & The Boys
Brooks & Dunn
Corbin/Hanner
Diamond Rio
Glenn Campbell
Rodney Foster
Jimmie Dale Gilmore
Nanci Griffith
Jim Lauderdale
Jim Stafford
Lee Roy Parnell
Marty Brown
Mary-Chapin Carpenter
Pam Tillis
Prairie Oyster
Restless Heart
Suzy Bogguss
The Bellamy Brothers
Vince Gill

• Rick Shipp •
James Yelich • Wally Saukerson

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
52 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL	Diamond, ASCAP
75 ANGELS ARE HARD TO FIND (Bocephus, BMI) CPP	68 DON'T YOU EVEN (THINK ABOUT LEAVIN') (Music Corp. Of America, BMI/Jessie Jo, BMI/Labor Of Love, BMI) HL
14 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL	15 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getarealjob, ASCAP) HL
16 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP	22 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI) HL
73 BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP)	48 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)
8 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP	60 EVERYDAY (Irving, ASCAP/David Malloy, BMI/BMG, ASCAP/Jim And David, ASCAP)
62 BETWEEN A ROCK AND A HEARTACHE (Glitterfish, BMI)	36 FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP
47 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL	34 FOR CRYING OUT LOUD (Ivan James, ASCAP)
11 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	33 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)
12 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL	69 FOUR SCORES AND SEVEN BEERS AGO (Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP)
49 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colegms-EMI, ASCAP) CLM/WBM	51 THE GARDEN (Bobby Fischer, ASCAP/Hookem, ASCAP/Young World, BMI/Hookit, BMI)
57 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP)	55 HANG UP THE PHONE (Eddie Rabbitt, BMI) HL
66 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic	31 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL
	30 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI) WBM
	28 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP)

65 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) WBM

4 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM

63 IT'S CHITLIN' TIME (Pri, BMI/Practice House, ASCAP/Three Headed, ASCAP) HL

43 JOHN DEERE TRACTOR (Rada Dara, BMI/EMI Blackwood, BMI)

9 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis, BMI) HL

2 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) WBM

59 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC)

42 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL

24 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL

25 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM

44 LIZA JANE (Benefit, BMI/Englishtown, BMI) WBM

53 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI)

6 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM

7 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP

19 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM

38 ONE LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/Colegms-EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM/WBM

17 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP

74 A PICTURE OF YOU (Sony Tree, BMI/Red Quill, BMI/MCA, ASCAP/Gary Burr, ASCAP)

20 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL

3 RODEO (Rio Bravo, BMI)

29 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/CMI, ASCAP) HL/CPP

72 SEVENTH DIRECTION (Almo, ASCAP/Micropterus, ASCAP/Mighty Nice, BMI/Add-in, BMI)

37 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)

54 SHE MADE A MEMORY OUT OF ME (Acuff-Rose, BMI)

26 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM

45 SILVER AND GOLD (Brick Hit, BMI) CPP

18 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP

40 SOMEDAY SOON (WB, ASCAP)

13 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) HL/WBM

41 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)

32 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP

56 STILL BURNIN' FOR YOU (Grand Coalition, BMI)

21 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of

PolyGram, BMI) CPP/HL

27 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP)

58 THIS TIME I HURT HER MORE (THAN SHE LOVES ME) (Zomba, ASCAP/Blue Moon, ASCAP)

71 TO BE WITH YOU (Silverline, ASCAP)

70 TOO MANY HONKY TONKS (ON MY WAY HOME) (Buttputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP) CPP

5 THE WALK (Zoo II, ASCAP)

64 WE'RE STRANGERS AGAIN (Shade Tree, BMI/Music Of The World, BMI) HL

50 WHEN YOU WERE MINE (Fame, BMI/Warner-Tamerlane, BMI)

1 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP

67 WHO GOT OUR LOVE (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP)

46 WHOLE LOTTA HOLES (Sheddhouse, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL

61 YOU CAN GO HOME (Bar None, BMI/Bug, BMI/Night River, ASCAP)

39 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)

35 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL

23 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Sheddhouse, ASCAP) HL

10 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM

Break Away: The Battle For Brian Wilson's Publishing Millions

(Continued from page 1)

tion.

Besides Brian, the book's two chief characters—both amateur songwriters and record producers—are Murry Wilson, Brian's father, and Dr. Eugene Landy, the artist's therapist. Murry Wilson is depicted as an inept villain whose brutality toward the young Brian coincided with his boy's refusal to record his dad's own compositions. Landy is seen as a hero whose success in treating the chronically troubled Brian coincided with the artist's consent to collaborate with Landy on several albums' worth of music under both the Beach Boys' and Brian's own banners.

In psychological terms, one might wonder whether the late Murry Wilson (he died in June 1973) exacted revenge on his son through his 1969 sale of Brian's Sea Of Tunes songwriting catalog to A&M Records' Irving/Almo publishing division. Murry got \$700,000 for the deal and Brian, who contends he was still owner of the catalog at the time of sale, now charges in an ongoing fraud and malpractice suit against Irving/Almo and the law firm of Mitchell, Silverberg & Knupp of Los Angeles that his own signature on the transfer-of-copyrights form was forged and he received nothing for the allegedly unauthorized sale. (Both the publisher and the law firm deny any wrongdoing.)

Also, in psychological terms, one might wonder whether Brian, now 49, isn't repeating a familiar pattern by permitting Landy (who has publicly characterized himself as "the good father, the fair father" in Brian's life) to share in Brian's present and future song-publishing interests.

That Murry Wilson was Brian's natural father, and that Eugene Landy sees himself as a surrogate parent, are less relevant than the fact that both men have acted, whenever possible, as Brian's business managers and collaborators. At the same time, both men have served to reinforce a prevalent perspective in the music industry—namely, that the people who provide the creative product are children in need of controlling parental figures. And what's clear in Brian Wilson's case is that the issue of undue dominance is one that has dogged his career from the start.

BIO OR LEGAL BRIEF?

Indeed, the entire text of Brian Wilson's autobiography reads suspiciously like a legal brief to underpin his \$100 million lawsuit against the publishing company and law firm. In that suit, Brian charges that, prior to Landy's rehabilitation program, he was mentally "incapacitated," "emotionally ill," and "uncommonly susceptible to domination and undue influence by Murry Wilson and others," particularly in the period when his father transferred Brian's Sea Of Tunes song copyrights to Irving/Almo.

As a narrative, the autobiography directly resembles most prior book accounts and magazine interviews in which Brian has described father Murry as a cruelly abusive parent whose mistreatment of Brian left the talented eldest son with permanent psychic scars and a predilection for substance abuse. By trade, Murry was a heavy machinery salesman, but after being fired as the Beach Boys' first manager in the early '60s, Murry went on to produce several

singles for the Sunrays, Hollywood Professional High schoolmates of younger son Carl Wilson of the Beach Boys. Murry also cajoled an A&R man at Capitol Records, the Beach Boys' first major label, into issuing a 1967 album of his own music, "The Many Moods Of Murry Wilson." In 1969, as the Beach Boys were leaving the label, the Wilson boys' determined dad ultimately cajoled Brian into a 1969 songwriting collaboration on the modest hit "Break Away." That same year, Murry sold off the Sea Of Tunes song catalog, which has since generated a fortune in licensing (Sunkist via "Good Vibrations," Honda via "Help Me, Rhonda," etc.) and performance revenues, relatively little of which has reached the man who created it.

THE EUGENE LANDY STORY

Landy is a Pittsburgh-born clinical psychologist who surrendered his California license to practice his controversial "24-hour milieu therapy" technique in March 1989 after being charged by state authorities with, among other infractions, illegally prescribing drugs to patient Brian Wilson. The self-described dyslexic, hyperkinetic son of a physician and a therapist, Landy earned an M.S. in psychology in 1967 from the Univ. of Oklahoma and a Ph.D. (in philosophy) from the same university in 1969. Landy has often asserted that he spent his prepsychology days working in record promotion for RCA, Decca, Coral, and Mercury Records.

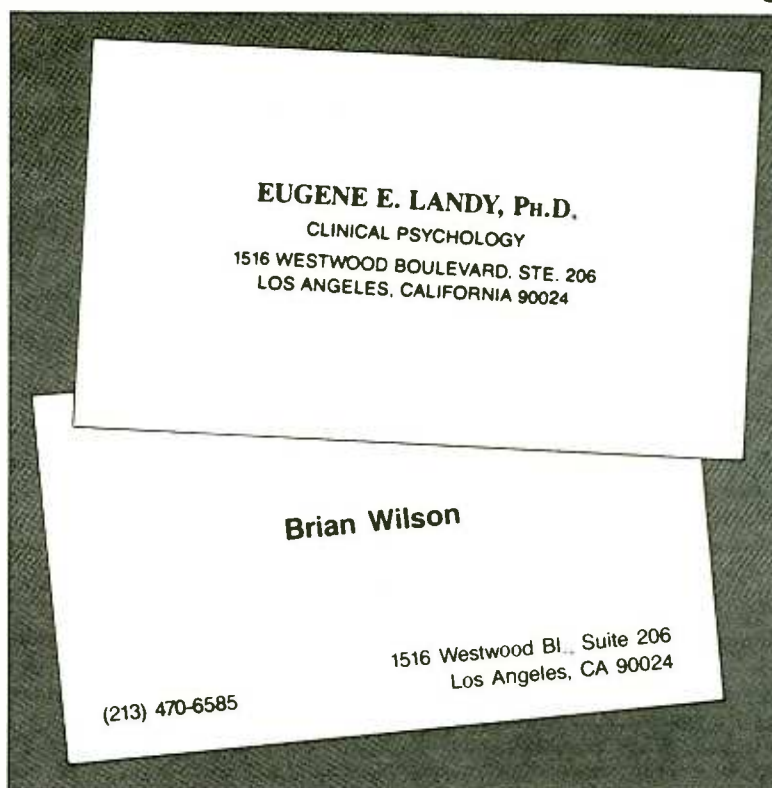
"I worked my way through school cutting records," Landy now asserts. "I cut 'Eve Of Destruction' with Barry McGuire—remember that? That was for Horizon Records; I was a producer on Horizon Records." (Dunhill Records staff writer/producers P.F. Sloan and Steve Barri are credited with producing 'Eve Of Destruction,' and Dunhill Records VP Jay Lasker immediately released their rough mix in 1965; Landy has never been credited with involvement in the record.)

Landy Talks About Brian Wilson, 1988

"Our doctor-patient relationship has evolved quite naturally into a songwriting partnership and a natural friendship . . . We've shared so much together, it's only natural that one should melt into the other, right?"

Brian Writes About Eugene Landy, 1991

"Our doctor-patient relationship had melted quite naturally into a song [sic] and equally natural friendship. Despite countless disagreements over the years, neither of us ever had a reason to consider the end of the friendship."



Eugene Landy's office headquarters from the mid-to-late '80s and Brian Wilson's business card of the same period. Note the addresses.

Landy also maintains that he "discovered" fellow Pittsburgh native George Benson, whom he encountered playing ukulele on a street corner. Landy took the adolescent Benson to New York and got him a deal for one (unsuccessful) single with RCA; but, according to Benson, the two parted ways when Landy sought excessive control of Benson's career.

As Benson told author Steven Gaines in the Beach Boys biography "Heroes And Villains," "My people developed a distrust for [Landy] when he made them sign a power of attorney that they didn't understand and he got all my mail and all my checks."

Even though he lost his hold over Benson, however, Landy has been

able to make substantial and continuing inroads into Brian Wilson's business interests. Brian's mother Audree was quoted in David's Leaf's 1978 book "The Beach Boys And The California Myth" as saying that Landy had grown "exceedingly greedy" in the mid-'70s regarding fees for treating Brian. A decade later, at the point that Brian was completing his 1988 "Brian Wilson" solo album for Sire/Reprise Records, Brian's personal business card listed not his Malibu home address, but rather the office of his psychologist.

According to family sources (some of whom have become involved in litigation concerning Brian's assets), Landy has managed since the late '80s to consolidate ownership of Brian Wilson's contemporary creative output under an official corporate "partnership" dubbed Brains and Genius, under which, according to Landy, he and Brian split all proceeds 50/50. Landy says the title of the company is a deliberate misspelling; "It's really 'Brian and Gene,' but we decided to call it Brains and Genius because we're both dyslexic." The company's office facilities, located in West Los Angeles, include a full recording studio.

THE CONSERVATORSHIP BATTLE

All of this might be of parochial interest were it not for the fact that the autobiography supports the theory that Brian Wilson is now his own man, cured of physical and mental dependencies and free of undue influence, while at the same time this precise issue is being contested in a conservatorship case pending in Los Angeles Superior Court. In that suit, brought in May 1990 by Stan Love, brother of Beach Boy Mike Love and onetime salaried guardian of Brian in the mid-'70s, the question is whether a legal conservator should be appointed for the artist, due to his alleged mental incapacity.

Brian continues to fight the move, with Landy as his champion. Brother Carl Wilson, mother Audree Wilson, and daughters Wendy and Carnie (of Wilson Phillips) all have subsequent-

ly filed notices sharply opposed to the selection of Stan Love as conservator, but in support of the selection of someone other than Landy.

Brian's book argues that, since he is cured, he is freely able to pursue his creative and business partnership with Landy and does not need a legal conservator. Thus, besides serving as a support for the prior incapacitation argument in the Irving/Almo lawsuit, the autobiography also buttresses Wilson's—and Landy's—side in the conservatorship case.

"I think that Dr. Landy has *really* taken advantage, no question about it," Carnie Wilson told Rolling Stone in its May 1991 issue. "When my dad has been off drugs, he's whispered in people's ears, like 'He's really got control of me. I'm afraid to leave him. I'm afraid.' That will end soon. Because karma is the most powerful thing on earth, and the rat is going to get it. He is going to get it real good."

The autobiography duly notes that the conservatorship battle led to Wilson experiencing a recent 90-day separation from Landy (engineered by attorneys of brother Carl Wilson) so Dr. Garrett O'Connor, a psychiatrist and medical professor at UCLA, could independently examine the beleaguered Beach Boy. That separation agreement, which has since elapsed, is treated in the book as a final parting, conveying the impression that Brian was finally left entirely alone in his Malibu home with his thoughts and his work—thus marking the beginning of his independent new life. Nowhere in the text is it disclosed that veteran Landy aide Kevin Leslie continued as Brian's live-in bodyguard. Also, Evan Landy, the psychologist's son, continued having regular contact with Brian throughout the separation and observed his activities. Again, the issue of the control of a creative artist is at the forefront.

When asked about the future of his business relationship with Brian, Landy says Brains and Genius is "in the midst of being disassembled; Brian and I are in the process of going in separate directions" in order to "prove to the industry and his family that Brian is really well." Yet, the next moment, Landy says he envisions future songwriting collaborations with Brian and reveals that they have also recently pacted a new joint "development deal" for writing and producing records. Landy also says that he is currently completing negotiations on a four-album contract for Brian with a label he will not disclose, adding "we're about to go to a better deal" than the one he and Brian have had with Sire/Reprise.

THE QUESTION OF THE WILL

Brian's autobiography also makes no mention of what family sources around Brian now describe as the ultimate impetus for the escalating conservatorship battle: the alleged redrafting in 1989 of Brian Wilson's will, in which Landy was named as the chief beneficiary.

"That was the move that made me file my petition," says Stan Love. "Two former employees of Landy's approached me about the will, and the attorneys for the Wilson family [Carl, Wendy, Carnie, and Brian's mother Audree] now have signed affidavits from these former Landy employees in which they state that they saw a new will drafted up by Landy in which Landy was going to

(Continued on page 94)



PHIL S

INCLUDES:

96 PAGE BOOK



PHIL SPECTOR'S

• CLASSIC •

ROCK 'N' ROLL

CHRISTMAS

• ALBUM •

Back To
MONO
(1958-1969)

ECTOR

PHIL SPECTOR

Back To
MONO
(1958-1969)

TO KNOW HIM IS
TO LOVE HIM
THE TEDDY BEARS
CORRINE, CORRINA
RAY PETERSON
SPANISH HARLEM
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
THE RONETTES
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
LONG WAY TO BE HAPPY
DARLENE LOVE
(I LOVE YOU)
FOR SENTIMENTAL REASONS
THE RIGHTEOUS BROTHERS
EBB TIDE
THE RIGHTEOUS BROTHERS

THIS COULD BE THE NIGHT
THE MODERN FOLK QUARTET
PARADISE
THE RONETTES
RIVER DEEP-
MOUNTAIN HIGH
IKE & TINA TURNER
I'LL NEVER NEED
MORE THAN THIS
IKE & TINA TURNER
A LOVE LIKE YOURS (DON'T
COME KNOCKIN' EVERYDAY)
IKE & TINA TURNER
SAVE THE LAST DANCE
FOR ME
IKE & TINA TURNER
I WISH I NEVER
SAW THE SUNSHINE
THE RONETTES
YOU CAME, YOU SAW,
YOU CONQUERED
THE RONETTES
BLACK PEARL
SONNY CHARLES AND
THE CHECKMATES
LOVE IS ALL I HAVE
TO GIVE
THE CHECKMATES

INCLUDES
PHIL SPECTOR'S
CLASSIC
ROCK N' ROLL
CHRISTMAS
ALBUM

produced by phil spector / mastered in analog under his supervision by larry levine &
jody klein / arranger jack nitzsche / art direction iris kettel & mick rock / cover design
mick rock & judy vrsinger / book design lloyd ziff design group, inc. / essays tom
wolfe & david h. nickley / concept tenné allik

in store November 5th



available on compact disc, chrome tape cassette & 100% virgin vinyl

Manufactured by
abkco RECORDS
1700 Broadway, New York, N.Y. 10019

© 1991 ABKCO

Pro Audio



Rewarding Ecology. CD replicator American Helix, based in Lancaster, Pa., presented John Denver with an ecology award for his PixtureDisc "Earthsongs" CD and his commitment to the planet's future through music and the Windstar Foundation. American Helix staffers gave Denver the award backstage during his Valley Forge Music Fair Concert. Pictured, from left, are president David Dering, production manager Beth Eller, Denver, director of sales and marketing Mark Feingold, and VP Jim Boyer. American Helix recently debuted C-Case, a CD package made from recycled board containing no plastic and featuring soy-bean ink.

N.Y. Studios Weather Tough Times Flexibility, Diversification Are The Keys

■ BY SUSAN NUNZIATA

NEW YORK—In an unpredictable business environment here, studio owners and managers report a wide range of results thus far this year. While some note that business has been flat, others report an increase of anywhere from 15% to 30%.

One consistency is that added pressure from record labels and artists to get the lowest price possible are causing a crunch in profit margins for many facilities. Flexibility and diversification remain the best ways to progress in this uncertain environment, say many industry observers.

Despite the recession's impact on many aspects of city life, there is overall optimism among studios here. Acknowledging that a large

number of rock and pop acts have chosen to work in the more temperate clime of Los Angeles this year, studio executives say that dance, R&B, and rap artists are

Record companies are like oil companies: They have to constantly dig for new talent to produce profits. They have to constantly go into the studio."

The Power Station reports an increase of 15%-20% in fiscal 1991, which ends for the studio Oct. 31. 1990 "was probably one of the worst years ever seen by New York recording studios," says Power Station co-owner Bob Walters. "I think there is more business around this year. We've kept our quality up and kept our service good even in hard times. In hard times it's important not to deplete your staff because things will eventually get better and when you have the occurrence of new business you'll need that staff."

KEEPING IT LEAN & MEAN

Most studio owners note that, as in any other business, lean and mean is the mode of the day, and keeping overhead down is a primary concern.

"Artists and producers are taking a different approach," says Richie Kessler, owner of Platinum Island. "They get a record budget, but they don't want to spend it all on the record. They put \$50,000-\$100,000 on the side to live off of."

Without losing on the quality side, Kessler says he tries to adjust the studio's rates. "The thing Platinum Island tried to do from inception was offer highest quality at a better price," says Kessler. "I'm not implying bargains. We're downtown, the rent's cheaper, I have a young staff and they're more eager to work for a little less money. We're conscious of overhead, but we still try to offer what people consider high end."

David Lotwin, owner of D&D Recording, also notes that budgets are tighter. "We deal mostly with majors, so our producers usually get what we expect," he says. "Every once in a while I'll cut a real good deal, but basically it's pretty much steady for the majors."

LONGER TIME TO PAY

Other studio owners report that even the major labels changed business practices. "The economy is definitely taking its toll on budgets on the record companies," says Power Play Studios owner Tony Arfi. "They're paying a lot slower. Where you used to get money in 35-45 days, now it's 60-90 days. Cash flow has been hurting more than anything."

Says Power Station's Walters, "There's no question that the recession has hurt everybody, if in nothing more than just the psychological effect. People are using the recession as an excuse to cut."

The danger, says Walters, is that some studios cut their operations to the point where there was an inability to service their clients properly. "People should under-

(Continued on next page)

Buzz Builds On Eastside Sound's Harrison Console

NEW YORK—In its corner of downtown Manhattan, Eastside Sound is quietly attempting to change the way recording works. The facility's Harrison SeriesTen B digitally controlled console, installed two years ago, is gradually gaining attention from artists and engineers in the area.

**PRO
FILE**

Jon Lucien's latest album, "Listen Love" on Mercury, which made it to the peak position on Billboard's Top Contemporary Jazz Albums chart, was one of several jazz projects that have been recorded at the facility in the last year. Trombonist Benny Powell, pianist Kenny Baron, and bassist Fred Hopkins have all worked at the facility, and Nana Vasconcelos, a Brazilian percussionist, is recording at Eastside Sound now.

Other projects include preproduction work on "Aliens 3" with Elliot Stone, and recording and mixing for rapper Special Ed. Producers Joe Ferla and Hal Willner will be mixing the Charlie Mingus Tribute album, which they recorded at Kaufman Astoria Studios.

Eastside Sound's co-owners, Lew Holtzman and R.J. Cicero, are highly committed to the Harrison console, the only one of its kind thus far in the New York area.

This commitment is evidenced not only in the \$400,000 Eastside Sound has invested in the board, but also in Holtzman and Cicero's efforts to get engineers interested in working with it. They sponsored seminars at the facility last year and plan to do the same during the upcoming Audio Engineering Soci-

ety convention, Oct. 4-8 at the New York Hilton and Towers. In addition, they invite engineers to come in when the studio is not in use and familiarize themselves with the console.

It is the SeriesTen B's total automation that has Holtzman and Cicero so charmed. "This board sings, dances, makes your breakfast, rubs your back, and lets you go to bed at night and come back and, in a snap, you're right on line," says Holtzman.

The SeriesTen B features fully automated EQ, auxiliary sends and returns, and unlimited automated assignments to 16 remote faders. In addition, it offers automated panning in four discrete modes, automated buss trims on eight of the 32 main busses, automated information windows to eliminate the need for masking tape, and automated stereo/split module configuration.

A "Last" button enables toggling between two completely different settings for the same function. A "save and recall" feature stores the setting of every knob, switch, and fader on the entire 384-input console and allows them to be recalled within two seconds. In addition, a "snaps" feature can be used to save or recall selected console settings.

Penny & Giles moving faders are standard on the board, but audio does not pass through them. Rather, audio levels are controlled digitally with DCAs (Digital Control Attenuators) in fractional dB steps, giving the visual advantages of moving faders while allowing the user to stop any or all of them from moving when desired.

The automation and recall features of the board cut back dramatically on downtime. "There's no longer a 15-20-minute lag between songs," says Cicero. "With other

consoles, when you set up and you're doing lead vocals and the vocalist isn't getting it, you'd tend to push to try to get it because you didn't want to break that setup down and go to another one that might have been easier for the artist. With this you can say, 'Let's go to the other song,' and in less than two seconds it's back."

Cicero notes that the console's benefits are not immediately evident to many users, but often in use they become session-savers.

For one project, the producer flew in from Nashville, the engineer came in from the Midwest, and they were approaching the board cold to do basic tracks. The engineer worked with Eastside's chief engineer and on the first day he questioned the logic of having the console remember the mike set-up.

"It turned out in that session that they inadvertently erased a piano track, the setting, EQ, everything," says Cicero, laughing. "And it was no big deal. They just punched in the part and it was done."

At Eastside Sound, says Cicero, people don't save time so much as they get to use their time better. "Instead of having to wait for the engineer 20 minutes, artists can get to work right away," he says. "We wait for tape decks now."

Working with the Harrison SeriesTen B does involve some rethinking of familiar working methods, however. Many of the controls are multifunction and the computer interface can intimidate some. "We're trying to tell people, don't be afraid to try," says Cicero.

Holtzman has set up a users' group of 12 engineers, specialists in genres ranging from rap to jazz

(Continued on page 58)



Eastside Sound's main studio, above, features the high-ticket Harrison SeriesTen B console with Macintosh interface.

NEW YORK STUDIOS

(Continued from preceding page)

stand why certain things cost what they cost," he says. "It's not what you pay, it's what you get."

Industry observers agree that the flexibility to change with changing times is a studio's key to survival. "Once upon a time it was OK for a studio to be pigeonholed and have a clear reputation, now with cross-pollination in music it's not so good to be pigeonholed," says Steve Loeb, owner of Greene Street Recording.

Loeb, who reports a 30% increase in business, is moving in a retro direction with his facility, installing a variety of vintage tube gear. He is in discussions now with Amek's Rupert Neve on designing a console modeled after the renowned developer's classic boards of the '70s.

"People want to record live again," says Loeb. "A lot of classic hardware is being sold."

DIVING INTO DIVERSIFICATION

Diversification continues to be a way for studios to prosper, and many are doing as Platinum Island and Long Island City's Power Play Studios have done, opening production companies, record labels, artist management firms, and publishing companies.

"We're getting more involved in making records for our own benefit," says Power Play's Arfi. "Whenever we do have down time we're able to utilize it with our own projects. We've been successful in getting acts out and signed onto major labels. It's a pretty obvious evolution and it's something that is logical for a studio."

Power Play operates several labels, a production company, and a publishing company.

"People talk about what the next safe, big, juicy area of business will be," says Platinum Island's Kessler. "I don't think there is one. A stand-alone studio operation has a limited life span. I'm looking to involve myself with independent producers and engineers, to create our own projects, to become successful, and to create a whole creative enterprise that the studio will be a part of."

Electric Lady has taken another direction, serving as the site for Bullet Productions' syndicated radio program, "Live From Electric Ladyland," which is aired on approximately 300 FM stations nationwide. The monthly show, launched in January 1990, features live concerts performed at the studio, and Selby notes that business has been up 50% this year.

"With the publicity that goes on all over the airwaves about what show's coming down, Electric Lady is always in record company people's minds, the artists' minds, and it probably helps," says Selby.

FOR THE RECORD

Lisa Lisa's single "Let The Beat Hit 'Em," which appeared on the Studio Action chart in the Sept. 21 issue, was mixed at Axis Recording in New York.

THERE'S THE YELLOW PAGES, THE WHITE PAGES, and YOUR LITTLE BLACK BOOK BUT YOUR MOST EFFECTIVE MEANS OF REACHING THE RIGHT PEOPLE AT THE RIGHT TIME IS IN

THE REPORTER BLU-BOOK 1992 DIRECTORY

You have to work very hard to reach the right contacts in our business. So why waste time and money on all those other pages, when you can advertise in the book that makes all the others look like a little pamphlet.

We put it all at your fingertips in one unique source-book — positioned right alongside the listings of the entertainment community's most influential and respected professionals.

To book your ad space today, call (213) 464-7411 (in L.A.) or (212) 354-1858 (in N.Y.) and let us do the work for you.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPT. 28, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	I ADORE MI AMOR Color Me Badd/ R.Bayyan,H.Lee (Giant)	I ADORE MI AMOR Color Me Badd/ R.Bayyan,H.Lee (Giant)	WHERE ARE YOU NOW Clint Black/ J.Stroud (RCA)	SO YOU THINK YOU'RE IN LOVE Robyn Hitchcock/ Paul Fox (A&M)	O.P.P. Naughty By Nature/ Naughty By Nature (Tammy Boy)
RECORDING STUDIO(S) Engineer(s)	QUAD (New York) James Pollock	QUAD (New York) James Pollock	DIGITAL SERVICES (Houston,TX) Lynn Peterzell	AMERICAN RECORDING (Los Angeles) Ed Thacker	UNIQUE (New York) Angela Piva
RECORDING CONSOLE(S)	SSL 6000 G Series	SSL 6000 G Series	SSL 6000 G Series	Trident A Range	SSL 4056 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-800	Otari MTR-90	Otari MTR-90 MarkII	Studer A-800 Mark III
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	Yamaha NS10	Yamaha NS10 NHT	Westlake
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	QUAD (New York) James Pollock	QUAD (New York) James Pollock	DIGITAL RECORDERS (Nashville) Lynn Peterzell	SUMMA (Los Angeles) Ed Thacker	UNIQUE (New York) Angela Piva
CONSOLE(S)	SSL 6000 G Series	SSL 6000 G Series	Neve VR 48	SSL 4000 G Series	SSL 4056 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-800	Mitsubishi X-850	Studer A-800	Studer A-800 Mark III
STUDIO MONITOR(S)	Yamaha NS10M	Yamaha NS10M	Yamaha NS10	Custom Augsberger	Westlake
MASTER TAPE	Ampex 456	Ampex 456	JVC	Scotch 996	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Chris Bellman	MASTERFONICS Glenn Meadows	PRECISION DISC MASTERING Stephen Marcussen	HIT FACTORY DMS Cris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	JVC	DADC	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sonopress	Sonopress	WEA Manufacturing

© 1991, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

MORE ALBUMS
GO GOLD ON AMPEX
THAN ON ALL OTHER TAPES
PUT TOGETHER

AMPEX
A MASTER OF ENGINEERING

Ampex Recording Media Corporation • 401 Broadway, M.S. 22-02 B1 • Redwood City, California 94063 • (415) 367-3809

NEW MQ™ SERIES.
MASTER QUALITY
DIC//DAT™
FOR THE ULTIMATE
QUALITY MASTER.



DIC//DAT INTRODUCES ITS NEW MQ SERIES DAT TAPE. MASTER QUALITY MEDIA CRAFTED WITH SECOND-GENERATION TECHNICAL IMPROVEMENTS BASED ON EXTENSIVE R&D AND FEEDBACK FROM AUDIO PROS IN THE FIELD. THE ONE DIC//DAT PERFECTED FOR PROFESSIONAL USE.

- NEW MQ "Formulation Finish" reduces friction and provides more efficient tape-to-head contact for superb performance even in the face of high search and rewind speeds.
- NEW MQ proprietary DIC MicroFinity™ metal particle technology creates a consistently high quality magnetic medium for uncompromising professional DAT recording.
- NEW MQ-exclusive DIC//DAT tape lengths include an extra two minutes for tone recording, test signals and pre-roll identification-as well as the industry's only 15-30 minute DAT cassettes for small programs, demos and test tapes.
- NEW MQ dust-busting cassette design virtually eliminates recording errors and tape jamming due to environmental contamination.
- NEW MQ unique window calibrations for easier reading and more accurate time judgment.
- NEW MQ extra-strong DIC//DAT cassette shell made in the U.S., with new window ribs for increased stability, 100% anti-static plastic, and the industry's only fiber-filled slider for structural integrity, stands up to the most rigorous studio use.

DIC//DAT™

TAKING MUSIC TO THE NTH DEGREE.
222 BRIDGE PLAZA SOUTH, FORT LEE, NJ 07024
1/800-DAT-1-DIC (IN NJ, 201/224-9344)
© DIC DIGITAL SUPPLY CORPORATION, 1991

J&R MUSIC WORLD®

20th
Anniversary

**BILLBOARD SPOTLIGHTS
RETAILING AT ITS BEST**

Over the past 20 years J&R Music World has become one of the most dynamic, innovative and creative retailers, touting an incredible selection of home entertainment products, available through both their retail and mail order divisions. Join Billboard in saluting New York's largest and most complete home entertainment department store!

ISSUE DATE: NOVEMBER 9 AD CLOSE: OCTOBER 15

For ad details, call:

NY: Ken Karp (212) 536-5017

LA: Arty Simon (213) 859-5369

Billboard®

PRO AUDIO

AUDIO TRACK

NEW YORK

MARIAH CAREY WAS IN Skyline with producers **Robert Cliviles** and **David Cole** dubbing vocals and mixing for her upcoming Sony release. **Acar Key** engineered, assisted by **Katherine Miller**. **Warner Bros.** act **R.E.M.** remixed tracks with producer/engineer **Scott Litt**. **Dave Shiffman** assisted. **James Taylor** and producer **Don Grolnick** recorded and mixed a new project for Sony. **James Farber** engineered and **Katherine Miller** assisted. **Bon Jovi** guitarist **Richie Sambora** recorded and mixed a solo project for **PolyGram**. **Neil Dorfsman** produced and engineered, assisted by **Shiffman**.

Home-Base Studios had producers **Joe Webb**, **Dennis Williams**, and **Gene Serina** in completing vocal tracks on "Love Goes Round Like A Merry-Go-Round" and "Oh Baby Baby," two cuts from **Maggie Elliott's** upcoming album on **Home-Base Records**.

Battery Studios' Studio A had **Will Smith** of **D.J. Jazzy Jeff & the Fresh Prince** in working on overdubs and vocals on the **Solid State Logic G-Series** console. **Hula** and **Fingers** produced. **Chris Trevett** engineered, assisted by **Gared Julien**. Writer/producer **Eric Foster White** was in **Studio B** working with teen vocalist **Countess Vaughn** (**Charisma Records**). **Vaughn** is a former "Star Search" winner and has worked on the **NBC** comedy "227." **White** tracked vocals on the **Neve 8068** with **Mike Alliare** engineering. **Tim Latham** assisted.

David Bianco produced and engineered tracks by **EMI's** new English act **Claytown Troupe** at the **Hit Factory**. The project, tentatively slated for January release, was tracked on a **Neve VR-72** with flying faders.

LOS ANGELES

PRODUCER LARRY Blackmon worked on **Cameo's** first effort for **Warner Bros.** at **Encore**. **Barney Perkins** engineered, assisted by **Milton Chan**. **Qwest** artist **Tevin Campbell** was in overdubbing with engineer **Elliott Peters**. **David Betancourt** assisted. Producer **Michaelangelo Saulsberry** mixed **Campbell's** tracks with engineer **John Guggenheim**. **Betancourt** also assisted on the mix. **Warner Bros.** artist **Jermaine Stewart** tracked and overdubbed in **Studio A** with engineer **Warren Woods**. **Betancourt** assisted.

The **Desert Rose Band** recorded its upcoming **MCA** album, "True Love," at **Conway Recording**. The project was produced by **Tony Brown** and is

scheduled for release in October.

Producer **Larry Robinson** remixed **Caron Wheeler's** next **EMI** single at the **Rock House**. **Paul Arnold** engineered, with **Jason Roberts** assisting.

Smokey Robinson stopped in **Studio D** at **Westlake Audio** to work on an album project with producer **Alan Kaufman**. **Dan Bates** engineered on the studio's **Neve VR-72**. **Mark Hagen** and **Chris Fogel** assisted. Also in **Studio D**, **Wilson Phillips** worked on an **Elton John** tribute album with producer **Glen Ballard**. **Francis Buckley** engineered, assisted by **Hagen** and **Fogel**. Composer **Art Kempl** was in **Studio A** mixing his "Double Impact" film project with engineer **Stephen Harrison**. The tracks were mixed in **Dolby Surround** on the studio's **Neve V-60**. **Brad Aldredge** assisted. The project was tracked in **Westlake's** new **MIDI** pre-production room, which houses a **Sony MXP-3000** console.

NASHVILLE

AT THE MONEY PIT, **HiroFumi Tokutake** recorded a second solo album for **Tokuma/Japan**. **Super Tonik** and **Tokutake** produced for **Super Muzak Corp.** **Mike Poole** engineered the album, titled "Happy Days Of Dr. K."

James Blundell worked on mixes at **Sound Stage** with producer **Jerry Crutchfield** for **Capitol Records**. **John Guess** engineered, assisted by **Marty Williams**. **Mel** and **Dick Tunney** mixed tracks for **Warner/Alliance**, with **Tunney** producing. **Brent King** engineered, with **Craig White** assisting.

The **Music Mill** had **Ronna Reeves** in tracking her new **PolyGram** album with producers **Clyde Brooks** and **Harold Shedd**. **Jim Cotton** and **Joe Scaiff** engineered.

OTHER CITIES

SIMON HANHART co-produced and engineered the new **Yngwie Malmsteen** album for **Elektra** in **Studio D** at **Criteria Studios**, **Miami**. The project, **Malmsteen's** first for **Elektra** and expected to be released in January, was recorded on the studio's **SSL 6000-E** (48-input) console.

Sigma Sound Studios, **Philadelphia**, had **Patty LaBelle** (**MCA**) in completing her next album with engineer **Michael Tarsia**. **Sigma** has installed a **MIDI** room, programmed by **Michael Aharon**.

Material for *Audio Track* should be sent to **Debbie Holley**, **Billboard**, **Fifth Floor**, **49 Music Square W.**, **Nashville, Tenn. 37203**.

PRO-FILE

(Continued from page 55)

to ad work, that have worked with the console.

There are about six **Harrison SeriesTen B** consoles in the U.S. and 25-30 installed worldwide. Among the users are **Flyte Tyme Recording** in **Minneapolis** and **Westlake Audio** in **Los Angeles**.

The 20-year-old **Eastside Sound** is housed in a **Lower East Side** building that was owned by **Holtzman's**

grandparents. The studio features **Quested** monitors and two **Sony 24-track** analog recorders.

SUSAN NUNZIATA

"It's not a hit until it's a hit in Billboard."

Retail

Capitol-izing On Catalog Resources Label Program Designed To Mine Riches

■ BY PAUL VERNA

NEW YORK—Capitol Records, with the hope of emerging as a fountainhead of vintage material by some of the world's greatest musicians, has begun an extensive catalog-revitalization program to take full advantage of its treasure trove of repertoire.

With it vaults lined with gold from the likes of the Beatles, the Beach Boys, and Nat King Cole, Capitol has structured its staff so that several people are devoted primarily, or in some cases exclusively, to the task of reissuing product. The label's hiring in May of Bud O'Shea as senior VP of catalog and video development was a conscious effort "to bring all of our labels together on a big picture... to develop combined repertoire releases that help us market and position our records in the marketplace more effectively," says Capitol Records president Hale Milgrim.

"We want to put out some real classy, properly annotated works by these great artists," continues Milgrim, noting that he received two mandates upon taking the job two years ago: first to "get the record company focused" and then to tap the back catalog.

Capitol-EMI Music Worldwide president and CEO "Jim Fifield really pushed this point forward," Milgrim says. "His vision was that all of the companies become more aggressive in the catalog area." Consequently, Milgrim adds that Capitol is "very focused on catalog now. If we had talked about this two years ago, when I first came to Capitol, I wouldn't have had the same feeling about it."

Now that the record company is on solid footing, the catalog phase is under way. Last year, Capitol released the extremely successful boxed set of Frank Sinatra's recordings with the label and that is

being followed up by several new projects, which are still in the works.

Its current priorities are boxed sets of Les Paul and Judy Garland material, both due Nov. 19. The Paul collection, a four-disc set packaged in a 6-by-12-inch hard-shell box, was overseen by the artist in conjunction with Capitol director of catalog development Wayne Watkins. The release will be supported by a "high-profile" press and retail campaign, says Clark Duval, Capitol's senior director of artist and catalog development.

The Garland set will come in a similar package but contain three discs. In addition to traditional distribution, Capitol plans to offer both packages through such alternative channels as gift catalogs, says Duval. "We're looking for every possible way to merchandise and expose these titles, especially the high-ticket items," he adds.

This fall, Capitol will also promote its Sinatra set, taking advantage of the singer's tour, which is sponsored by Seagram's Brands. Seagram's will give away concert tickets and copies of the album, *(Continued on page 63)*



Walking In Manhattan. Marc Cohn drops by Sam Goody in New York for an in-store performance in support of his self-titled Atlantic debut album and its singles "Walking In Memphis" and "Silver Thunderbird." Shown, from left, are WEA VP/New York branch manager Pete Stocke; Atlantic senior VP/GM Mark Schulman; Cohn; Atlantic senior VP Andrea Ganis; Atlantic VP of national album promotion Danny Buch; and Atlantic regional marketing manager Bill Hendrickson.

HMV Canada On Firing Line For Handling Of GN'R Sets

■ BY LARRY LeBLANC

TORONTO—A 2½-hour, two-for-one sale Sept. 17 by HMV Canada of the two-volume Guns N' Roses set "Use Your Illusion" has refueled criticism by its competitors that the 50-store, British-owned chain is undermining the perceived value of music.

"Why don't we just tell the customer we only pay \$3 for the compact disc and we're [selling it] at \$15.99," says Tim Baker of the Sunrise Record chain. "[HMV is] going to destroy our industry if they keep this up. The customer's not going to want to pay what he should be paying for the product. With a record like this, you don't have to sell at a cut price."

"I'm certainly not as pissed off as Guns N' Roses should be," says Jason Sniderman, VP of Roblan Distributors, which operates the country's leading retail record chain, Sam The Record Man. "From a musical and artistic standpoint, it's wrong. It's a compromise of something the band worked two years on. To give it away sends the wrong signal to consumers."

HMV recently angered competi-

tors by using aggressive pricing policies. One chain, Sunrise Records, protested by withdrawing from the Retail Music Assn. of Canada trade group, of which HMV is a member (Billboard, July 20).

HMV executives deny that any harm was done by the Guns N' Roses sale. Roger Whiteman, VP of product management at HMV Canada, says, "To a degree, I can understand our competitors' anger, but this album has a very extended life. Sure, we probably collared the market with the hardcore Guns N' Roses fans for the first two hours of its life, but in the long run it's not that big of deal."

Baker disagrees. "HMV is trying to influence where the customer shops by saying, 'We'll give you this for nothing and maybe you'll buy something else in the store or come back.' No way. People will just come in and buy that title and leave. They're not going to buy anything else in the store," he says.

Whiteman denies that the promotion was a loss leader. "We thought this was going to be the album of the year and we wanted to create an event equally as spectacular," he

says. "[The sale] was designed not as a loss-leader promotion but as an event. It's a case where we outmarketed our competition and they didn't get as creative as we did. We took a hit on margins but if we were going to create a similar awareness for HMV, we'd have to spend 10 times as much. We're on TV and in a lot of the major newspapers across the country. There were all kinds of stories about people lining up at 5:30 a.m. and hitchhiking in Toronto [due to a transit strike]. It was more successful than what we anticipated. The morale-boost it had for our staff was amazing."

Similarly, HMV Canada president Paul Alof says, "There's been a pretty substantial hype behind the release and, obviously, Guns N' Roses is a pretty outrageous band, so we wanted a pretty outrageous offer for launch. Fans got a great deal, and we took our prices back up after the 2½ hours. We created at retail the same kind of excitement that the band has done with their release and with their tour."

MCA Canada, meanwhile, shipped 278,000 units on each title and has

reached triple-platinum sales (300,000) on each title within a week. Retailers across the country reported extensive opening-day lineups and brisk sell-through on the two titles.

"The reorders are as phenomenal as the actual shipout," says Randy Lennox, VP of sales at MCA Canada. "In the 14 years I've been with the company, there's never been a release day like this on our label. The marketplace has been absolutely voracious in its appetite for a piece of music such as this. Virtually every account in the country had a program running around the day of release, with strong support from the press, MuchMusic, as well as major print."

By its own initial estimation, HMV sold 15,000 units of each album nationally on release day at a loss of about \$150,000 (Canadian). Also, there were substantial additional costs for buys on the MuchMusic national video service and local radio and for in-store posters, all of which, sources say, matched the write-down on the product.

Though Whiteman confirms that HMV's flagship Yonge Street store *(Continued on page 87)*



Sunny Future. The staff of Sound Future Compact Disc Centers, a five-store chain headquartered in Dallas, gathers outside of the Irving, Texas, location. Shown, second from right, is chain president Allan Restrepo; in front of him is his wife, Kathy.



BD
BASSIN

DISTRIBUTING OVER 100,000 TITLES
OF MAJOR & INDEPENDENT LABELS.

DISTRIBUTORS

**COMPACT DISCS
LASERDISCS
CASSETTES
ACCESSORIES
VIDEOS, 12"
CASSINGLES
POSTERS
PROF. TAPES
& MUCH MORE!**

**RECEIVE YOUR ORDER IN 48
HRS. OR LESS AT NO EXTRA
COST INCLUDING SATURDAY!
GUARANTEED!**

TOLL FREE 1-800-329-7664 Ask For Bruce
LOCAL: (305) 621-0070 • FAX: 621-0465
15959 N.W. 15 AVE., MIAMI, FL 33169

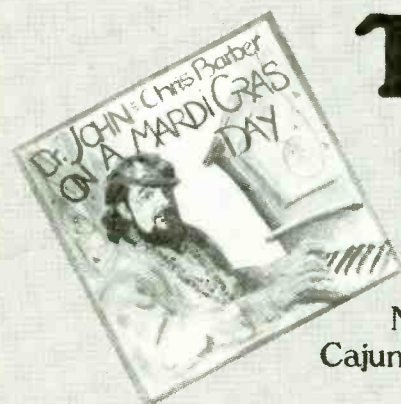
AWARD WINNING SERVICE COMPANY 

HL DISTRIBUTORS, INC.
1301 S.W. 70 Avenue
Miami, Florida 33144

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY



The Dr. Is In...

...Great Southern's catalog of New Orleans and Cajun bayou sounds.

ON A MARDI GRAS DAY
Dr. John & Chris Barber
GS 11024
CD, CS & LP

GREAT SOUTHERN RECORDS
Home of the New Orleans sound.
Member of **NAIRD**



CD'S, CASSINGLES, TAPES, RECORDS, CD5'S,
VHS MUSIC VIDEOS, LASERDISCS, ACCESSORIES.

OVER 700,000 CD'S IN STOCK!
SAME DAY SERVICE - PERSONALIZED REPS -
WEEKLY SPECIALS - LATIN PRODUCT -
FOR FREE MAILER CALL US & DIAL EXT. 423

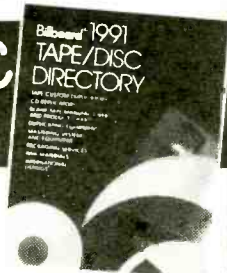
ABBEY ROAD DISTRIBUTORS
DEALERS ONLY PHONE 714-546-7177 TOLL FREE 800-827-7177-ANYWHERE
2228 S. RITCHEY, SANTA ANA, CA. 92705 FAX-546-0337

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y
VIDEOS MUSICALES (VHS) A PRECIOUS MUY REBAJADOS. LLAMENOS AL
714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

Get answers to today's critical manufacturing questions on package design duplicators replicators barcoding shrinkwrapping equipment and blank tape & jewel box suppliers

Get Billboard's 1991 TAPE/DISC DIRECTORY
(Formerly the International Manufacturing & Packaging Directory)

For fastest service call (800) 344-7119, in NJ (908) 363-4156
Or (800) 223-7524, in NY (212) 536-5174
Or send check/money order for \$35 (includes S&H) w/ this ad to:
Billboard Directories, PO Box 2016, Lakewood NJ 08701.
Add appropriate sales tax in NY, NJ, CA, TN, MA, IL & DC.
Plus \$5 per directory for foreign orders.



BDDT 5555

RETAIL

Taking Stock At Super Club's U.S. Division; Petty Clip 'Heartbreaking' To Musicland Execs

WHAT'S GOING ON HERE? Super Club N.V. has been getting a lot of bad press lately, thanks to its poor financial results, a precipitous drop in its stock price in Belgium, and a diversification strategy that seems, well, downright weird. Although it has been known for awhile that Super Club suffered extensive losses in the 14-month-period that ended March 31, a recent press conference held in Belgium by its CEO, Jaap van Weezendonk, focused on the company's weak financial results, as well as bringing to light its curious investment strategy, which included, among other things, owning a restaurant, a travel agency, and—get this—a stake in a firm that makes fortune-telling machines. The latter investment was not treated kindly in an article on Super Club in the Sept. 19 edition of The Wall Street Journal.

Darrell Baldwin, president and CEO of Dallas-based Super Club N.A., called Retail Track in what he admitted was an effort to do some damage control. While van Weezendonk hinted at the press conference that Super Club would have gone bankrupt if it wasn't for cash infusions by its parent, Philips Electronics N.V., Baldwin says the company's financial difficulty is a European issue.

"Within the last two months, the U.S. operation became financially independent when our current bank group restructured our U.S. financing," Baldwin says. "A year ago we brought all the revolvers from our various chains up to one master umbrella. Recently, we went in and adjusted it so that the total facility is just under \$100 million. We are now independent, on a cash basis, from the European company."

Furthermore, Super Club N.A. may have suffered a loss of about \$27 million of the \$425 million in total losses recorded by its parent for the period ended March 31, but Baldwin says the U.S. operation was "profitable on an operating basis." The U.S. operation recorded an overall loss because it began preparing for the consolidation of its video and music chains by setting up reserves and altering its accounting methods to accommodate for it, he says.

The consolidation of Record Bar and Turtle's under the roof of Super Club Music Corp., based in Atlanta, "is going exceedingly well, even better than we hoped for," Baldwin says. As for the consolidation of the three video chains under Super Club Video Corp. in Dallas, he says, "We are still figuring out the structure and putting people in slots."

He notes that in addition to the previously announced hiring of Anne Curran as VP of store operations, the video chain has just added John Himmelfarb, as executive VP of marketing and merchandising. Himmelfarb's background includes stints with Pier 1 and Neiman Marcus.

Both the video and music retail chains have been reporting healthy comparable-store numbers since the second quarter, Baldwin says.

On another note, Baldwin says that Oklahoma City, Okla.-based Best Distributing is definitely not up for sale. At the

Sept. 12 press conference, van Weezendonk said the company was looking to sell its video wholesaling operations, among other businesses.

In the U.S., Super Club N.A. avoided many of the businesses that hurt the parent company, Baldwin says. "We didn't roll out Mister Video," a video rental machine that chalked up big losses in Europe. Nor did Super Club N.A. get involved in buying film rights or financing film productions, he adds. Finally, Baldwin notes that Super Club N.A. did not have any involvement with fortune-telling machines. "We rely on basic mundane financial modeling over here," he jokes. "Fortune machines haven't gotten into the equation at this point."

MARKETING TIP: Retail Track would like to pass along a little advice to whoever it was at Uni Distribution or MCA that edited the Tom Petty & the Heartbreakers video of "Into The Great Wide Open" included in the Uni product presentation at The Musicland Group convention in early September. Maybe the edited segment should not have shown the Tower

(Continued on next page)

RETAIL TRACK



by Ed Christman

ALBUM RELEASES

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

POP/ROCK

BLOODGOOD
All Stand Together
CD Broken Again 8793/\$13.98
CA 8793/\$9.98

MICKEY HART
Planet Drum
CD Rykodisc 10206
CA 10206

DAVID FOSTER
Rechorings
CD Atlantic 82296
CA 82296

KENNY LOGGINS
Leap Of Faith
CD Columbia 46140
CA 46140

MIRANDA SEX GARDEN
Madra
CD Mute 61126
CA 61126

EDDIE MONEY
Right Here
CD Columbia 46756
CA 46756

MERRICK PINNOCK
I Like To Think

CD Astro/Genesis 103
CA 103

JOHN PRINE
The Missing Years
CD Oh Boy 009
CA 009

PULNOC
City Of Hysteria
CD Arista 07822-18668-2/\$13.98
CA 07822-18668-4/\$9.98

JOHNNY SHINES
Traditional Delta Blues
CD Biograph 121
CA 121

THE SMITHEREENS
Blow Up
CD Capitol 94963
CA 94963

STRAWBERRY ZOTS
Love Operation
CD Continuum/Acid Test 19105-2
CA 19105-4

BARBRA STREISAND
Just For The Record ...
CD Columbia 44111
CA 44111

UTHANDA
Groove
CD Broken Again 8794/\$13.98
CA 8794/\$9.98

REGGAE

RAS MICHAEL
Rally Round
CD Shanachie 43027
CA 43027
THE MIGHTY DIAMONDS
The Roots Is There
CD Shanachie 43009
CA 43009
JUDY MOWATT
Look At Love
CD Shanachie 43087
CA 43087

COUNTRY

EDDIE LONDON
Do It Right
CD RCA 3117
CA 3117
CHRIS WALL
No Sweat
CD Rykodisc 10219
CA 10219
WILD ROSE
Listen To Your Heart
CD Capitol 95857
CA 95857

JAZZ/NEW AGE

FOURPLAY
CD Warner Bros. 26656
CA 26656

HANK JONES
OSCAR PETTIFORD
MILT HINTON
The Art Of Jazz
CD Biograph 120
CA 120

CHARLIE SEPULVEDA
The New Arrival
CD Antilles 510056
CA 510056

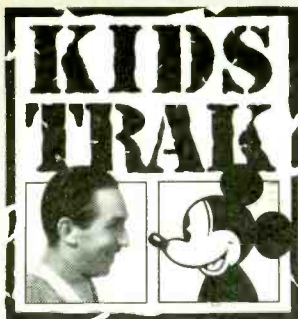
MARK WHITFIELD
Patrice
CD Warner Bros. 26659
CA 26659

LAMONTE YOUNG
Second Dream ... High
Tension Line Stepdown
CD Gramavision 79467
CA 79467

SOUNDTRACKS

VARIOUS ARTISTS
Shout
Music From The Original
Motion Picture
CD Milan 35609-2/\$13.98
CA 35609-4/\$9.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Karen O'Connor, New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



Let's Get Serious

WHEN YOU KEEP company with a conductor like Leopold Stokowski and such composers as Bach, Tchaikovsky, and Stravinsky, you better get serious.

Walt Disney joined forces with these musical legends in 1940 and the result was "Fantasia."



November 1, 1991 marks the first-ever and only-ever release of "Fantasia" on home video. Now **that's** serious. "Fantasia" is sure to be one of the top-selling video titles for the upcoming holiday season.



A perfect complement to the home video is the remastered original soundtrack performed by Leopold Stokowski and the Philadelphia Orchestra.

With the expected sell through of over 8 million "Fantasia" videos, you can expect to sell quite a few of the soundtracks. Just think back to how many soundtracks you sold when "Fantasia" was in theatrical release.



So get serious with us. Serious merchandising of "Fantasia" equals serious sales and serious profits for you.



RETAIL TRACK

(Continued from preceding page)

Records store on Sunset Boulevard in Los Angeles. That segment was widely booed at Musicland's conventions. Also, sources say that the same Petty clip didn't play too well the following week at the **Wherehouse Entertainment** convention. In fact, Retail Track bets that the only retail chain convention where that particular edit will get a positive response will be TAC, also known as Tower's Annual Conference, which will be held Oct. 6-10 in Sacramento, Calif.

RETAIL TRACK IS HAPPY TO hear that **Larry Mundorf**, formerly senior VP of operations at North Canton, Ohio-based **Camelot Music**, has found a job that allows him to stay in the industry. As reported last week in **Inside Track**, Mundorf is now VP of marketing at **Alpha Enterprises Inc.**, an East Canton, Ohio-based company that makes audio and video security packages.

Mundorf confirms reports he left Camelot because of philosophical differences. But he quickly adds, "My years at Camelot were wonderful. It is a great company and I am thankful for the experience. Now I am at Alpha and delighted to be here."

Mundorf says he has had a good relation with Alpha for more than 10 years. While he acknowledges that the East Canton location of Alpha is convenient, it wasn't the overriding factor in his decision to join the company.

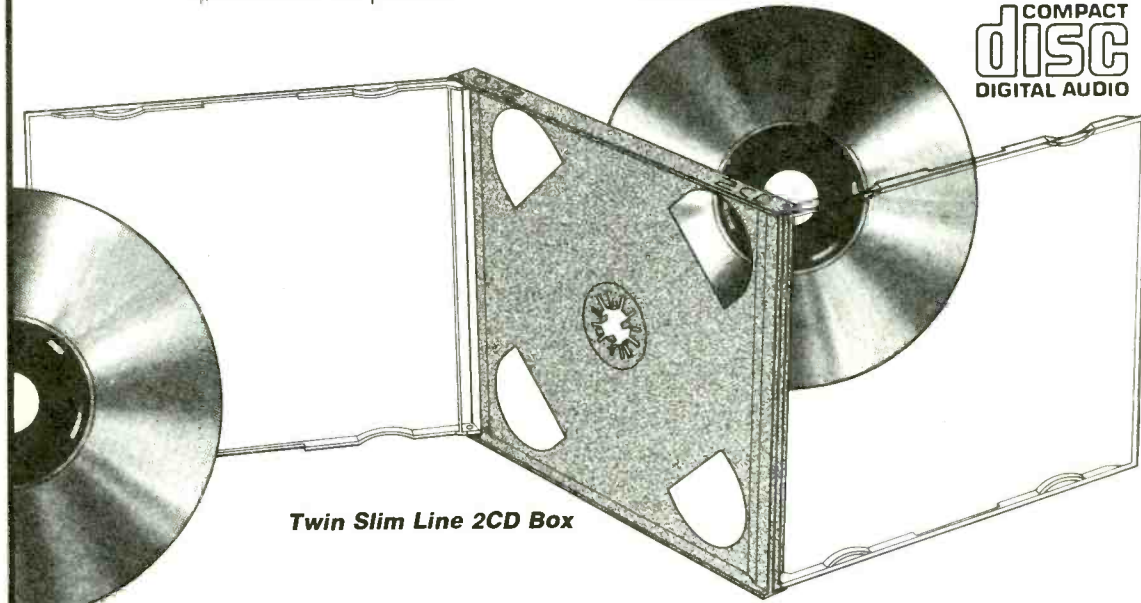
Now that he is there, Mundorf says, "I hope I can help Alpha with my record company contacts. One of the things that we are working on is CD alternative package, which is the mother of all the alternative packages out there. Our package answers all the industry's and environmental criteria. We hope to bring it to the street in a few weeks."

ON THE MOVE: Sept. 7 in Minneapolis was notable for two reasons. First, it was the last night of The Musicland Group convention. But that night also marked the last evening in Minneapolis for **Capitol Midwest** regional marketing director **John Grady**. After 17 years in Minneapolis, Grady said he was leaving the next day to go to California to fill his new position with the label as national field marketing director. **Billboard's Geoff Mayfield** observes that it was only appropriate that Grady spent his last night in Minneapolis at a Musicland convention. Grady's position has been filled by **Eric Schindler**, who previously served as a CEMA sales rep, covering St. Louis. In other moves, **Ray Schnepf**, singles buyer at Minneapolis-based Musicland, has left the chain. **Dean Mikkelsen**, the video buyer for the music chain, will add single buying to his responsibilities. Also, **Debbie Swanson**, who served as the chain's West Coast advertising coordinator, has left Musicland to become a sales rep with Uni Distribution. Her first assignment for Uni—to serve as Musicland's sales rep... **Heidi Wendorf**, who was interning in BMG Distribution's Minneapolis office, is now a field marketing rep in the company's Chicago office.

THE BREAKTHROUGH IN PACKAGING 2 CD'S

Excellence in : Design – Performance – Savings

- Holds 2 CD's yet is the same size as the Single Jewel Box
- Displays twice the CD's in the same retail space
- Reduces shipping cost and space over 50 percent
- Stores easily in all racks and cabinets



Twin Slim Line 2CD Box

COMPACT
disc
DIGITAL AUDIO

VIVA MAGNETICS LIMITED

16th Fl., E on Fty Bldg., 14 Wong Chuk Hang Road, Hong Kong.
Tel: 852-8700119 Fax: 852-8731041

MATRIX USA REPRESENTATIVES

Tel: 213/459-6913 Fax: 213/459-6416

Also available in Single Box, 2-piece CD and multipack case (for 2CDs, 3CDs, 4CDs)

CD ACCESSORIES
CLEANER • LENS CLEANER • JEWEL BOX

**It's Our Service
That Makes The Difference!**



**VINYL
VENDORS**
Music Merchandisers

We sell it ALL!
AC/DC to Zappa... Bach to Zmfir
Compact Discs to Cassette Singles!

90% fill on 90% of your orders!
Box-lot prices!

Same day shipping!
Weekly new release mailer!

Professional Advice • Personal Service
Competitive Pricing!

Guaranteed initial orders for
all new customers!

3005 BUSINESS ONE DRIVE
KALAMAZOO, MI 49001
(616) 383-6200
FAX (616) 383-6216
1-800-446-0006



WE'RE AMERICA'S ONE STOP!
COMPACT DISCS • CASSETTES
ACCESSORIES

**Distributing Over 500
Major And Independent Labels**

- ABSOLUTE LOWEST PRICES AND WEEKLY SPECIALS
- LARGEST IN-STOCK INVENTORY IN THE U.S.
- ORDERS SHIPPED OVER NIGHT AT NO EXTRA CHARGE NATION-WIDE INCLUDING SATURDAY DELIVERY!
- COMPUTERIZED ORDER PROCESSING- INSTANT VERIFICATION OF WHAT'S IN STOCK AS YOU PLACE YOUR ORDER!
- NEW RELEASES AND TOP 100 ALWAYS AT A DISCOUNT
- THE MOST KNOWLEDGEABLE SALES REPRESENTATIVES

NEW YORK 212-517-3737 LOS ANGELES 213-388-9834
CONNECTICUT 203-798-6590 FAX 203-798-8852
TOLL FREE 800-388-8889
13 Francis J. Clarke Circle, Bethel, CT 06801

Black Pipe Sends West East; Taylor Made Bow; Mu News

AMERICA'S OLD WEST goes to the Far East this month as **Black Pipe** recording act **The Marshall & the Lady** leave homebase San Diego for shows in Hong Kong and China.

The progressive rock/country outfit will perform its high-concept musical odyssey for audiences in Beijing and three other major cities. Brothers **Bob** and **Jerry Payne**, the brains behind **Black Pipe** parent the **Palladan Group**, note that Asian audiences are captivated by the lore of the "old West." When a Chinese agent invited the group to tour, the Paynes decided to tap the Asian market.

"The people there are fascinated with the mystique of the American cowboy," says Jerry Payne, director of public relations for **Palladan**. "We've been there twice and we get

popsters **Reversing Hour** ... **Jocko**, a former New York-based DJ and original rap master, has joined forces with L.A.-based entrepreneur **David Rolnick** of **Multi Strike Ribbons & Tapes NA** to form **Jocko Records**. The label is wooing a trio of R&B acts with finished masters and intends to release three titles in November.

GIVE IT A SPIN: Santa Rosa, Calif.'s **Mu Records** is out now with **Cupid D** & the **Plush Posse**'s first single, the title cut from the album "Reality" ... New York's **Noise International** assaults the public next week with "San Francisco's own thrunksters" **Mordred** and their ode to the renaissance, "Esse Quam Videri" ... L.A.'s **Triple X** has a winner with "Gabba Gabba Hey," a **Ramones** compilation tribute album featuring the likes of **Motorcycle Boy**, **L7**, **Pigmy Love Circus**, and more ... SST's **Trotsky Icepick** is on the road promoting "Catastrophe," its latest noisy pop outing on the **Lawndale**, Calif., imprint ... **Priority's Ice Cube** is set to premiere his third solo outing since leaving the hardcore rap act **N.W.A.** Look for "Death Certificate" later this month.

CLUB CRAWLING: We caught jazz guitar impresario **Herb Ellis** at L.A.'s swank **St. James Club** last week, when Houston-based **Justice Records** threw a soiree touting "Roll Call," Ellis' debut for the label. The celebration coincided with Ellis' entry on **Billboard's** Top Jazz Albums chart, as "Roll Call" debuted at 25 the week ended Sept. 28 ... Meanwhile, we came across **Alligator Records' Saffire—The Uppity Blues Women** performing a rollicking, stripped-down set at L.A.'s **Cafe Largo** last month. The "mature" female trio's quirky sense of humor and wry take on relationships is captured on "Hot Flash," its latest outing for Chicago-based **Alligator** ... And what a nice surprise to later wander unwittingly into an acoustic showcase featuring **Paul Kelly** of **Paul Kelly & the Messengers** fame. The affable troubadour joined local acts during an acoustic pop/rock "talent" night, sponsored by former **Warner Bros.** executive **Artie Wayne** at Hollywood's **Genghis Cohen Cantina**. Kelly and his **Messengers**, formerly signed to **A&M**, are shopping for a deal.

GRASS ROUTE



by Deborah Russell

masses of people staring at the Marshall's cowboy hat wherever we go."

The Marshall & the Lady's eponymous recording debut is just one element in **Palladan's** grand scheme of entertainment services. The music incorporates a tale set in "Palladan," a parallel dimension or "other world" linking the past and future. The Paynes have created a multimedia package incorporating film, publishing, and other outlets to convey **The Marshall & the Lady's** adventures.

SEEDS & SPROUTS: Former **Santana** lead singer **Greg Walker's** solo debut, "Love You So Good," is also the debut for Los Angeles-based **Taylor Made Records** ... Los Angeles is also home to **Quintin Grogan's** new urban contemporary label, **Heritage Records**, which recently debuted with the single "My First Night," from **Sonnet Blake's** forthcoming album, "Heartbeat" ... **Little Fish Platters** is a new Atlanta-based imprint, formed by **Cathy Hendrix**, one-time **GM** at **688 Records**, which spawned **Dash Rip Rock** and **Drivin' N' Cryin'**. **Little Fish Platters** debuted in September with the single "Employ Of Darkness" b/w "Another Way To Make You High" by grunge

WEA Marks 20th Anniv. At Sales Meet



WEA president **Henry Droz**, left, talks shop with, from left, **Warner Music Group** chairman **Bob Morgado**; **Time Warner** vice chairman/chief operating officer **Gerald Levin**; and **Time Warner** senior VP **Geoff Holmes**.



On the conference's final evening, **Elektra Entertainment** artist **Natalie Cole** performs songs from her No. 1 album, "Unforgettable."



WEA president **Henry Droz** chats with **Point Blank/Charisma** blues artists **John Lee Hooker** and **Albert Collins** after their performance at the conference. Shown in front row, from left, are **Droz**; **Hooker**; **Charisma** president **Phil Quartararo**; and **Collins**. In back row, from left, are **WEA** senior VP of sales **Fran Aliberte**, and **WEA** executive VP of marketing **George Rossi**.



Enjoying the festivities, from left, are **Chip Z'Nuff** of **Atco** recording group **Enuff Z'Nuff**; **WEA** executive VP of marketing **George Rossi**; **Atco** recording artists **Jimmy Z** and **Corina**; and **Atco** president **Harry Palmer**.

CHICAGO—WEA's annual national sales meeting, Aug. 14-18 at the **Hyatt Regency** here, doubled as a celebration of the corporation's 20th anniversary. The meet was attended by personnel from **WEA** and its labels, **Time Warner Inc.**, **Warner Music Group**, **WEA Manufacturing**, **Warner Merchandising**, **WEA Special Products**, **Warner Music Canada**, and more than 50 customers. Honorary plaques were presented to 54 staff members for extraordinary efforts in 1991, and "20-Year" plaques to 40 employees. Other highlights included the presentation of the branch-of-the-year award to the **Atlanta** branch, branch-manager-of-the-year award to **Denny Schone** of **Chicago**, and the President's Cup, for excellence in marketing black music, to the **New York** branch. Attendees also saw performances by **Prince**, **Natalie Cole**, **Marc Cohn**, **John Lee Hooker**, **Latin Alliance**, **Color Me Badd**, **Marky Mark**, the **Scream**, **Miranda Sex Garden**, **Jimmy Z**, **Kix**, and others.



Warner Bros. recording artist **Randy Travis** gets a few musical pointers from **WEA** president **Henry Droz**. Shown, from left, are **Warner Nashville** president **Jim Ed Norman**; **Droz**; **Travis**; **Warner Nashville** senior VP **Vic Faraci**; **WEA** senior VP of sales **Fran Aliberte**; and **WEA** executive VP of marketing **George Rossi**.



Giant recording group **Color Me Badd** receives gold plaques for its debut album, "C.M.B.," and double-platinum plaques for its single "I Wanna Sex You Up." Shown, from left, are **Giant** executives **Cassandra Mills**, **Tony Rice**, and **Irving Azoff**; **WEA** senior VP of sales **Fran Aliberte**; band member **Mark Calderon**; **Giant's** **Charlie Minor**; band member **Sam Watters**; **Giant's** **Ray Carlton**; band member **Kevin Thornton**; **Warner Bros.** senior VP of black music marketing and promotion **Ray Harris**; **Giant's** **John Brodey**; **WEA** executive VP of marketing **George Rossi**; band member **Bryan Abrams**; **WEA** president **Henry Droz**; **Giant's** **Susan Markheim**; and **WEA** VP of black music marketing **Ornetta Barber Dickerson**.



WEA president **Henry Droz** congratulates **Marky Mark**, of **Marky Mark & the Funky Bunch**, on the success of the group's hit single "Good Vibrations," from the band's debut album on **Interscope**. Shown, from left, are **Droz**; **New Kid On The Block** **Donnie Wahlberg**, **Mark's** brother; **Mark**; **Michael Papale**, **Interscope**; **Ted Field**, **Interscope**; and **WEA** executive VP of marketing **George Rossi**.

Universal One Stop
5% OFF
FIRST ORDERS—LIMITED TIME
 • 3-time NARM Wholesaler of the
 • 37 years in business
 • All configurations plus accessories
SONY NICE PRICE
 C: \$2.39 CD \$6.18
BEST VALUE
 C: \$4.74 CD \$7.96
Universal One Stop
 2055 Richmond St. Phila., PA 19125
 215-426-3333 FAX: 215-426-2667
 800-523-0834

WE MAINTAIN A CURRENT ARTIST LIST WITH OVER 1300 NAMES.
WHEN YOU THINK OF DIVIDER CARDS THINK OF GOPHER.

FOR A FREE CATALOG CALL
800/648-0958
GOPHER PRODUCTS

Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
NEW AGE ALBUMS™				
			★★ NO. 1 ★★	
1	1	13	BORRASCA HIGHER OCTAVE HOMC 7036* 7 weeks at No. 1	OTTMAR LIEBERT
2	2	21	IN THE WAKE OF THE WIND NARADA ND-64003*	DAVID ARKENSTONE
3	3	69	REFLECTIONS OF PASSION ● PRIVATE MUSIC 2067-2-P*	YANNI
4	4	19	BLUES FROM THE RAIN FOREST SUMERTONE S2CD-01*	MERL SAUNDERS
5	5	7	LIVE IN AMERICA Geffen 24323*	KITARO
6	7	11	CALIFORNIA GROOVES INNOVATIVE COMMUNICATIONS IC 710 130*	DANCING FANTASY
7	6	17	THE CITY ATLANTIC 82248*	VANGELIS
8	9	9	LOST FRONTIER NARADA ND-62012*	PETER BUFFETT
9	18	3	A CHILDHOOD REMEMBERED NARADA ND-63907*	VARIOUS ARTISTS
10	12	21	DESERT MOON SONG SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
11	8	75	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
12	13	5	WATER COLORS MIRAMAR MPCD 4001*	PETE BARDENS
13	10	15	CLOSE YOUR EYES AND SEE MUSIC WEST MW-251*	OYSTEIN SEVAG
14	15	8	POLAR SHIFT PRIVATE MUSIC 2083*	VARIOUS ARTISTS
15	19	5	CANYON DREAMS MIRAMAR MPCD 2801*	TANGERINE DREAM
16	16	22	PLEIADIAN DANSES ASTROMUSIC 3*	GERALD JAY MARKOE
17	22	3	SIRENS HEARTS OF SPACE HS11026-2*	MYCHAEL DANNA
18	11	33	STRATA HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
19	17	9	GUITAR SAMPLER VOLUME II WINDHAM HILL WD 1106*	VARIOUS ARTISTS
20	14	23	NARADA COLLECTION THREE NARADA ND-63906*	VARIOUS ARTISTS
21	21	9	DIVINE BLUSH THRIVAL PRODUCTIONS 037*	MARNIE JONES
22	NEW▶		FUTURE PRIMITIVE HIGHER OCTAVE HOMC 7035*	EKO
23	24	35	DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
24	NEW▶		WINDHAM HILL SAMPLER '92 WINDHAM HILL WD 1109*	VARIOUS ARTISTS
25	20	49	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ

WORLD MUSIC ALBUMS™				
			★★ NO. 1 ★★	
1	1	7	AMEN MANGO 539 910/ISLAND 5 weeks at No. 1	SALIF KEITA
2	2	11	ESTE MUNDO ELEKTRA 61179*	GIPSY KINGS
3	4	5	JAH KINGDOM MANGO 539 915/ISLAND	BURNING SPEAR
4	5	9	MAIS WORLD PACIFIC 96104*/BLUE NOTE	MARISA MONTE
5	3	9	CAJUN CONJA RHINO R2 70525*	BEAUSOLEIL
6	8	7	AXE WORLD PACIFIC 95057*/BLUE NOTE	AFRO BRAZIL
7	9	5	ZING ZONG HANNIBAL HNCD 1366*/RYKO	KANDA BONGO MAN
8	NEW▶		CAPTURED LIVE SHANACHIE 43090*	LUCKY DUBE
9	7	13	JAHMEKYA VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKERS
10	6	17	IRON STORM MESA R2 79035*	BLACK UHURU
11	15	3	LOOK AT LOVE SHANACHIE 43087*	JUDY MOWATT
12	10	9	EYES ON TOMORROW POLYDOR 849 313-2*	MIRIAM MAKEBA
13	14	3	EASY TO CATCH RHYTHM SAFARI 57159*	THE ITALS
14	NEW▶		DIG MANGO 539 914/ISLAND	BURNING FLAMES
15	11	11	VICTIMS MCA 10172*	STEEL PULSE

● 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.

CAPITOL-IZING ON CATALOG RESOURCES

(Continued from page 59)

says Duval.

While the Sinatra, Paul, and Garland efforts are artist-specific, other campaigns mounted by the label are multi-artist, thematic programs tied in to a series of releases.

For instance, a recent campaign with North Canton, Ohio-based Camelot Music called "Rock 'n Roll . . . ercoaster Summer" offered the retailer cash incentives "for positioning and pricing key catalog items," says Duval. A retail display contest yielded prizes totaling \$4,000 for the campaign, which included a wide sampling of Capitol artists ranging from Joe Cocker to M.C. Hammer to Pink Floyd.

The promotion, which ran from Aug. 14 to Sept. 2, was supported by extensive ad buys on VH-1 and top 40 radio stations. The campaign was also directed at consumers, as participants competed for a grand-prize trip to amusement parks in Japan, France, and Germany.

RESPONDING TO THE MARKETPLACE

Because most reissue programs require time-consuming clearance procedures, archival research, special packaging, and extra attention to liner notes, they often take a long time to go from conception to completion.

However, market trends can sometimes speed up or slow down plans for a reissue. For example, even though Capitol had a Nat King Cole "Collector's" set "on the docks for 10 months now," the phenomenal success of Natalie Cole's "Unforgettable" album on Elektra launched Capitol into "a very aggressive campaign," says Milgrim. "We were just fortunate that our timing was perfect."

The timing has paid off, as both

albums are enjoying unparalleled chart success. The Elektra set hit the top of The Billboard 200 Top Albums chart July 27 and stayed there for five weeks, while Capitol's Nat King Cole "Collector's Series" climbed to No. 86 in its sev-

'We want to put out some real classy works'

enth week on The Billboard 200, before slipping down a little.

Duval says Capitol is contemplating a Nat King Cole boxed set "on the order of a three, four-CD box. It's very tough with an artist like Nat King Cole or Frank Sinatra because they are such superstars and are held in such rever-

ence by their fans that we don't want to rush these releases."

In addition, Capitol may issue another Sinatra set that "would probably include something that nobody has seen before—something that's been uncovered," says Duval, without revealing specifics. That project is tentatively slated for the fourth quarter of 1992.

Plans for Beatles reissues, however, are subject to the approval of the surviving members' label, Apple Records, and mired in litigious obstacles. "They're in charge of everything we can release," says Milgrim of the three remaining Beatles. "We thought we were going to be putting out a couple of things, but it looks like they're going to have to wait. I would like to see the Beatles give an authorized version of the different alternate versions and outtakes."

At Blue Note's Four Imprints, Reissue Phenomenon Is Old Hat

NEW YORK—Although the reissue phenomenon is relatively new to the pop/rock arena, jazz labels have always had a historical perspective toward their musical libraries. At Blue Note Records, the jazz label group distributed by Capitol, director of sales Tom Evered says, "We're watching Capitol do on the pop side what Blue Note has been doing for years. We're always reissuing something, and people want it on CD now."

Evered explains that Blue Note serves as an "umbrella" for four imprints: Capitol Jazz, which has rights to Nat King Cole and Stan

Kenton product; Pacific Jazz, a West Coast label founded in the '50s; World Pacific, which mainly releases work from South American artists; and Blue Note Records itself. "We rotate these labels throughout the year for two months of reissues per year. We're trying not to clog the market," he says.

Among Blue Note's big upcoming projects are a four-disc Stan Kenton retrospective due in January and a three-disc set of Art Blakey music that will contain Blue Note reissues plus licensed titles from other labels, says Evered.

PAUL VERNA

Worth a second look

"A moving, soulful singer whose exceptional power makes her the Jamaican equivalent of Aretha Franklin."

—New York Times



Shanachie JUDY MOWATT • LOOK AT LOVE • SHANACHIE 43087 Member of NAIRD

On CD and Cassette. Contact your Koch International representative today.

Billboard® HomeVideo

IN THIS SECTION

A New 'Major' Player In Distribution	66
Shelf-Life Predictions From Cinemascore	68
Viacom, Pioneer LDC In Distrib Deal	69
Of Special Interest: Video Reviews	70
MGM's 'U.N.C.L.E.' Comes To Visit	75

In Canada, Focus Is On The Future Trade Gets Warning On Marketing Costs

■ BY PAUL SWEETING

TORONTO—Despite a nationwide strike of federal workers that threatened to shut down air traffic and border crossings, and a transit strike that nearly crippled this city, the Canadian video industry gave a good accounting of itself during Focus On Video '91 here Sept. 14-17.

Attendance was between 4,500 and 5,000, according to preliminary figures, showing no significant decrease from last year's show. Exhibit space also held firm with most major program suppliers, or their Canadian distributors, represented among the 100 exhibitors.

The solid turnout was significant, not only in view of the strikes, but in light of an economic recession that, if anything, has been more severe in Canada than in the U.S., and of the same lack of consistently strong product and the general softness in the rental business that afflicted U.S. video retailers.

The focus of the keynote panel, however, was not on the current state of the business but on the future of home video. The panelists—Dave Mount, CEO of LIVE Home

Video (which still goes by its old name IVE in Canada); Peter Irwin, of Rogers Cable; and Bob Alexander, head of New York-based research firm Alexander & Associates—concurred that home video faces technological, marketing, and economic challenges that must be

'The problem is in the production and prints and advertising costs'

overcome if video is to thrive into the next century.

In his keynote address, Mount noted that Canada is a critical market for U.S.-based program suppliers, ranking in a virtual dead heat with the U.S. for second in per capita spending on video.

Australia leads all markets, with spending of \$187 per VCR household per year, with the U.S. and Canada next at \$163 per household and \$162 per household, respectively.

But Mount noted that the home video business in Canada, as in other territories, is in danger of pushing up the cost of marketing films to a point that threatens the profitability of all segments of the industry.

Tracing the roots of the problem to the theatrical business, Mount pointed to "Terminator 2," which LIVE will release on cassette Dec. 11.

He noted that by the time of its video release, "T2" will exceed \$200 million in U.S. box-office grosses and will be close to \$450 million worldwide.

"It's a very successful movie," Mount said. "But it was also very costly to make."

"The problem is not what stars are paid for movies today," he continued. "Generally, stars pay for themselves in the business they attract. The problem is in the production and prints and advertising costs."

Citing Motion Picture Assn. of America figures, Mount noted that the average cost of producing a film in 1990 reached \$26.2 million, while the average cost of marketing a film (principally the costs of prints and advertising) reached \$16.6 million. The rapid escalation in P&A costs, Mount said, was due to the increasing reliance on massive television advertising designed to maximize the initial week's box-office business.

"Heavy reliance on TV advertising does buy [box-office] gross up (Continued on page 76)

LIVE Looks To Sharp For 'T2' Promotional Product

■ BY JIM McCULLAUGH

LOS ANGELES—Sharp Electronics will be LIVE Home Video's national product tie-in partner for Arnold Schwarzenegger's \$99.98 "Terminator 2: Judgment Day."

The blockbuster rental title will be in video stores Dec. 11 and is shaping up as one of the biggest selling rental titles to date—possibly exceeding the 700,000-unit plateau (Billboard, Sept. 28).

Says Stuart Snyder, senior VP of sales at LIVE Home Video, "We're projecting that 'T2' will do in excess of \$100 million in retail dollars during its first 90 days of release."

That amount of business would be a welcome bonanza for rental-oriented video specialty dealers. But the entire release strategy behind "T2" makes an interesting contrast with the release of last year's "Total Recall," also from LIVE, also a sci-fi/action film, and also starring Schwarzenegger, but positioned as a sell-through title priced at \$24.98.

Commenting on the divergent strategies while in Toronto for Focus On Video '91, the Canadian exhibition and trade show, LHV CEO Dave Mount said, "The problem with 'Recall' was that the mass-merchants didn't support it because of its R-rated content. They all carried it—there really wasn't one significant chain that didn't carry it—but they didn't give us the ads, the

end caps, the things you really need for a sell-through title to get the multiples you need."

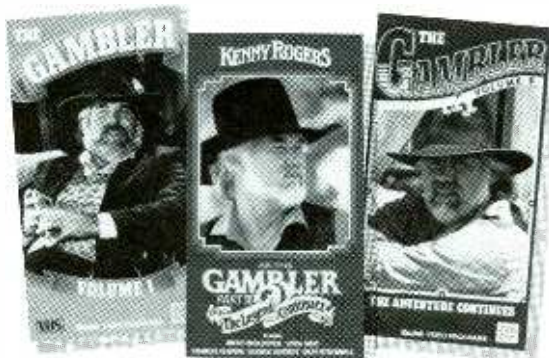
While lack of support for the title from mass merchants kept shipments of "Recall" below expectations, Mount said LIVE's revenues from the title were acceptable. "We feel we did the net equivalent of 400,000 rental units on 'Recall,'" he said. "Last year that was a good number for an A title. But today, with the run-up in the numbers for super A titles, you're looking at the

(Continued on page 68)



As part of its tie-in with LIVE Home Video's "Terminator 2: Judgment Day," Sharp Electronics will offer consumers a chance to win a leather jacket worn by Arnold Schwarzenegger in the movie and a trip to Hollywood to attend a Carolco Pictures movie premiere.

PLACE YOUR BETS ON THE GAMBLER!



© 1991 Wood Knapp & Company, Inc.

You'll come out a winner when you stock up with KENNY ROGERS in THE GAMBLER from WOOD KNAPP VIDEO! This exciting series is available in volumes I, II, and now for the first time on video, THE GAMBLER VOLUME III, "THE LEGEND CONTINUES." NOW at a sell-through price of \$14.95 each!

With deals like this, everyone will be a big winner!

ORDER NOW:

3-Pack: The Gambler Trilogy—\$39.95

Wood Knapp Video
Distributed by: Wood Knapp Video
5900 Wilshire Blvd., L.A., CA 90036

For information, call your local distributor
or Wood Knapp Video at
1-800-521-2666

'City Slickers' Promo To Aid Homeless

■ BY JIM McCULLAUGH

LOS ANGELES—Comic Relief, the nonprofit organization that raises funds for the homeless, will be New Line Home Video's promotional partner for the Dec. 4 release of "City Slickers."

A special 900-number sweepstakes that benefits Comic Relief will appear at the beginning of each copy of the cassette, according to Bob Zmuda, president of the organization.

The tie-in was unveiled here at a New Line Home Video press conference Sept. 23 announcing the release of the film as a high-priced rental title to the home video market. Pre-order is Nov. 14.

In attendance were Zmuda, actor/comedian Billy Crystal, Stephen

Einhorn, president of New Line Home Video, and Michael Karaffa, senior VP of sales and marketing for New Line Home Video.

"City Slickers" was this past summer's third-highest-grossing film, with about \$120 million in box office receipts to date.

The title makes for a dramatic one-two rental punch in December as LIVE Home Video's "Terminator 2: Judgment Day" hits stores Dec. 11 (Billboard, Sept. 28).

Einhorn and Karaffa presented Crystal with a New Line check for \$50,000 for Comic Relief, adding that the company will further support the charity throughout the sweepstakes by donating its proceeds from every call placed to the 900 number.

"We didn't pursue a large con-

sumer-goods company," says Einhorn, explaining that the opportunity to link with Comic Relief was an obvious opportunity when New Line was contemplating possible tie-in partners for the title.

He added that the valuable "real estate" at the front end of "City Slickers" should create 100 million impressions.

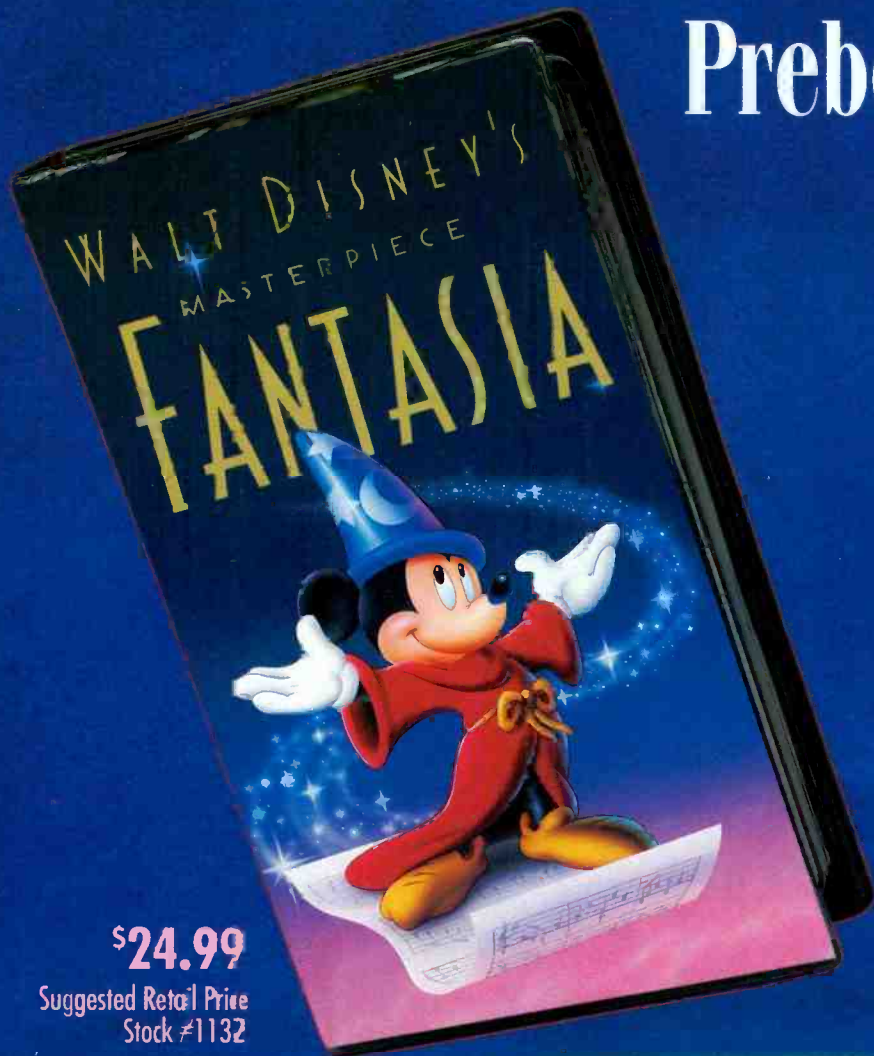
Crystal, who stars in the film, has been associated, along with fellow comedians Robin Williams and Whoopi Goldberg, with Comic Relief since its inception six years ago.

To date, Comic Relief has raised and distributed more than \$15 million and provided health care to more than 250,000 homeless people.

According to New Line, thousands of prizes will be awarded to (Continued on page 75)

Time Is Running Out!

Prebook Is October 8!



\$24.99

Suggested Retail Price
Stock #1132

Order your *Fantasia* copies today and reserve your place in video sales history!

This is your last and only chance to reap the full rewards of the final release of Disney's most in-demand title ever! *Fantasia* will never be released again in any form! *Fantasia Continued*, a new film scheduled for a 1996 theatrical release, will use completely new animated segments.

PREBOOK: October 8, 1991

DISTRIBUTOR SHIP: October 29, 1991

N.A.A.D.: November 1, 1991

LAST DAY TO ORDER: January 13, 1992



Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521.
© The Walt Disney Company.



Deluxe Collector's Edition

\$99.99 Suggested Retail Price
Stock #1236



The Final Release Of The Original Masterpiece!



HO, HO, HO,
MAN!

AMERICA'S MOST TALKED
ABOUT FAMILY IS COMING
FOR THE HOLIDAYS!

SIMPSONS NATIONAL RADIO AD CAMPAIGN

This November and December, we're taking to the air waves with a massive national radio ad campaign aimed at teens. This campaign will generate huge awareness among the Simpsons target audience!

"SIMPSONS ILLUSTRATED" SUBSCRIPTION OFFER

The official Simpsons quarterly magazine is filled with cartoons, games, puzzles and all the news from Springfield. Now fans can stay in touch with the Simpsons all year long, and get two free bumper stickers with every subscription! Subscription forms are in-packed in every cassette—a great value-added feature for your customers!

6 FT. BART SIMPSON STANDEE, AVAILABLE TO YOU AND YOUR CUSTOMERS

Everyone who sees this bigger-than-life Bart Simpson standee will want one. So we're making it available for purchase at a suggested retail price of \$14.98. (Wholesale price: \$7.50 each plus shipping.) For use in-store, each standee comes in-packed with a sticker promoting The Simpsons Christmas Special. Order as many as you want by calling 1-800-345-8706.



NO WAY,
MAN!



Catalog #1915

Dealer Order Date:

October 1, 1991

Street Date:

October 24, 1991

MATT
GROEDING

6 ft. Standee

THE SIMPSONS™ & © 1989, 1991 TWENTIETH CENTURY FOX FILM CORPORATION. ALL RIGHTS RESERVED. © 1991 FoxVideo, Inc. All Rights Reserved.

Major Video Surveys New Acquisitions

■ BY EARL PAIGE

LOS ANGELES—With annual sales of \$300 million and 19 branches across the country, Indianapolis-based Major Video Concepts, through its acquisition of Video Trend, emerges as America's No. 2 home video wholesaler, second only to Commtron, according to Major president Walt Wiseman.

Talking as though the ink were dry on the deal, Wiseman paused briefly here in the midst of a whirlwind tour of 13 Video Trend branches being absorbed into Major's network. The deal ups Major's market share to about 14%-15%; Ingram officials claim that's similar to their piece of the pie (Billboard, Sept. 21).

For Wiseman, the acquisition reflects the continuing consolidation of the distribution business. "Get bigger or get out," he says.

Both parties in the deal enjoy about the same \$150 million in annual sales and know one another well; a merger was in the works in late 1989. "A merger is very difficult because you have to decide on the value of both companies. In a buyout it's just the value of one company," he says, adding that talk started up again this past spring during the annual convention of the National Assn. of Video Distributors.

Among significant factors of the deal is the boost it gives laserdiscs, notes Wiseman, who says as the configuration continues to grow it will be added in all branches.

The big action in videodiscs right now "is on both coasts and that's where we have it warehoused," he says of facilities in Verona, N.J., about 20 miles outside New York City, and here in a brand new unit in suburban Chatsworth.

Both warehouses are a result of Video Trend's acquisition of U.S. Laser a year ago, a development that made Video Trend more attractive this time around, Wiseman says.

Major Video Concepts and Video Trend fit together so well—except for noncompatible computer systems—that only in one market, Tampa/St. Petersburg, Fla., will branches have to be combined.

Casualties of the deal are around 30-35 Video Trend corporate staffers in Chicago, leaving Major's payroll at 425, Wiseman says. A number of Chicago employees were offered jobs with Chas. Levy Co., the Video Trend parent company, which still owns rackjobbing firms Levy Home Entertainment (video and books) and Mid-Michigan Distributors (music).

Robert Tolini, president of Video Trend, was here making the rounds with Wiseman, but he has not decided on a role with the combined companies. Wiseman says, "It's up to him if he wants to stay."

Assuming that some "legal angles" on the West Coast can be worked out, about which Wiseman is hopeful, all branches will go under the Major Video Concepts logo.

Video Trend was founded in 1979 in Detroit by Gene Silverman, who, after opening a branch in Tampa, Fla.,

(Continued on page 69)

New Mexico VSDA Group Creates Consumer Panel

WHAT CUSTOMERS SAY: It's an obvious kind of idea—a panel of video store customers—but not all that easy to organize, says **Freda Martinez**, president of the **Video Software Dealers Assn.** chapter in New Mexico. A committee headed by **Roy Streit**, owner of **Hollywood At Home**, will present the panel Oct. 8 at the **New Mexico Chapter's** Marriott Hotel gathering in Albuquerque. The program is one of many innovative ideas coming from VSDA's annual "Chapter Week" push. Another twist is holding meetings at new sites. As an example, the **Delaware Valley Chapter** scheduled its first meeting in the southern region of the state at Cherry Hill, N.J.

VSDA's speakers are once again very frequent fliers during the frenzied two weeks of the push. One of the busiest ones is **Mark Mayberry**, who will be at the **Kansas City Chapter** Sept. 8 and the next day in Mobile, Ala., for the **Mobile Chapter** gathering. One popular theme is survival of the smaller, independent dealers. Mayberry will be speaking on this topic. Also offering his opinions will be **Fred Tushinsky** of the **Video Alliance Group**, featured at the **Northeast Florida** meeting Oct. 8 in Daytona Beach at the **Holiday Inn Speedway**. One more theme, pay-per-view, is the topic at the **Manitoba Chapter** meeting Oct. 10 at **Holiday Inn South** in Winnipeg, Manitoba.

LET'S DO LUNCH: A new trend around the VSDA chapter circuit is to hold luncheon and even breakfast meetings. Both the **Montana Chapter** and the **Virginia Chapter** have set lunchtime programs. The **Nevada Chapter** organized a 10 a.m. meeting. Yet another idea to spur attendance: the sit-down dinner meeting. **Southern Arizona Chapter** offered one free dinner per VSDA member firm, while other guests and nonmembers paid \$18. A few chapters are holding ambitious events, such as **Southern California's** "Octoberfest" at the German-themed **Phoenix Club**, with polka band and a buffet featuring 25 selected delicacies. This is Oct. 8

at the **Phoenix Club**. The **Michigan Chapter** featured a "Las Vegas Casino Night" and **Sacramento Chapter** will offer a drawing for a \$2,495 rental software program at its Oct. 1 gathering at the **Holiday Inn Holidome**.

POUNDS OF PETITIONS: Montana video retailers recently headed off a proposed 5% sales tax targeting rental revenue but are still wary after the battle. "It could come up again," says **Dave Wadsworth**, new VSDA chapter president and head of **Lolo Video**, Lolo, Mont. At one point, Wadsworth presented a legislative committee with "a pile of

petitions from consumers weighing seven pounds. That makes a hell of a thump on a big oak table," he says. The trade group is one of several VSDA chapters around the U.S. involved in legislative issues.

NEW KID ON THE BLOCK: Rather low-key distributor **Major Video Concepts** is suddenly a name on many lips, following its announced acquisition of **Video Trend**. (see page 66). Major is adding 13 branches to the seven it already owns. **Walt Wiseman**, president of Major, is acquainting people with parent **Lacy Distribution**, which goes back 80 years in Indianapolis and which went public in 1970. Formerly **Lacy Diversified Industries**, the family firm once boasted 10 plants around the country, all of which manufactured corrugated boxes. "They didn't control their raw products so they decided to sell out," says Wiseman of a 1984 sale to **Boise Cascade**. The same year, Lacy purchased a Michigan door panel factory it still owns, and today it boasts four U.S. plants. Another subsidiary is a 12-branch motorcycle parts distributor. There is also a large portfolio of other investments. Wiseman says it all adds up to a total \$500 million annual gross for Lacy, which has been off the market for five years. To fend off a 1986 hostile takeover, Lacy initiated a leveraged buyout and went private again, a move that

(Continued on page 77)



by Earl Paige

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	5	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
2	2	43	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
3	3	7	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG	22.95
4	5	21	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
5	4	24	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
6	9	3	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
7	8	49	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
8	6	5	PLAYBOY: WET & WILD III	Playboy Home Video HBO Video 90625	Various Artists	1991	NR	19.98
9	7	71	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
10	11	24	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
11	12	9	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
12	10	51	THREE TENORS IN CONCERT ▲ 2	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
13	NEW ▶		PRINCE AND THE N.P.G.: GETT OFF	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
14	14	51	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
15	18	12	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
16	15	3	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	99.98
17	13	53	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
18	17	7	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
19	16	12	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14.95
20	19	2	STAR TREK: ENCOUNTER AT FARPOINT	Paramount Pictures Paramount Home Video 40270-721	Patrick Stewart Jonathan Frakes	1987	NR	19.95
21	25	5	MADONNA: THE REAL STORY	GoodTimes Home Video	Madonna	1991	NR	12.95
22	NEW ▶		THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
23	30	35	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	24.99
24	24	20	PLAYBOY SEXY LINGERIE III	Playboy Home Video HBO Video 0602	Various Artists	1991	NR	19.99
25	35	263	THE SOUND OF MUSIC ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
26	31	11	THE ADVENTURES OF ROBIN HOOD	MGM/UA Home Video 101377	Errol Flynn Olivia de Havilland	1938	NR	19.95
27	32	178	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
28	22	27	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
29	23	19	THE MIND'S EYE	Miramir MPV6001	Computer Animated	1991	NR	19.95
30	20	8	THE CURE: PICTURE SHOW	Elektra Entertainment 3-40124	The Cure	1991	NR	19.98
31	34	21	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Home Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
32	21	4	PLAYBOY: SECRETS OF MAKING LOVE	Playboy Home Video HBO Video 90477	Various Artists	1991	NR	29.98
33	33	2	STAR TREK: THE NAKED NOW	Paramount Pictures Paramount Home Video 40270-103	Patrick Stewart Jonathan Frakes	1987	NR	14.95
34	26	6	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	99.95
35	NEW ▶		NATALIE COLE: UNFORGETTABLE	Elektra Entertainment	Natalie Cole	1991	NR	12.98
36	28	15	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
37	38	49	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
38	29	17	EXTREME: PHOTOGRAFFITI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
39	39	2	STAR TREK: CODE OF HONOR	Paramount Pictures Paramount Home Video 40270-104	Patrick Stewart Jonathan Frakes	1987	NR	14.95
40	37	3	ALICE COOPER: PRIME CUTS	Castle Music Pictures PolyGram Music Video 083631	Alice Cooper	1991	NR	19.95

◆ 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.

ALL MUSIC VIDEO

We are EVERYTHING music video

for Record and Video Retailers: Hits, Classical, Opera, Jazz, Country, Gospel, Children, Spanish, Imports & Laserdiscs.

SALES & RENTALS EXPERTISE

12 BRANCHES NATIONALLY • 1-800-852-4542
9810 Bell Ranch Drive, Santa Fe Springs, CA 90670

Determining A Vid's Shelf-Life Cinemascore Selling Its Data

NEW YORK—Why is it that some blockbuster films, like "Dick Tracy" and "Presumed Innocent," do not perform exceedingly well on video, while box-office disappointments like "The Fabulous Baker Boys" or "K-9" are strong renters?

Cinemascore, a Las Vegas-based theatrical market research firm, is attempting to answer that question through "intent-to-rent" polls of video store customers and moviegoers. The firm would then sell its data on a subscription or per-title basis to studios, which can use the information to help them market a particular title, or to retailers who want purchasing insights.

Cinemascore's findings indicate

that box-office success does not correlate directly to a title's performance on video. Ed Mintz, the company's president, says, "Take a film like 'Nothing But Trouble,' for instance. It was a terrible movie, it didn't do well [at the box office]. But when people walk into a video store and see Chevy Chase, John Candy, and Demi Moore, they may very well rent it, not remembering the movie's theatrical run. That one could rip very nicely in initial rentals. It can sit on the video store shelf much longer than on a multiplex screen."

He adds that "a lot of movies are played out [before they get to vid-

(Continued on next page)

VIDEO PEOPLE

Carol S. Feinberg is named senior VP/general merchandising manager at Blockbuster Entertainment Corp. in Fort Lauderdale, Fla. She was executive VP of marketing for Lerner/New York, a subsidiary of The Limited Inc.



FEINBERG

Jack Talley is named VP of sales for Best Video, a subsidiary of Dallas-based Super Club Retail Entertainment. He was previously VP of sales and marketing at Celebrity Home Entertainment.

PolyGram Video names **John Tavenner** director of video classics. He was associate director of marketing for Sony Music Video Enterprises.

Scholastic Inc., producer of the popular "Baby-sitters Club" video series, names **Robin Sayetta** director of licensing and promotes **Kerri Orders** to marketing manager. Sayetta was director of licensing at Hamilton Projects; Orders was a merchandising associate at Scholastic.

LIVE LOOKS TO SHARP FOR 'T2' PROMO PRODUCT

(Continued from page 64)

possibility of 700,000 units rental. That's a very different equation. You'd have to sell an awful lot of units [at sale-oriented price points] to get the same multiples."

The Sharp tie-in is part of an overall \$10 million sales and marketing campaign LIVE is mounting for "Terminator 2."

"T2" displays are due to be placed at more than 750 Sharp retail locations to promote its big screen entertainment system, the 100-inch SharpVision.

Sharp also plans to screen "T2" laserdiscs on its home entertainment

systems.

Beginning November 18, a four-week ad campaign touting the Sharp connection is set to run on national TV, in major consumer print publications such as USA Today, and on outdoor billboard displays.

Sharp is also orchestrating a major consumer promotion enabling shoppers to register at retail locations to win a leather jacket worn by Arnold Schwarzenegger in "T2," and a trip to Hollywood to attend a Carolco Pictures film premiere.

Lauren Becker, VP marketing for LIVE Home Video, says she expects additional millions of consumers to see images of "T2" during the holidays because of the Sharp tie-in.

For the cassette, which will be offered in pre-packs with "Drop Dead Fred" (Billboard, September 28), point-of-purchase materials will include an oversized theatrical standee, poster, and giant-sized "Previously Viewed—Buy Me" stickers.

LIVE Home Video also plans to release standard and deluxe laserdisc editions of "T2."

However, Pioneer LDCA will distribute the title, as LIVE has opted not to renew its laserdisc distribution agreement with Image.

Assistance in preparing this story was provided by Paul Sweeting in Toronto.

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	2	4	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
2	1	4	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
3	3	7	AWAKENINGS	RCA/Columbia Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
4	4	8	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
5	5	7	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
6	6	10	MISERY	New Line Home Video RCA/Columbia Home Video 7777	Kathy Bates James Caan	1990	R
7	7	6	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
8	NEW ►		THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R
9	10	5	HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon Elizabeth Perkins	1991	PG-13
10	8	14	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
11	9	9	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
12	NEW ►		OSCAR	Touchstone Pictures Touchstone Home Video 1203	Sylvester Stallone	1991	PG
13	15	5	SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	R
14	12	4	TRUE COLORS	Paramount Pictures Paramount Home Video 9736	John Cusack James Spader	1991	R
15	26	2	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
16	11	12	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
17	14	15	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
18	18	9	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
19	13	9	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
20	NEW ►		EVE OF DESTRUCTION	New Line Home Video 7753	Gregory Hines Renee Soutendijk	1991	R
21	16	8	LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude van Damme	1990	R
22	NEW ►		THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
23	17	14	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
24	21	13	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
25	19	5	QUEEN'S LOGIC	Live Home Video 68923	Ken Olin Chloe Webb	1991	R
26	20	5	IF LOOKS COULD KILL	Warner Bros. Inc. Warner Home Video 12071	Richard Grieco	1991	PG-13
27	27	10	ONCE AROUND	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
28	23	15	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
29	35	2	ROBOT JOX	Epic Home Video RCA/Columbia Home Video 59363	Gary Graham	1990	PG
30	29	2	PARIS TROUT	Viacom Pictures FoxVideo (Media) M122863	Dennis Hopper Barbara Hershey	1991	R
31	22	10	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
32	32	15	POSTCARDS FROM THE EDGE	RCA/Columbia Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
33	NEW ►		THE COMFORT OF STRANGERS	Skouras Pictures, Inc. Paramount Home Video 12900	Christopher Walken Natasha Richardson	1991	R
34	28	49	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R
35	30	11	LOOK WHO'S TALKING TOO	Tri-Star Pictures RCA/Columbia Home Video 70553-5	John Travolta Kirstie Alley	1990	PG-13
36	25	9	FLIGHT OF THE INTRUDER	Paramount Pictures Paramount Home Video 32109	Danny Glover Willem DaFoe	1991	PG-13
37	33	17	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
38	31	8	ALICE	Orion Pictures Orion Home Video 8773	Mia Farrow William Hurt	1990	PG
39	24	7	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG
40	38	2	THE DOORS: THE SOFT PARADE	The Doors Video Company MCA/Universal Home Video 81097	The Doors	1991	NR

◆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.

**240 VIDEO TITLES in
2 sq.ft. for counter
or wall display.**

Write
or call for
FREE
sample!

Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone 312-822-0822 • Tollfree 800-822-4410

NEWSLINE

Viacom Pictures Lands Japanese Vid Distribution Via Pioneer LDC

Viacom Pictures has inked a multipicture distribution deal covering the Japanese market with Pioneer LDC. The deal, announced by Arthur Kananack, president of international theatrical and video sales for Viacom, and Ryuichi Noda, president of Pioneer LDC, covers both theatrical and home video rights. The deal includes the films "Paris Trout," starring Dennis Hopper and Barbara Hershey; "Payoff," with Keith Carradine and Harry Dean Stanton; "Keeper Of The City," with Louis Gossett Jr. and Peter Coyote, and one additional film to be announced. In addition to the Pioneer deal covering Japan, Viacom has recently signed multipicture deals with C/FP Distribution (Canada), VCL/Carolco (Germany), Concorde Film (Benelux), Artecinema (Mexico), Empressa (Venezuela), Apex (Argentina), Edifilmes (Portugal), N.E.G. (Israel), Elke (Greece), Standard Video (Turkey), FilmKompaniet (Scandinavia), Sam Film (Iceland), and Village Roadshow (Australia).

Beatles 'Visit' Delayed For Mktg. Makeover

The release of MPI Home Video's latest Beatles title, "The Beatles: The First U.S. Visit," has been pushed back two weeks to Nov. 13 to allow review of details of the marketing presentation with Apple Corp., according to MPI CEO Waleed Ali. The \$89.98 title (\$39.98 laser) had originally been announced for Oct. 30 (Billboard, Sept. 28). The new prebook date is Oct. 28. In a statement, Ali said, "Apple has always been involved in virtually every aspect of the Beatles videos we have distributed, and this movie is even more crucial; the production is a very important document of an extraordinary event... For this and many other reasons, we are obliged to review all details of the presentation with Apple." MPI has previously released the Beatles films "A Hard Day's Night," "Help!," and "Magical Mystery Tour."

Levy Forms Indie, Turns Up At Monterey

Len Levy, until recently executive VP and chief operating officer at Fries Home Video, has formed an independent marketing and consulting service called Len Levy & Associates. The company's first venture will be offering its sales and marketing expertise to Monterey Home Video, which will bring distribution in-house via its parent company, Monterey Movie Co., beginning Tuesday (1). (Monterey was previously distributed by Fries.) Monterey, headed by Jere Mansfield, is expanding into "a children's line of alternative programming and a multipicture deal with the American Film Institute," according to a press release. Highlights of its catalog are "The Grateful Dead Movie," "The American Short Story Collection," and "The Jarvis Collection."

HBO Vid Sets Dealer Promos For 2 Titles

HBO Video is staging dealer sweepstakes as part of promotions behind its October and November titles "Switch" and "A Rage In Harlem." In a "Watch and Win" contest, dealers will be sent screener copies of "Switch," starring Ellen Barkin and Jimmy Smits. After watching the screener, dealers have to fill out a crossword puzzle HBO is sending out as part of the promotional kit. Dealers then call an 800 number and are asked one question about the puzzle, such as "what is 5 down?" If dealers answer correctly, they win a T-shirt and are entered in the sweepstakes. Grand prize is a \$2,500 shopping spree at Bloomingdale's. For "Rage," HBO is offering dealers a chance to win \$100,000 cash. The "Golden Opportunity" scratch-off game asks retailers to answer five questions about the movie. If all five are answered correctly, and the same prize appears in all five boxes, the dealer wins that prize instantly. Winners are also entered into a contest to guess the exact amount of copies of "Rage" shipped in the U.S. The winner gets the \$100,000.

Disney Spins Off 'Mermaid' Solo Project

Disney Home Video is spinning off Sebastian, the calypso crab from last year's "The Little Mermaid," into a solo video project. "Sebastian's Caribbean Jamboree" will be a sing-along, interactive program released Nov. 22 at \$12.99. In "Caribbean Jamboree," Broadway star Same Wright reprises his voice role as the animated Sebastian and also co-stars as himself in a blend of live-action and animation. The video features songs from Sebastian's album, "Disney's Sebastian," which has sold 350,000 copies to date. A second album, "Party Gras," will be launched in October with a cross-reference sheet promoting the video. "Caribbean Jamboree" will be available singly or in a 24-piece prepack. Prebook is Nov. 15.

Vidbits: CBS/Fox Moves; 'Lonely' Promo

CBS/Fox Video will have a new New York address on Avenue of the Americas, effective Tuesday (1). The main telephone number remains the same... La Vergne, Tenn.-based Ingram Entertainment will sponsor the Ingram Hearbeat Date Line as part of a promotion for FoxVideo's upcoming "Only The Lonely." Retailers must submit a video before Nov. 8 explaining why he or she is the loneliest person in the U.S. Each entrant will win a prize; the most pitiful appeal will receive a 40-inch Mitsubishi TV and VCR... Strand VCI Entertainment is offering a special, limited series of the popular "Thomas The Tank Engine & Friends" children's cassettes packaged with a different die-cast metal train character from Ertl. Suggested list on the packages will be \$17.98.

DETERMINING SHELF-LIFE

(Continued from preceding page)

eo], like 'Godfather III.' There are \$20 million movies that scored better [in our research] than 'Godfather III,' which grossed \$60 million."

Demographics play a vital role in forecasting a film's video run, according to Cinemascore's findings. Mintz says, "You'll find that out of the rentals that have staying power, 80%-90% will have female appeal, like 'City Slickers.' But a film that appeals to a younger, more male-oriented audience, like 'Terminator 2: Judgment Day,' will probably be a monster in its first four weeks in video stores, and then it'll die because there's no word of mouth on it. Everybody who wants to see it will do it right away."

Mintz says that, unlike firms that conduct random surveys or mall-intercepts, Cinemascore relies heavily on video-store data. "If we do a chain, we do it on a per-store basis," he says. "The difference between a higher-income store or a blue-collar store is very high, so a chainwide average would be meaningless."

"We also poll at theaters," he continues, "where we also find the very strong renter. On the theater data, we do a national average, which we will sell to manufacturers."

Mintz says "the heavy moviegoer," who is found both at the theater and at the video store, "calls the shots. In order to project business, you can't rely on the average person."

Cinemascore will be rating between 120 and 180 titles per year. The per-title fee is approximately \$750, while the yearly subscription rate works out to about \$250 per title.

PAUL VERNIA

MAJOR VIDEO

(Continued from page 66)

sold Video Trend to Levy in 1984.

A year later the acquisition of Video One Video in Seattle added four branches, including Sacramento, Salt Lake City, and Foster City, outside San Francisco.

More recently, branches were added in Milwaukee; Tacoma, Wash.; Anchorage, Alaska; and San Jose, Calif.

Major Video Concepts dates back to 1981 as a branch of Mayflower Consumers Products, which had an RCA/Whirlpool appliance unit and a 25-store chain under the Entertainment Station logo.

In 1982, Major took a flyer on West Coast expansion, purchasing Major Video, a similarly named company founded by well known industry figure Herb Fischer and his brother-in-law, Fred Witte.

In January 1984, Major sold the San Diego firm to Arthur Morowitz, at the time building his own Metro Video Distributing wholesale chain.

Meanwhile, Major was expanding slowly, moving into Birmingham, Ala., and in late 1985 acquiring Goldberg Co., another RCA distributor in Richmond, Va. Next, Major acquired VVI, a video wholesale firm owned by Sal Macy in Charlotte, N.C., and opened a branch in Columbus, Ohio.

Columbia, Buena Vista have big plans for 'Mad About The Mouse' project .. page 78

BILLBOARD MUSIC VIDEO



The only professional conclave that focuses on the use and artistry of music video.

November 6-8, 1991

Hotel Sofitel - Ma Maison
Los Angeles, CA

Bringing together video professionals for 3 days of panels and presentations that cover programming, production, research, marketing and other key issues in the music video field.

MUSIC VIDEO AWARDS

The conference will close with the Billboard Music Video Awards Luncheon Ceremony

SPECIAL ATTRACTIONS

Opening Evening Reception
MUSIC VIDEO EXTRAVAGANZA
Wednesday, November 6, 1991

KEYNOTE SPEAKER
Todd Rundgren

BILLBOARD COCKTAIL RECEPTION
Thursday, November 7, 1991

For Conference Information:
Melissa Subatch
(212) 536.5018

VIDEO
REVIEWS

"Ultimate Survivors: Winning Against Incredible Odds," Calibre Press Inc. (800-323-0037), 85 minutes, \$59.95.

This documentary focuses on four police officers who were faced with danger and death while in the line of duty. Hosted and narrated by actor William Shatner, this graphic, fast-paced program uses re-creations, original news footage, and interviews to tell these remarkable stories. The "ultimate survivors" profiled are Officer Kenyon Tuthill of the Suffolk County, N.Y., Police Dept., who lost his eyesight and half his face when an irate traffic violator shot him point-blank with a shotgun; Officer Steve Chaney of the Baton Rouge, La., Police Dept., whose partner was disarmed and killed during a struggle with a crazed burglary suspect; Trooper Mike Buckingham of the Washington State Patrol, who was horribly burned after crashing during a high-speed pursuit; and Deputy

Mike Thompson of the U.S. Marshals Service, who was threatened with death during a federal prisoner transport in Virginia. Real-life heroes all, their stories are nothing short of unbelievable, and will leave viewers with a greater appreciation of the dangers that all of our law-enforcement people face each day.

MARC GIAQUINTO

"Ultimate Mountain Biking: Advanced Techniques And Winning Strategies" and "Battle At Durango: The First-Ever Mountain Bike Championships," both from New & Unique Videos (2336 Sumac Drive, San Diego, Calif. 92105, 800-365-8433), \$29.95 each.

These two releases should be a hit with mountain bikers everywhere. "Ultimate Mountain Biking" is an advanced training video for the serious rider. Training, riding, and nutritional tips and techniques are shared by pro riders Tinker Juarez, Jim Deaton, Cindy Whitehead, Glen Adams, and others. "Battle At Durango" is a highlight tape of the first-ever World Mountain Bike Championships in Du-

rango, Colo., in 1990. Many of the pros seen in "Ultimate" can be viewed battling for the coveted world-championship gold medal. Both videos feature spectacular scenery, original music scores, race footage, and pro interviews. Fast-paced action and sharp quality make these tapes fun viewing for everyone.

M.G.

"7 Magic Words Of Drawing," Mark Kistler Productions (619-722-4302), 60 minutes, \$14.

"Anybody can draw," declares art instructor Mark Kistler. And, watching this tape, you believe him.

Star of the PBS art series "The Secret City," Kistler gives seven tips for creating the illusion of 3D in drawings. Surface, for example, means placing closer objects lower on the paper, and size means making them bigger. Each word is clearly demonstrated and then incorporated into a drawing with previous magic words.

It is a great system and Kistler's animated style holds kids' attention. Because he has translated sophisticated art concepts to kid-level tricks,

Kistler has drawn more than a half-million young artists worldwide into his Draw Squad. CATHERINE CELLA

"Merlin And The Dragons," Hi-Tops and Lightyear Entertainment (800-229-7867), 25 minutes, \$14.95.

Lightyear Entertainment has conjured up a new Arthurian legend in this animated video. Latest in the multi-award-winning "Stories To Remember" line, it is based on a Jane Yolen story. Kevin Kline narrates with dramatic flair, and music by Michel Rubini casts a spell of its own throughout.

When the newly crowned Arthur questions his royal right, Merlin favors him with a tale of his youth. The young Merlin is mistrusted by the villagers—until, that is, his prophetic vi-

sions save them from the evil Vortigern. Symbolic of this struggle is the video's climax in a stirring air battle between a red dragon and a white one.

"Merlin And The Dragons" succeeds—artistically with legend-worthy drawing and animation; dramatically with a story that offers problems only a child can solve; and educationally with its message of youthful self-confidence. It also excels as entertainment for viewers of any age who love the stuff of Arthurian myth and magic. C.C.

"Secrets Of Brazilian Music—By Antonio Adolfo," Music Source International, 57 minutes, \$39.95.

This music instruction video is (Continued on page 77)

Billboard.

FOR WEEK ENDING OCTOBER 5, 1991

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
1	2	7	★★ NO. 1 ★★ LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS FoxVideo (CBS/Fox) 3272	19.98
2	1	31	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
3	5	15	JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95
4	9	18	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95
5	3	111	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
6	18	87	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
7	6	24	HOCKEY-HERE'S HOWE: FORWARDS KVC Entertainment	14.95
8	7	234	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦ VidAmerica VA 39	19.98
9	20	38	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98
10	8	32	HOCKEY-HERE'S HOWE: DEFENSE KVC Entertainment	14.95
11	14	33	GOLF YOUR WAY Sports Marketing Group	23.99
12	10	27	HOCKEY-HERE'S HOWE: GOAL TENDING KVC Entertainment	14.95
13	4	34	FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.95
14	11	89	CHAMPIONS FOREVER ♦ J2 Communications J2-0047	19.95
15	15	46	BASEBALL CARD COLLECTING JCI Video 8212	9.95
16	12	11	COACHING HOCKEY KVC Entertainment	14.95
17	13	27	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video 12624	19.95
18	16	3	WIMBLEDON '90 HBO Video	14.99
19	19	22	NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99
20	RE-ENTRY		HOCKEY-HERE'S HOWE: SHOOTING KVC Entertainment	14.95
HEALTH AND FITNESS™				
1	1	57	★★ NO. 1 ★★ RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
2	2	247	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
3	3	247	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	4	139	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
5	6	101	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
6	5	49	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
7	7	37	KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732	19.98
8	9	86	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ FoxVideo (Media)	19.98
9	11	217	JANE FONDA'S NEW WORKOUT ♦ Warner Home Video 069	29.98
10	RE-ENTRY		BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
11	NEW ▶		CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9	19.95
12	10	64	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95
13	13	125	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
14	14	247	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
15	8	35	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
16	12	67	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
17	RE-ENTRY		SUPER STOMACHS BY JOANIE GREGGAINS Parade Video 22	19.95
18	17	3	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
19	RE-ENTRY		KATHY SMITH'S PREGNANCY WORKOUT ♦ FoxVideo (Media) M032223	19.98
20	19	9	NAUTILUS PLUS AEROBICS: BODY SHAPING Simitar Ent. Inc. 2032	9.95

♦ 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 5, 1991

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	162	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
2	2	21	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
3	3	71	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
4	5	53	PETER PAN Walt Disney Home Video 960	1953	24.99
5	4	9	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988	19.99
6	7	314	DUMBO ♦ Walt Disney Home Video 24	1941	24.99
7	6	103	BAMBI Walt Disney Home Video 942	1942	26.99
8	8	158	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
9	9	27	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990	22.99
10	10	15	THE PRINCE AND THE PAUPER Walt Disney Home Video 1185	1991	12.99
11	14	259	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	24.99
12	13	116	PETE'S DRAGON ♦ Walt Disney Home Video 10	1977	24.99
13	16	55	ALL DOGS GO TO HEAVEN ♦ MGM/UA Home Video M301868	1989	24.98
14	11	173	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
15	12	95	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
16	19	3	TALE SPIN: TRUE BALOO Walt Disney Home Video 1145	1991	12.99
17	15	7	TEEN MUTANT NINJA TURTLES: TURTLES AT... Family Home Entertainment	1990	15.95
18	23	155	CINDERELLA Walt Disney Home Video 410	1950	26.99
19	17	31	ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019	1991	12.99
20	21	167	THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	24.99
21	NEW ▶		THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
22	20	3	TALE SPIN: THAT'S SHOW BIZ Walt Disney Home Video 1146	1991	12.99
23	18	3	TALE SPIN: FEARLESS FLYERS Walt Disney Home Video 1211	1991	12.99
24	22	3	TALE SPIN: JACKPOTS AND CRACKPOTS Walt Disney Home Video 1147	1991	12.99
25	24	31	ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020	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.

The Biggest And Funniest Video Collectibles In 60 Million Years!

DINOSAURS comes to Home Video with 3 volumes full of this season's biggest character sensations! Each volume contains two hip, hilarious Dino-Stories starring Earl, Fran, Robbie, Charlene, Grandma, and Baby Sinclair!

👉 **BIG SUPPORT!** One of history's most heavily supported casts of characters — some of the biggest national advertising, publicity and tie-in promotions ever!

👉 **BIG NAMES!** **DINOSAURS** is from the greatest creative teams of all time...Disney, Michael Jacobs Productions, and Jim Henson Productions.

👉 **BIG HIT!** **DINOSAURS** dominated its TV time slot and has become the smash hit of the '91 season!

👉 **BIG FANS!** Kids are **DINOSAURS**' #1 fans, rating **DINOSAURS** higher than any network show in the last 5 years! Even **BIGGER** than *The Simpsons*!



"So what are you waiting for, the next Ice Age? Get on the horn and order **DINOSAURS** today!"

\$12.99 each!

Suggested Retail Price

Also Available In
3-Volume Sets And
24-Piece Prepacks!

Executive Producer **MICHAEL JACOBS**
Co-Executive Producer **BRIAN HENSON**
Supervising Producer **EOB YOUNG**
Created by **MICHAEL JACOBS & BOB YOUNG**

"A treat for the whole family. ★★★★★." —NEW YORK POST

PREBOOK DATE...NOVEMBER 19 NATIONALLY ADVERTISED AVAILABILITY...DECEMBER 6

WALT DISNEY
HOME VIDEO

*Source: A. C. Nielsen Company (Simpsons: September '90-April '91; DINOSAURS: Spring 1991)

Running Time: Approx. 44 Minutes Each / Color / Not Rated / / Digitally Mastered / Hi-Fi Stereo / Available on VHS and Beta videocassettes
Volume 1: Stock # 1266, Volume 2: Stock # 1267, Volume 3: Stock # 1268, 3-Volume Set: Stock # 1269. Just \$38.97 Suggested Retail Price / 24-Unit Prepack: Stock # 1270
Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, California 91521. (HV-5935-DTT) © The Walt Disney Company.

COLOR HOLIDAY SALES WITH COLORINGtime

Each Coloringtime set comes with a different video and coloring book and a set of child-safe non-toxic marker pens. Choose from Thomas the Tank Engine and Friends* – Volumes 1 and 2 and The Jungle Book – Volumes 1 and 2. Each packaged with a different coloring book. Only \$14.98 each. Full color 48-pack merchandiser – Dimensions: 22" wide, 48" high, 17½" deep.



Distributed By:
Strand VCI Entertainment
3350 Ocean Park Boulevard
Santa Monica, CA 90405
(213) 396-7011

*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.

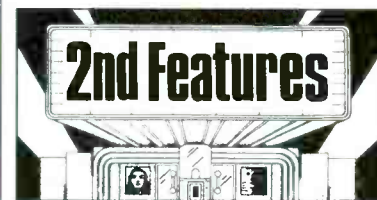
© Britt Allcroft (Thomas) Ltd. 1990. All Rights Reserved.

Of Courts, Canvases, & Cowboys

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

• "Separate But Equal" (1991), Republic Pictures Home Video, prebooks Wednesday (2).

This fantastic docudrama chronicles Thurgood Marshall's career as a lawyer for the NAACP in his arguments before the Supreme Court in 1950, years before he became a member of the court himself. Sidney Poitier and Burt Lancaster are brilliant as the advocates on opposite sides of the school-desegregation issue. It's fascinating and educational to witness the inner workings of the highest court in the land. See it with "Inherit The Wind."



by Michael Dare

• "Vincent And Theo" (1991), Hemdale Home Video, prebooks Wednesday (2).

A stunning portrait by director Robert Altman and screenwriter Julian Mitchell that compares and contrasts the lives, art, and women of the art world's most scrutinized siblings, Vincent and Theo Van Gogh. With incredible art direction and a fine impressionistic score by Gabriel Yared, this puts you right into the period without romanticizing it. Altman takes Van Gogh's unadulterated madness and shoves it in your face, a tactic that wouldn't work were Tim Roth's incredible performance not up to the genius of his character. Paul Rhys is no less compelling as Theo, establishing the proposition that Theo was no less mad than his brother. Rent it with "Life Lessons," Martin Scorsese's section of "New York Stories."

• "Conagher" (1991), Turner Home Entertainment, prebooks 10/7.

Based on a novel by Louis L'A-mour, this marks an exquisite return to the classic westerns of old, with wild-eyed bad guys, steel-eyed good guys, and stoic frontier women. With a mustache borrowed from David Crosby, Sam Elliott gives Gary Cooper a run for the money as the brawlin', straight-shootin' cowboy with a conscience, and Katherine Ross is handsome and strong as the mandatory love interest. I admit to being thoroughly seduced by the romantic notion of a lonely prairie woman who ties love notes to tumbleweeds and watches them blow away into the desert. Rent it with "Shane."

• "The League Of Gentlemen" (1960), Home Vision Cinema, now available.

A collection of ex-army officers
(Continued on page 74)

LISTEN UP!

Put your ears to the ground,
'cause there's a new hare comin' to town!

BUCKY O'HARE™

ON VIDEO SOON!

©1991, Simba Productions, Inc. Characters © 1986 Continuity Graphics Associates Inc. All Rights Reserved.

Family Home Entertainment
the
A DIVISION OF LIVE HOME VIDEO
A LIVE ENTERTAINMENT COMPANY

LIVE
HOME VIDEO
A LIVE ENTERTAINMENT COMPANY

PENTHOUSE

STRIP AWAY ALL PRETENSES —
HERE'S THE BARE PASSION
YOU WANT.

Three hot new
Home Video releases
from Penthouse!

Sheer exotica ...

PASSPORT TO PARADISE/HAWAII

An erotic adventure of
sun-kissed beaches ...
and hot, hot bodies.
Join Paula, Kelley,
Sandi, Janine and
Amy on the steamy,
dreamy shores of
Hawaii. Aloha!
50288-3

Sheer drive ...

FAST CARS/ FANTASY WOMEN

Superbly built for
speed and handling ...
hot wheels and women
together in ways that only
Penthouse could imagine!
50289-3

Sheer sensations ...

1991 PET OF THE YEAR PLAYOFF

Amy Lynn, Jisel or Lynn
Johnson -- who would you
pick as our Pet of the Year?
Our sensational Penthouse
centerfolds will do
anything to win your vote!
50290-3

Your pick from
Penthouse:
\$19.98
each
Suggested retail

Release Date: 10/29/91

PENTHOUSE
VIDEO

AVISION
ENTERTAINMENT

Contact your WEA Sales Representative for details.

2ND FEATURES

(Continued from page 72)

get one half of a 50-pound note in the mail, along with invitations to dinner. When they show up, they are coerced into participating in a genuinely ingenious bank robbery. Starring Jack Hawkins and Richard Attenborough, this is a classic comedy caper, full of oddball twists and sly hints of unconventional relationships, including a hysterical and decidedly nonmacho cameo by Oliver Reed. With its sophisticated and veddy British sense of humor, it is a perfect double bill with "Ocean's Eleven."

• "The Field" (1990), LIVE Home Video, prebooks Tuesday (1).

In this powerful moral tale from director Jim Sheridan ("My Left Foot"), Richard Harris gives a passionate performance as an Irish farmer who has spent his life working a potato field, only to have his landlady sell it to an American real estate developer. What starts as a minor discrepancy turns into a tragedy of Shakespearean proportions. Harris would make a fine King Lear. Rent it with "Local Hero," which is a lighter-hearted version of the same story.

• "Payoff" (1991), Media Home Entertainment, prebooks Thursday (3).

In this surprisingly compelling thriller, Keith Carradine plays a man out for vengeance against the mob boss he saw kill his father when he was a child. The bad guy now runs a casino at Lake Tahoe, so Carradine concocts an elaborate scheme to rip off the casino. With Kim Griest as a lovely banker and Harry Dean Stanton as an ugly hit man, this is a complex and very well-made story of revenge and deceit. Rent it with anything starring Steven Seagal or Charles Bronson.

• "Salut L'Artiste" (1973), Connoisseur Video Collection, prebooks 10/27.

All actors live lies during their work, but in this gentle comedy, Marcello Mastroianni plays an actor whose lies spill over into his personal life. He juggles a daily schedule that includes performing as a magician at a burlesque house, shooting a film as Louis XIV, overdubbing cute animal voices for cartoons, portraying a gangster in a play, coping with a rebellious son, and mollifying a mistress who is justifiably jealous of his recurring affair with his wife. Rent it with "Tootsie."

• "The Borrower" (1991), Cannon Home Video, prebooks Thursday (3).

An alien criminal is sentenced to Earth, where he takes over human bodies, only to discover that the heads work for only a short period of time. He has to rip off a new head every few hours to replace his own, which he does with graphic detail. This gory sci-fi thriller is directed by John McNaughton with the same sense of realistic dread he brought to "Henry, Portrait Of A Serial Killer," only this time with a lot more blood. The ending is totally unsatisfactory, but till then this is a perfect double bill with "Reanimator."

NEW LINE AIDING COMIC RELIEF

(Continued from page 64)

distributors, retailers, and consumers who call "The Great City Slickers Sweepstakes" 900-number promotion.

Among the prizes: T-shirts, belt buckles, denim jackets, and western duster coats.

All entries received by New Line Home Video will be entered in a

first-prize drawing for a three-day trip to Los Angeles to attend "Comic Relief '92."

A grand-prize drawing will consist of a fantasy vacation for two to a dude ranch or baseball camp, or on a Caribbean Cruise.

Overall, according to Karaffa, New Line will support the title, in addition to the Comic Relief tie-in, with a multimillion-dollar advertising and promotion campaign.

More than \$5 million will be spent for national cable and spot market TV advertising prior to and after street date. New Line will also offer extensive point-of-sale material, while a specially made "previously viewed" spot will be at the front of the cassette.

Both 15- and 30-second TV consumer spots have been created to run from Nov. 4 through Jan. 26, 1992.

Among retail merchandising elements are a three-dimensional floor standee and a full-size theatrical poster.

Specific elements to support the previously viewed effort are a 48-inch-by-14-inch banner, a saddle pack cassette display that attaches to the floor standee to house six previously viewed cassettes, a poster snipe, price stickers, shelf-talkers, and sign-up sheets.

New Line will also be offering a special "City Slickers" point-of-purchase 800-number hot line.



Billy Crystal in New Line Home Video's "City Slickers." The rental title will be released Dec. 4 through Columbia TriStar Home Video.

Say 'U.N.C.L.E.': MGM/UA Bowing Tapes

■ BY JIM BESSMAN

NEW YORK—Napoleon Solo relied on his "very rich Uncle," but his classic '60s TV series "The Man From U.N.C.L.E." is now strictly sale-priced.

The initial eight volumes of MGM/UA's home video "U.N.C.L.E." weighed in at \$19.98 each Sept. 25. Each cassette has two episodes from the popular, hourlong spy series, which ran from 1964 through 1967 on NBC-TV, and remains a cult favorite to this day.

According to MGM/UA VP of sales and marketing George Feltenstein, "U.N.C.L.E." has also been one of the most-requested TV series by home video collectors. But he says the company waited until now to bring it out in order to successfully complete its release of the entire 49-show "The Outer Limits" series, which was accomplished in June.

"There's no place in home video for most TV product," says Feltenstein, singling out as exceptions both "Limits" and "U.N.C.L.E." Television product has to be handled "very carefully," he says.

MGM/UA is therefore leading its "U.N.C.L.E." series off with attention-getting titles, the selling points being the guest stars. Besides series regulars Robert Vaughn as Solo, David McCallum as Illya Kurakin, and Leo J. Carroll as Mr. Waverly,

the first eight cassettes feature William Shatner and Leonard Nimoy in pre-"Star Trek" roles ("The Project Strigas Affair"), Cesar Romero and Barbara Feldon ("The Never Never Affair"), George Sanders ("The Gazebo In The Maze Affair," also with Bonnie Franklin, and "The Yukon Affair"), Angela Lansbury and Jay North ("The Deadly Toys Affair"),

Famous guest stars appear in the initial titles

Eve Arden and Paul Winfield ("The Minus X Affair"), Joan Collins and Noel Harrison ("The Galatea Affair"), Abbe Lane ("The Come With Me To The Casbah Affair"), Shari Lewis ("The Off-Broadway Affair"), Nancy Sinatra ("The Take Me To Your Leader Affair"), Jack Palance, Janet Leigh, and Joan Blondell (the two-part "Concrete Overcoat Affair"), Joan Crawford, Kim Darby, Herbert Lom, and Telly Savalas (the two-part "The Five Daughters Affair"), and Leslie Nielsen, Barry Sullivan, and Eleanor Parker (the two-part "The Seven Wonders Of The World Affair").

"All have been remastered from 35mm elements and look fabulous," continues Feltenstein. He notes that

to launch the video series, besides picking the "flashiest" episodes with the biggest supporting actors, MGM/UA has created uniform packaging featuring the show's original logo and a vertical picture of the three leads, along with a theatrical one-sheet poster for retail.

Already backed by a back-cover ad in Premiere, the tapes may be further promoted via "U.N.C.L.E. Day" events, perhaps including participation by "the men from." MGM/UA also looks to release the titles on laserdisc, as it has done with "Outer Limits."

"The Man From U.N.C.L.E." is not the only '60s TV fare already released, or slated for imminent release. Worldvision is readying 12 episodes of "The Addams Family" series for release on six cassettes, due in the fall at \$9.95 apiece.

"For the right price, people want to own vintage television, or shows they love, like 'Twin Peaks,'" says Worldvision executive VP Gary Delfiner. The company put out the seven original episodes of "Twin Peaks" Sept. 26 at \$14.95 each, or in a \$99.95 "log box" set. And at the \$89.95 price point, it is releasing the original pilot of the Fox-TV hit "Beverly Hills 90210" in November, along with "More Tales From The Dark Side," consisting of five installments of the syndicated TV series, in December.

SEBASTIAN MILLIONS OF INVITES "LITTLE MERMAID" FANS TO A LIVE SONG & DANCE PARTY!



Introducing A Hot New Video Release! Only \$12.99!

- Profit from *The Little Mermaid*—1990's #1 video with over 9 million units sold!
- Benefit from Sebastian's smash debut CD—with over 350,000 records, tapes and CDs sold!
- Receive cross-promotional profits with simultaneous release of Sebastian's 2nd CD!
- Like Disney's top-selling *Sing-Along Songs*, **Sebastian's Caribbean Jamboree** entices kids to sing and dance along!
- Introduces Sebastian's multi-talented co-host, Sam Wright, in scenic locales at Walt Disney World!



24 UNIT PREPACK (STOCK # 1262)
DIMENSIONS 17 3/4" WIDE X 10" DEEP X 46 3/4" HIGH

STOCK #1255 UPC CODE 7-17951-2550-3-7
NOT RATED / STEREO / CLOSED-CAPTIONED / 30 MINUTES

PREBOOK NOVEMBER 5, 1991 • WILL CALL NOVEMBER 19, 1991 • N.A.A.D. NOVEMBER 22, 1991

*SUGGESTED RETAIL PRICE

WALT DISNEY HOME VIDEO DISTRIBUTED BY BUENA VISTA HOME VIDEO, BURBANK, CA 91521

© THE WALT DISNEY COMPANY

WALT DISNEY
HOME VIDEO



HOME VIDEO NOW AVAILABLE AT THE LOW SELL-THROUGH PRICE OF \$19.95



"Irresistibly enjoyable. A jazzy and casual sex comedy. Spike Lee brings a charge of comic energy to what he's doing that dazzles the audience." - David Denby, N.Y. Magazine

"A total original. A continual delight." - Jeffrey Lyons, Sneak Previews/INN

SHE'S GOTTA HAVE IT

THE BRILLIANT FIRST FILM FROM SPIKE LEE, AWARD-WINNING DIRECTOR OF OTHER SMASH HITS "JUNGLE FEVER" AND "DO THE RIGHT THING"

PLEASE BABY PLEASE BABY BABY BABY PLEASE BABY. "SHE'S GOTTA HAVE IT" HASN'T BEEN AVAILABLE FOR YEARS. YOU MAY HAVE MISSED IT THE FIRST TIME AROUND, BUT NOW YOU'VE GOTTA HAVE IT FOR RENTAL AND SELL-THRU

Marketing and ad campaign support to coincide with Lee's current theatrical release "Jungle Fever"

"She's Gotta Have It" already has it -- tremendous critical acclaim, a broad base of consumer awareness and a hot director with a rabid following

VIDEO RELEASE WILL BE SUPPORTED WITH A NATIONWIDE TELEVISION ADVERTISING CAMPAIGN ON BLACK ENTERTAINMENT TELEVISION AND NATIONWIDE CONSUMER PRINT ADVERTISING

P.O.P. TO INCLUDE ORIGINAL THEATRICAL ARTWORK

**Running time: 84 minutes
Catalog #: 440 083 635-3
SUGGESTED RETAIL PRICE: \$19.95
Pre-Order Date: September 6, 1991
IN-STORE/STREET DATE: SEPTEMBER 24, 1991**

YOU'VE GOTTA HAVE IT

ISLAND PICTURES PRESENTS A SPIKE LEE JOINT "SHE'S GOTTA HAVE IT" STARRING TRACY CAMILLA JOHNS • REDMOND HICKS JOHN CANADA TERRELL SPIKE LEE • RAYE DOWELL MUSIC BILL LEE • PHOTOGRAPHY ERNEST DICKERSON PRODUCTION SUPERVISOR MONTY ROSS • PRODUCTION DESIGN WYNN THOMAS • ASSOCIATE PRODUCER PAMM JACKSON PRODUCED BY SHELTON J. LEE • WRITTEN, EDITED, & DIRECTED BY SPIKE LEE © 1986 FORTY ACRES AND A MILE FILMWORKS, INC.



SOUNDTRACK NOW AVAILABLE ON COMPACT DISCS AND CASSETTES



© Island, Visual Arts 8920 Sunset Blvd., 2nd Floor, Los Angeles, CA - U.S.A. Manufactured and distributed by PolyGram Video, A Division of PolyGram Records, Inc., New York, New York.

HOME VIDEO

CANADIANS FOCUS ON THE FUTURE

(Continued from page 64)

to a point," Mount said. "But it's beginning to exceed our ability to generate revenue. I hope home video avoids that mistake."

Mount also cautioned against reliance on a limited number of genres to drive the business. "It's depressing that we sold more of 'The Punisher' than of 'Mountains On The Moon,'" he said. "We need to promote quality films to ensure that home video continues to provide the consumer with variety."

Irwin, VP of marketing for Rogers Cable, the largest cable operator in Canada and owner of the 70-unit Rogers Video chain, suggested that pay-per-view, every bit the *bête noire* of Canadian retailers as it is of their U.S. cousins, would have little impact on the video retail business over the next five years.

"Many cable operators have been slow to adopt" PPV, Irwin said. "A lack of channel capacity has been the biggest problem. Most systems today have 40-60 channels and you need to carry roughly 50 basic channels to offer a competitive basic package. That leaves very little room for pay-per-view."

Irwin noted that in Canada, one in five cable households has the addressable decoders needed for PPV and that PPV represents a \$5 million (Canadian) market, compared with video's \$1.2 billion (Canadian).

Two technological advances, however, will threaten the primacy of home video over the next 10-15 years, Irwin said. First, cable operators have begun rebuilding systems to offer 100 or more channels, increasing the capacity for PPV.

Second, video compression, a technique for squeezing eight channels of video into the bandwidth currently needed for one, will be deployed over the next 10 years, he said. "Rogers, for example, which has 60 channels on most of its systems, could go to 440 channels through compression," Irwin said. "That's a lot of room for PPV."

He cautioned however, that video compression is expensive and would

require substantial capital investment, both for cable operators and consumers. "It will take time," he said. "But the same market forces that drove the VCR boom will drive compression. The baby-boomers are getting older and wealthier and more willing to pay a premium for convenience."

For now, Irwin expects home video to continue to enjoy the first window after theatrical exhibition, but added, "In 15 years, it's not inconceivable that every [cable] household will have a decompression box, and then, who knows?"

Countering Irwin's argument, Alexander noted that Canada has a "strong market structure" for home video. VCR penetration, he noted, "is 70% and growing and VCR households up here rent. VCR penetration is already higher than in the U.K., Germany, or France and VCR households [in Canada] are more active renters."

Alexander also noted that the video specialty store base in Canada is more balanced than in the U.S., a situation he said was better for the long-term growth of the business.

In the past 13 months, according to Alexander's figures, Oakville, Ontario-based Jumbo Video, with 65 locations, claimed 5% of all rentals, while Richmond, British Columbia-based Rogers Video, with 70 locations, claimed 3% of rentals. Several other chains were clustered in the 2.5%-3% range.

In contrast, one chain in the U.S., Fort Lauderdale, Fla.-based Blockbuster, claimed more than 10% of rentals over the same period, while the next largest chain, West Coast Video, claimed 1.2%. After that, Alexander said, "there's a big drop."

The one weakness in the Canadian market, said Alexander, was the comparatively high price of rentals. The average rental price here is more than \$3 (Canadian) and has risen 16% since the fourth quarter of 1989.

"Video is price sensitive and higher prices could affect aggregate rentals," Alexander said.

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	Freddy's Dead (New Line)	6,626,378	1,860 3,563	1	22,164,988
2	Late for Dinner (Columbia)	3,607,545	1,013 3,561	—	3,607,545
3	Dead Again (Paramount)	3,202,210	940 3,407	4	27,239,555
4	Livin' Large (Samuel Goldwyn)	2,129,257	825 2,581	—	2,129,257
5	Terminator 2: Judgment Day (Tri-Star)	2,063,232	1,592 1,296	11	193,624,962
6	Doc Hollywood (Warner Bros.)	1,783,274	1,617 1,103	7	48,628,660
7	The Commitments (20th Century Fox)	1,752,234	560 3,129	4	9,042,363
8	Hot Shots! (20th Century Fox)	1,651,556	1,536 1,075	7	63,870,862
9	Robin Hood (Warner Bros.)	1,583,494	1,431 1,107	14	157,692,794
10	The Doctor (Buena Vista)	1,432,355	958 1,495	8	33,203,467

STORE MONITOR

(Continued from page 67)

finally allowed it to land Major. An earlier attempt had failed.

HOW'S THAT? Doug Meadows, senior VP operations at Major, is no stranger to Video Trend. He was once head of **Video One Video**, a Seattle distributor that Trend acquired. Meadows next headed **Source Video**, a wholesaler in Nashville that Major grabbed up. Staying closer to home, **Eric Smith**, executive VP sales and marketing at Major, goes back 15 years with Wiseman when both worked at Major's former parent company.

ADD DISTRIBUTORS: ETD has been holding a series of contests. A dealer display contest plugging "Waiting For The Light" offered a four-day cruise. Two consumer events for participating stores are in the works, too. One for "Godfather Part III" offers four days/three nights in New York City. The other is a "Murder-Mystery Weekend Get-away" to promote "A Kiss Before Dying" ... **Baker & Taylor** is holding another "Day At The Races" Oct. 8 at Arlington International Race Course, Arlington Heights, Ill., with 40 exhibitors set ...

AT THE BOOK STORE: Video sell-through is something of a different animal in book stores, the way **Bryan Curtis**, senior buyer, relates it at **Waldenbooks**, which now carries product in 1,150 stores. The mass market strength of product is more readily apparent, as with "Desert Storm: The Victory," and "Desert Storm: The War Begins," two **Turner Entertainment** titles, and "Home Alone" and "Jungle Book." A six-part series on the Gulf war from **CNN** that retails for \$100 is also selling well for Waldenbooks, as is the **PBS Civil War** series. The "Baby Sitters Club," a collection from **Goodtimes Video**, is another winner, as is "Lonesome Dove." As might be presumed, movies associated with books can do well. Curtis says the chain had a lot of confidence in "Dances With Wolves," despite the \$99.95 list price, "because the book was so strong. We put two-three copies in each store and they moved."

VIDEO REVIEWS

(Continued from page 70)

written and hosted by renowned Brazilian keyboardist/composer Antonio Adolfo. Besides having recorded notable instrumental albums such as "Jinga," Adolfo runs a music school in Rio de Janeiro and is a guest lecturer at the Grove School of Music and the Musician's Institute. In this tape, accompanied by a 60-page booklet, he clearly and systematically explains rhythms, syncopation, chord progressions, ornaments, and other musical elements that help give Brazilian music its characteristic flavor. Adolfo is an excellent teacher and this tape is a must for advanced music students who want to better understand Brazilian-flavored jazz or pop, or want to add some Brazilian swing and flair to their own compositions.

CHRIS MCGOWAN

THREE NEW WINNING PLAYS FOR OCTOBER!

THE NFL FILMS OCTOBER 10th BLITZ



THUNDER AND DESTRUCTION

Graduates of the NFL Crunch Course at their hard-hitting best! Featuring Lawrence Taylor... Steve Atwater... Bruce Smith.

Suggested Retail Price: \$19.98
Catalog number: M102825

NFL'S ULTIMATE FOOTBALL CHALLENGE

Here's the best NFL party tape ever! This involving, interactive video makes you the referee! Also includes a trivia quiz.

Suggested Retail Price: \$19.98
Catalog number: M102829

NFL EXPOSE

See between the Lines (and the linebackers) in this weird and wacky inside look at bizarre haircut practices, outrageous characters, and players with foot-in-mouth disease!

Suggested Retail Price: \$19.98
Catalog number: M102827

MEDIA

©1991 The CBS/Fox Company. All rights reserved. CBS® is a trademark of CBS Inc. used under license. FoxVideo and Fox® are trademarks of Twentieth Century Fox Film Corporation used under license.

©1991 Media Home Entertainment, Inc. All rights reserved. ©1991 NFL FILMS, Inc.

CBS
FOX
VIDEO
SPORTS

Distributed by
FOX
VIDEO
PRINTED IN U.S.A.

Music Video

'Mouse' Comes Home On Album, Vid Parade Of Stars Perform Disney Classics

BY DEBORAH RUSSELL

LOS ANGELES— Both Columbia Records and Buena Vista Home Video hope patrons go crazy for "Simply Mad About The Mouse," an audio/video collection of classic songs from Walt Disney films.

This "musical celebration of imagination" includes a Columbia album and a Buena Vista longform home video, featuring performances by such artists as Billy Joel, L.L. Cool J, Harry Connick Jr., and Soul II Soul, among others (Billboard, July 27).

"These are timeless, wonderful songs that everybody loves," says Amy Strauss, Columbia's director of product marketing. "This is not

'We'll encourage stations to play the tracks that are best for their demos'

for children, per se."

The uniqueness of the project shows in virtually every aspect of "The Mouse," as the sales, marketing, and promotion teams of the two major companies—in tandem—are pushing one project in its five formats. Columbia has tried this cross-company promotion once before with CBS Video on the "Babalu Music! 'I Love Lucy's' Greatest Hits" multiformat project (Billboard, Sept. 14).

"Simply Mad About The Mouse," executive-produced by B.A. Robertson and set for release Tuesday (1), features 10 tracks, ranging from Joel's version of "When You Wish Upon A Star" and L.L. Cool J's "Who's Afraid Of The Big Bad Wolf" to Connick's "The Bare Necessities" and Bobby McFerrin's "The Siamese Cat Song." En Vogue's "Someday My Prince Will Come" and Kirk Whalum's "Mad About The Wolf," an instrumental version of "Who's Afraid Of The Big Bad Wolf," are two bonus tracks available in the audio (CD/cassette) formats only.

The Buena Vista longform home video, released Sept. 27, features eight videoclips tied thematically through Disney music, film footage, and animation. Robertson, who actually conceived the project, also produced the video, with Scot Garen serving as executive producer, writer, and director. Rhaz Zeisler co-produced and co-wrote.

The spirit of cooperation between the two companies is especially evident in the working of promotional videoclips. Though the video was financed and released by Buena Vista, single videoclips will be serviced by Columbia's video promotion staff to broadcast outlets based on individual needs, Strauss says. "We're tailoring our efforts in a way that will get us as much expo-

sure as possible," she says. "There are no formulas, no rules to follow. We're going to wait and see how things develop."

Because the individual videos can stand alone or be viewed as one running program, programmers can run solo videos or plan a whole program around the project.

The Columbia sales, marketing, and promotion staff is working the audio formats as well, and has chosen to service radio outlets with the entire album as opposed to one specific single. It was impossible to pick one track, Strauss says, as the musical styles represented on the album range from reggae, rap, and jazz, to big band, blues, and new age.

"The stations' individual needs wouldn't be met by one single," Strauss says. "We'll look at each outlet and encourage programmers to play the tracks we think best apply to their demographic. We're not going after the charts with this album; we're going after exposure for the project."

Both Columbia and Buena Vista Home Video are banking on the eternal appeal of the Disney film music as performed by the diverse roster of talent assembled. The demographic for all formats runs the gamut from babies to baby boomers, from adolescents to old-timers.

"It's great because you take the music out of the context of the film, and you see it in a whole new way," says Tania Steele, Buena Vista Home Video's VP of worldwide publicity. "It's a tribute to the original songwriters that these songs stand up so well after so long."

While Columbia is handling the promotion of the video and radio track, Buena Vista Home Video is pushing the three video formats at retail, as well as promoting it to its core Disney audience through the Disney Channel, and other built-in outlets.

Steele expects the pre-order retail figures on the longform will "be in line" with successful videos that go direct to sell-through, and says she expects a long life on the project as it accrues cumulative sales over time. Buena Vista is offering "Simply Mad About The Mouse" in three formats, at \$19.99 for VHS; \$24.99 for laserdisc; and \$29.99 in 8mm.

Ideally, says Strauss, combination retailers will create joint displays for the audio and video formats. And point-of-purchase displays, product packaging, and other promotional materials have been designed to cross-promote each format.

"There's nothing to be gained by pretending one of the formats doesn't exist," says Columbia's Strauss.

"If the audio gets radio play and that draws attention to the video, that's great," adds Buena Vista's Steele. "Our purpose is not to make sure that every person who buys one format buys the other."

Neither Steele nor Strauss was willing to detail the financial break-

down regarding profit share on "The Mouse." The common goal of Columbia and Buena Vista Home Video is to work in tandem to generate as much attention—in the media and at the cash register—as possible, says Strauss.

"We've tried to be very practical to maximize all of our relationships and work to everyone's strengths on both sides," she adds. "We're all very realistic about being aware of what we all do for a daily living and not stepping on each other's toes. We are trying to maximize the effect from every dollar spent to generate the biggest possible response from every possible demographic."

THE EYE



by Melinda Newman

VIDEO CONFERENCE ALERT: The action is fast and furious here at Billboard as we continue to finalize plans for the 13th annual **Billboard Music Video Conference**, Nov. 6-8 in Los Angeles. It is the only conference fully dedicated to music video and is a great opportunity to hang with programmers, producers, and label promotion folks. This year we've lined up several social activities to bolster the full slate of seminars planned. To help you plan accordingly, following are new, previously unannounced activities:

- **Music Video Extravaganza**, 7-10 p.m., Nov. 7, to be held at Q's, an upscale billiards/video hall in Brentwood. This party includes free pool and food and videos from the following sponsoring labels: **Arista, Columbia, Quality, Cheetah, Priority, Hollywood, Relativity, Jive, MCA, and Walt Disney.** There's space for two more record companies to participate. If you're interested, call **Melissa Subatch** at 212-536-5018.

- The inaugural **Minority Directors Music Video Showcase and Reception**, 7-9 p.m. Nov. 8 at **Ma Maison**. Presented by **Billboard, MCA**, the music video task force of the **NAACP**, and **Black + White Television**, the showcase features clips by talented minority directors. The goal is to raise industry awareness of the work of minority personnel in the music video field. Other contributing sponsors include the **Music Video Producers Assn.** and **VCA Teletronics**. Additional sponsors are being sought. Interested parties should contact **Benito Vila** or **Richie Vetter** at **Black + White**. The number is 212-966-5500.

- **Wild Video Dance Party**, 9 p.m.-midnight, Nov. 8. You don't have to leave the hotel to have a great time. Following the **Minority Directors Showcase**, **Brian Winthrop International** will host a three-hour music video dance party complete with large video screens, a state-of-the-art stereo system, and much, much more.

Registration for the conference, which includes all of these additional activities, is still open. For information, contact **Melissa Subatch** at 212-536-5018.

THE VOTING BOOTH IS OPEN: If you received a nominating ballot for the **Billboard Music Video Awards**, please remember to return it by Wednesday (2).

AS NOTED IN INSIDE TRACK last week and rumored in this column several weeks ago, **BET's** parent company, **BET Holdings Inc.**, has filed a registration



Wedded Bliss. Producer/personal manager Eric Gardner, second from left, and his wife, Janis, celebrated their 10th anniversary Sept. 8, by renewing their wedding vows in front of more than 200 guests. Little Richard, second from right, performed the ceremony, and Phil Spector, far right, played "The Anniversary Waltz" on the accordion. Todd Rundgren, far left, played the wedding march. Rundgren is serving as keynote speaker at the 13th annual **Billboard Music Video Conference**, Nov. 6-8 in Los Angeles.

statement with the Securities & Exchange Commission to go public. The reason for the move is to reduce debt and for general corporate usage. **BET** has three major corporate investors: **Tele-Communications Inc.**, **Home Box Office**, and **Great American Broadcasting Co.**

A ROSE BY ANY OTHER NAME: **VH-1** has changed the name of its rotation categories. The "VH-1 To Watch" category is now back to its old name, "Five Star Videos," because of the "strong image association" the old moniker connotes, according to VP **Norm Schoenfeld**. We thought the channel changed the name because there was no recognition that the category highlighted high-caliber clips in strong rotations, but Schoenfeld candidly explains, "We originally thought people didn't know what Five Star was, but we were wrong."

Other changes include renaming the "Development" category the "Heavy" category, although, as with the other categories, there is no change in rotation. The old "Heavy" rotation now goes by "Greatest Hits," which Schoenfeld sees as a way "to enhance VH-1's image in the record industry and in general. We're not about classic rock; these greatest-hits are current." And "Light" is now called "What's New," which is pretty self-explanatory.


CH-CH-CHANGES: Though it kept the news kind of quiet for a while, "Pump It Up" has named **Mark Ashton Hunt** its new producer/director. Executive producer **Jay Scharer** continues to book and program the show.

Flashframe Films is looking for a new sales and marketing rep to replace **Keri Fitzpatrick**, who is moving to England. Interested parties should call **Len Epand** at **Flashframe**.

Charisma has no plans to replace **Jeanne Samois**. Video promotion inquiries should be sent to **Rhonda Herlich**, national director of video and AC promotion at the label.

DIRECTOR RICH MURRAY has joined **Fragile Films** and is soliciting work. **Mark Lindquist (Michael Penn, Cowboy Junkies)** is now working through **Nitrate Films**. **Steve Boyle (John Anderson)** is working through Nashville's **Studio Productions**. **Paul Spencer**, who represented **Midnight Films** in the U.K., has moved to Los Angeles to run the company's U.S. operation. **Midnight Films** head **Michael Hamlyn** is in England for an extended period, where he has secured a six-picture deal with **PolyGram** and **Working Title**.

RUMOR MILL: Though nothing has been confirmed, the rumor is that a new country music video network is gearing up to premiere next summer. It will be beamed out of **Branson, Mo.**, which has become a hotbed of country music activity. Among the names rumored to be involved in the channel are former **CMT** staffer **Stan Hitchcock**. More as it develops.

Billboard® THE CLIP LIST™		A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.	
			
Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036	Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018	30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
EXCLUSIVE	ADDS	ADDS	ADDS
Bell Biv DeVoe, Word To The Mutha Mariah Carey, Emotions John Mellencamp, Get A Leg Up *R.E.M., Radio Song Red Hot Chili Peppers, Give It Away	Billy Falcon, Power Windows Amy Grant, That's What Love Is For	Shanice, I Love Your Smile Heavy D & The Boyz, Is It Good To You Jodeci, Forever My Lady Taja Seville, Trouble Having You Near Simply Red, Something Got Me Started Crystal Waters, Makin' Happy Lenny Kravitz, Stand By My Woman D.J. Jazzy Jeff, Ring My Bell	Charlie Daniels, Little Folks Brooks & Dunn, My Next Broken Heart Steve Wariner, Leave Him Out Of This Karen Tobin, Carolina Smokey Moon Schnauffer/Cactus Bros, Fisherman's Hornpipe The New Tradition, Seed Of Love
BUZZ BIN	FIVE STAR	HEAVY	HEAVY
B.A.D. II, Rush EMF, Lies Nine Inch Nails, Head Like A Hole Red Hot Chili Peppers, Give It Away Siouxie/Banshees, Kiss Them For Me White Trash, Apple Pie	Smokey Robinson, Double...	Phyllis Hyman, Don't Want To... Color Me Badd, I Adore Mi Amor Brand New Heavies, Never Stop B Angie B, So Much Love Luther Vandross, Don't Want... Vanessa Williams, Running...	Sawyer Brown, The Walk Lionel Cartwright, Leap Of Faith Mark Chesnut, Your Love Is A Miracle Doug Stone, I Thought It Was You Diamond Rio, Mirror Mirror Ricky Van Shelton, Keep It... Lorrie Morgan, A Picture Of Me Travis Tritt, Anytime Alan Jackson, Someday B.B. Watson, Light At The End... Marty Stuart, Tempted Pam Tillis, Put Yourself In My Place Whitley/Conley, Brotherly Love McBride And The Ride, Same Old Star Trisha Yearwood, Like We Never...
HEAVY	ARTIST OF THE MONTH	HEAVY	MEDIUM
Bryan Adams, Can't Stop This... Boyz II Men, Motownphilly Extreme, Hole Hearted Firehouse, Love Of A Lifetime Jesus Jones, Real Real Real Marky Mark, Good Vibrations Metallica, Enter Sandman Motley Crue, Primal Scream Tom Petty, Into The Great Wide Open Prince & The N.P.G., Cream Van Halen, Runaround	Vanessa Williams, Running...	Naughty By Nature, O.P.P. Karyn White, Romantic J.T. Taylor, Long Hot Summer Night Lisa Lisa & Cult Jam, Let The Beat... Boyz II Men, It's So Hard To Say... Jennifer Holliday, I'm On Your Side Tracie Spencer, Tender Kisses Lisa Fischer, Save Me BeBe & CeCe Winans, Addictive Love Special Generation, One Night Lover Oaktown 3.5.7, Turn It Up Small Change, Teardrops Johnny Gill, I'm Still Waiting Marc Nelson, I Want You	Aaron Tippin, She Made A Memory... Vern Gosdin, The Garden Davis Daniel, For Crying Out Loud Patty Loveless, Hurt Me Bad... George Jones, You Couldn't Get... Highway 101, The Blame Neal McCoy, This Time I Hurt Her More Gina G, 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... Emmylou Harris, Rollin' & Ramblin' Dolly Parton, Eagle When She Flies Holly Dunn, No One Takes The... Vince Gill, Look At Us Kentucky Headhunters, It's Chittlin'... 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
STRESS	WHAT'S NEW	MEDIUM	CURRENT
Commitments, Try A Little... *Alice Cooper, Love's A Loaded Gun D.J. Jazzy Jeff, Ring My Bell MC Skat Kat, Skat Strut Naughty By Nature, O.P.P. Bonnie Raitt, Something To Talk About Salt-N-Pepa, Let's Talk About Sex Richie Sambora, Ballad Of Youth Tesla, Edison's Medicine Karyn White, Romantic	Dire Straits, Calling Elvis Buddy Guy, Mustang Sally Russ Irwin, My Heart Belongs To You Chris Isaak, Blue Spanish Sky Commitments, Try A Little... Tuck & Patti, Dream	Pretty In Pink, All About You Ground Zero, Lettin' Ya Know Ziggy Marley, Good Time James Brown, Move On Sounds Of..., The Pressure... Stevie Wonder, Fun Day S.O.S., Sometimes I Wonder	Boyz II Men, It's So Hard To Say... Michael Bolton, Time, Love &... Harry Connick, Jr., We Are In Love Dire Straits, Calling Elvis Elvis Costello, So Like Candy Bryan Adams, Can't Stop This... Starleana, I'll Take You There Psychedelic Furs, Until She Comes The Smithereens, Top Of The Pops Curtis Stigers, I Wonder Why Simply Red, Something Got Me Started Firehouse, Love Of A Lifetime This Picture, Naked Rain Natalie Cole, Unforgettable
ACTIVE	ADDS	HEAVY	ADDS
Alice In Chains, Sea Of Sorrow Chesney Hawkes, The One And Only Crowded House, Fall At Your Feet The Cult, Wild Hearted Son Dire Straits, Calling Elvis Billy Falcon, Power Windows The Farm, Groovy Train Joan Jett & The Blackhearts, Backlash Lenny Kravitz, Stand By My Woman Ziggy Marley, Good Time Martika, Love... Thy Will Be Done Natural Selection, Do Anything Ozzy Osbourne, No More Tears *Public Enemy, Can't Truss It PM Dawn, Set Adrift On Memory Bliss Shabba Ranks/Maxi Priest, House Call Skid Row, Slave To The Grind The Smithereens, Top Of The Pops *Vanilla Ice, Cool As Ice	2 Black 2 Strong MMG, Across... BFM, Am I Black Enough? Baby Animals, Painless Bad English, Straight To Your Heart Candyland, Fountain Of Youth Deborah Blando, Boy Del Tha funkkee homo... Sleepin'... Diana Ross, When You Tell Me... Five Thirty, 13th Disciple Gloria Estefan, Live For Loving You Heavy D & The Boyz, Is It Good To You Jodeci, Forever My Lady KLF, What Time Is Love? KMC Kru, The Devil Came... Lieutenant Stitches, Night And Day MC, Jr. Cas, Perfect Beat Michael Bolton, Time, Love &... Northern Pikes, She Ain't Pretty PM Dawn, Set Adrift On Memory Bliss Prince & The N.P.G., Cream Procol Harum, The Truth Won't... RTZ, Face The Music Rythm Syndicate, Hey Donna S.O.S., Sometimes I Wonder Scream'n' Jay Hawkins, I Put A... Simply Red, Something Got Me Started Skid Row, Slave To The Grind Stevie Nicks, Sometimes (It's A Bitch) Young MC, Keep It In Your Pants	JJ White, Heartbreak Train Jim Lauderdale, Maybe Mark Collie, She's Never Coming Back Pirates Of The..., Fighting...	Boyzz II Men, It's So Hard To Say... Michael Bolton, Time, Love &... Harry Connick, Jr., We Are In Love Dire Straits, Calling Elvis Elvis Costello, So Like Candy Bryan Adams, Can't Stop This... Starleana, I'll Take You There Psychedelic Furs, Until She Comes The Smithereens, Top Of The Pops Curtis Stigers, I Wonder Why Simply Red, Something Got Me Started Firehouse, Love Of A Lifetime This Picture, Naked Rain Natalie Cole, Unforgettable
ON	AMERICA'S NO. 1 VIDEO	HEAVY	ADDS
*Four Horsemen, Nobody Said It... *Nirvana, Smells Like Teen Spirit RTZ, Face The Music Tin Machine, One Shot	2 Live Crew, Pop That Coochie	Aaron Tippin, She Made A Memory... Alan Jackson, Someday Bo T, Angel Fire 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... Diamond Rio, Mirror Mirror Dolly Parton, Eagle When She Flies Doug Stone, I Thought It Was You 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... James Blundell, Time On His Hands John Gorka, Houses In The Field Karen Tobin, Carolina Smokey Moon Kathy Mattea, Asking Us To Dance Whitley/Conley, Brotherly Love Kelly Willis, The Heart That Love Forgot Lionel Cartwright, Leap Of Faith Little Texas, Some Guys Have All... Lorrie Morgan, A Picture Of Me Mario Martin, Keep It On The... Mark O'Connor, Bowtie Martin Delray, Lillie's White Lies Marty Brown, High And Dry Marty Stuart, Tempted McBride And The Ride, Same Old Star Neal McCoy, This Time I Hurt Her More Pam Tillis, Put Yourself In My Place Patty Loveless, Hurt Me Bad... Reba McEntire, For My Broken Heart Ricky Skaggs, Life's Too Long Ricky Van Shelton, Keep It... Ronnie McDowell, Just Out Of Reach Sammy Kershaw, Cadillac Style Sawyer Brown, The Walk Steve Wariner, Leave Him Out Of This Desert Rose Band, You Can... Kentucky Headhunters, It's Chittlin'... Texas Tornados, Is Anybody Goin'... Travis Tritt, Anytime Trisha Yearwood, Like We Never... Vern Gosdin, The Garden Vince Gill, Look At Us	KMC Kru, The Devil Came... Black Sheep, Flavor Of The Month Voice Of Beehive, Monsters... Katydids, The Boy Who's Never Found Morrissey, My Love Life
RECORD THE GUIDE'S Street Beat	PEOPLE-POWERED HEAVIES	HEAVY	HEAVY
Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	Another Bad Creation, Jealous Girl Boyz II Men, It's So Hard To Say... Color Me Badd, I Adore Mi Amor MC Breed & DFC, Ain't No Future... N.W.A., Always Into Somethin' Naughty By Nature, O.P.P. Prince, Gett Off Tim Dog, F**k Compton (Edit) Tony Terry, With You Whitney Houston, My Name Is...	Mark O'Connor, Bowtie Martin Delray, Lillie's White Lies Marty Brown, High And Dry Marty Stuart, Tempted McBride And The Ride, Same Old Star Neal McCoy, This Time I Hurt Her More Pam Tillis, Put Yourself In My Place Patty Loveless, Hurt Me Bad... Reba McEntire, For My Broken Heart Ricky Skaggs, Life's Too Long Ricky Van Shelton, Keep It... Ronnie McDowell, Just Out Of Reach Sammy Kershaw, Cadillac Style Sawyer Brown, The Walk Steve Wariner, Leave Him Out Of This Desert Rose Band, You Can... Kentucky Headhunters, It's Chittlin'... Texas Tornados, Is Anybody Goin'... Travis Tritt, Anytime Trisha Yearwood, Like We Never... Vern Gosdin, The Garden Vince Gill, Look At Us	Tin Machine, One Shot Joan Jett & The Blackhearts, Backlash
CURRENT	ADDS	HEAVY	MEDIUM
Steelheart, She's Gone (Lady) Bulletboys, Talk To Your Daughter Shabba Ranks, Housecall The Farm, Groovy Train Diana Ross, When You Tell Me... Collins/Dozier, The Quiet's Too... The Dylans, Godlike Paula Abdul, Promise Of A New Day Or-N-More, Everydayday A Tribe Called Quest, Check... The Scream, Man In The Moon Robyn Hitchcock, So You Think... Metallica, Enter Sandman Sting, Mad About You Another Bad Creation, Jealous Girl Van Halen, Runaround	1 hour weekly 888 7th Ave, NY, NY 10106	Blur, There's No Other Way Sex Machine, Sheriff Fatman King Missile, My Heart Is A Flower Gipsy Kings, Baila Me Stress, Rose Child Ziggy Marley, Good Time Northside, Take 5 Billy Bragg, Sexuality Psychedelic Furs, Until She Comes Crash Test..., Superman's... Eric Gales Band, Sign Of The Storm Wonder Stuff, Caught In My... The La's, Timeless Melody DJ Quik, Tonite B.A.D. II, Rush	Blur, There's No Other Way Sex Machine, Sheriff Fatman King Missile, My Heart Is A Flower Gipsy Kings, Baila Me Stress, Rose Child Ziggy Marley, Good Time Northside, Take 5 Billy Bragg, Sexuality Psychedelic Furs, Until She Comes Crash Test..., Superman's... Eric Gales Band, Sign Of The Storm Wonder Stuff, Caught In My... The La's, Timeless Melody DJ Quik, Tonite B.A.D. II, Rush

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

THE COMPANY'S Wayne Isham is the eye behind Skid Row's new "Wasted Time" video from the Atlantic album "Slave To The Grind." He directed the clip, which features a graphic illustration of the detrimental effects of drug abuse, with producers **Jeanne Muller** and **Curt Marvis**. The crew reeled footage at Oak Manufacturing in L.A.

Impact Records' Rythm Syndicate recently shot "Hey Donna" with director **Larry Jordan** and producer **Tima Surmelioglu**. The clip comes from the band's eponymous debut for Impact, and was shot at Occidental Studios.

NEW YORK

PICTURE VISION director Peter Israelson has just completed "Set The Night To Music" for Atlantic recording artist **Roberta Flack** and guest **Maxi Priest**. Shot at Broadway Stages in Astoria, Queens, the clip is a stylized performance piece. The video was filmed against a very blue backdrop and uses unique stock footage such as dolphins swimming, a shot of the earth, and ships with huge sails. **Jon Small** produced the clip, while **Steven Saporta** served as executive producer.

Director **Marcus Nispel** of **Portfolio Artists Network** has just completed "Say It" for MCA recording group **ABC**. Filmed at Empire Stages in Long Island City, the video consists of two main parts: the performance elements and the action of six main dance characters. The dancers portray mythological characters with a modern flair. The colors used are rich, classic tones such as gold, blue, and purple. **Lorraine Williams** produced the video, while **Anouk Frankel** served as executive producer.

Shoot Til U Drop director **Phil Maillard** has completed "Keeping The Faith" for **Tommy Boy** recording group **De La Soul** and "Mr. Boops" for **Dew Doo Man/R.A.L.** recording act **Resident Alien**. Filmed in Prospect Park, Brooklyn, and River View Studio in Queens, the De La Soul clip uses live action, a blue screen, and an on-stage video monitor to project three sources of images. The video comically shows men trying to get a woman to "give it up." Resident Alien's video, shot on location at the Douglas House in Orangeburg, N.Y., is centered around various activities that take place at a pool party.

Utopia/Premiere Films director **Dwayne Coles** recently completed the "Can't Go On" video for J.A.G. recording artist **Terry Hart**. Shot on location in a house in Lakewood, N.J., the piece has a romantic, pro-love/relationship theme. **Sidney Whitfield**, **Andre Castro**, and **Jennie Pless** produced.

NASHVILLE

JOHN LLOYD MILLER of **Scene Three** is the eye behind

"Look At Us," the new video for MCA recording artist **Vince Gill**. The clip, filmed at Scene Three's Nashville studio, is a touching view of the tradition of marriage and family life featuring Gill and his wife, **Janis Gill** of **Sweethearts Of The Rodeo**, along with other couples. The video was filmed on 16mm and also includes Super 8 home movie footage from the Gill family. **Marc Ball** served as producer.

Ball also recently completed "You Couldn't Get The Picture" for MCA recording artist **George Jones**. The clip, filmed at a private home in Nashville, interweaves Jones' performance with a haunting story of a man who realizes what it would be like if his family left him. **Kitty Moon** produced.

OTHER CITIES

TOMMY BOY RECORDS act **808 State** recently wrapped a Manchester, England-based video production of "Lift" from its album "Ex:El." **Howard Walmsley** directed and produced the shoot, taking the viewer on a tour through the band's "laboratories," during a "Total Recall"-esque dream sequence.

EMI's Roxette teamed with the Company's Wayne Isham to reel "Spending My Time" in Stockholm. Isham directed the stylized performance, which features a motion control technique, with producers **Curt Marvis** and **Jeff Tannebring**. The tune comes from the band's "Joyride" release.

Meanwhile, the Company's crew currently is on location in Moscow, shooting footage of such acts as the **Black Crowes**, **AC/DC**, **Metallica**, and **Pantera**, as they perform in concert for an audience of Russian rockers.

Newly signed **PolyGram** artist **Sammy Kershaw** linked with the **Studio Productions** team to lens his first video, "Cadillac Style." **Steve Boyle** directed the New Orleans-based shoot with producer **Mary Matthews**. The clip is a free-spirited romp through the colorful streets of the Crescent City.

re: ACTION!

That's what you'll get when you advertise in **ACTIONMART**



the Billboard Classified. Call toll free (800) 223-7524, NY residents dial (212) 536-5174.

Billboard Classified Action Mart

FAX YOUR AD TODAY! (212)/536-5351

Get satisfied through classified!

SERVICES

FROM THE USA-AIR FREIGHT
Transport daily. Special to the Music Industry since 1953. Worldwide. Confidential Attention. Low Rates. Contact:
Dennis Kleinberg, Dir.
BERKLEY AIR SERVICES CORP.
POB 665, JFK Airport, NY 11430, U.S.A.
Fax: 718-917-6434 Ph: 718-656-6066

NEED RECORD/MUSIC PROMOTION?

EXPERIENCE! EXCELLENCE!
Working All Leading National Charts.
"One Of The Most Foremost
Names in Music Promotion"
RCI Records Inc., (615) 833-2052
P.O. Box 110802 - BB
Nashville, TN 37222-0802

ESP
CD'S AND TAPES
COMPLETE
PACKAGES

- CD REPLICATION
- HIGH SPEED CASSETTES
- AUDIOPHILE REAL TIME CASSETTES ON TDK-SA
- COMPLETE PRINTING AND PACKAGING

EASTERN STANDARD PRODUCTIONS, INC.
26 BAXTER STREET
BUFFALO, N.Y. 14207
TEL 716-876-1454
FAX 716-877-6395
1-800-527-9225

1000 CD'S \$2300.00
COMPLETE PACKAGE
1-800-527-9225
FOR A FREE BROCHURE

FOR THE WIDEST SELECTION OF RECORDING TAPE AND ACCESSORIES...

Call Toll Free 1-800-523-2472
Ask for free catalog and monthly specials
America's Leading Distributor of Recording Tape and Accessories

A.I. ROSENTHAL
207 WELSH ROAD HORSHAM, PA 19044

ALPHA • ALI SOP
ALPHA • AMARAY
AT&T • ATHANA
AUDIO TECHNICA
B&S • CASE LOGIC
DISCOWASHER
DURACELL
EVEREADY • FUJI
GEMINI • GENEVA
JVC • KINYO
KODAK • LABTEC
MAXFI • MEMORFX
MILLINUM
NAPA VALLEY
PELIKAN • RECOTON
SAVOY
SCOTCH (3M)
SINKO • SINA
SONY • TDK
VCRPUS

SERVICES

COMPLETE CD AND CASSETTE PRODUCTION
DIGITAL HOUSE
212-333-5950

MASTERING REPLICATION
PRINTING TOTAL PACKAGING
POSTERS GRAPHIC DESIGN STUDIO
PERSONALIZED EXPERT SERVICE

101 WEST 57TH ST. NEW YORK, N.Y. 10019
"FOR THOSE WHO HEAR THE DIFFERENCE"

AUDIOPHILE QUALITY...
EUROPADISK LTD.
US' MOST COMPLETE FACILITY!

- Cassette Duplication
- Compact Disc Production
- DMM Vinyl Pressing
- Custom Graphics
- Mastering Studios

COMPLETE PACKAGES with state-of-the-art Neve Digital Mastering for CD, Studer & Lyrec HX-Pro Cassette Duplication, DMM Mastering for Vinyl and a complete in-house art department - design, layout, typesetting, color separation.
Get THE BEST at no extra cost!
For a Complete Brochure, call or write
EUROPADISK LTD.
75 Varick Street, New York, NY 10013
★ (212) 226-4401 FAX (212) 966-0456

FOR COMPLETE CASSETTE, C.D., RECORD MANUFACTURING & PACKAGING SERVICES CALL:
QCA (513) 681-8400
2832 SPRING GROVE AVE. • CINCINNATI, OH 45225

PRODUCERS WANT YOU!
Major & Indep. record labels are now accepting demo tapes from all types of artists. Act Now!
Call for Info: (212) 459-4035

FOR SALE

Campus Records
Wholesale Distributor of "Deletions/Overstocks" • IMPORT
874 Albany Shaker Road
Latham, NY 12110
(518) 783-6698
(518) 783-6753 FAX
EXPORT

For a Unique Blend of Independent and Major Label Closeouts and Overstocks
Thrash • Noise • New Age • Psychedelia • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 60's

ALBUMS — CASSETTES — CD'S
At the Best Prices
Major Label overstocks and deletes. Send for our free 100 page catalog.
Dealers Only
Foreign customers and fleamarkets welcome.
Phone:
314 531 4644 Fax: 314 531 4646
Great Atlantic & Pacific Music
3310 Samuel Shepard Dr.
St. Louis MO 63103

OUTSTANDING SELECTION AT BARGAIN PRICES
Budget/Midline/Cutouts, Gospel, Blues, Jazz, MORE, etc.
LP's/CASSETTES/CD's
Serving independent outlets, rack jobbers, fleamarkets
Free Catalog — Dealers only!
A.B.A. Record Dist.
175 Main St., Lodi, NJ 07644
(201) 471-6543 Fax # (201) 471-7065

FOR SALE

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890 6000.
FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
P.O. Box A
Trenton, NJ 08691 0020

FOR SALE:
Duplicator — Used — Loop Bin
— 8 Slaves — High Speed —
Grandy Loop Bin — Traco Slaves
— Low Price — Ready to Run.
Phone 1-800-922-1129

AAA VIDEO DISTRIBUTORS
USED MOVIES & NINTENDOS
BOUGHT & SOLD
SPECIALIZE IN NEW STORES & BUYOUTS
2 OFFICES TO SERVE YOU!
EAST COAST WEST COAST
800-220-2200 800-220-7100

CARIBBEAN ARTS
Largest selection of Reggae merchandise Irie t-shirt - leather African pendant rasta caps - knitted rasta belts - red, gold, green shoelaces - kente hats - much more! Call or write for color catalog.
(212) 598-9100
Nicholas Novotny Sales, Inc.
864 Broadway, New York, NY 10003
DEALERS ONLY

DON'T BUY CUTOUTS!
Until You See Our Catalog
Of Great Cassettes and CD's
TARGET MUSIC DISTRIBUTORS
7925 N.W. 66th St., Miami, FL 33166
(305) 591-2188 DEALERS ONLY

AMERICAN MUSIC WHOLESALERS, INC.
THE MUSIC YOU WANT AT THE PRICES YOU NEED!!!
MID LINES/BUDGETS, CASSETTES & C.D.'s
LARGE SELECTION OF
ROCK • SOUL • GOSPEL • JAZZ • BLUES
COUNTRY • and more!
Call or write for free catalog (selling to the trade only)
1320 Stirling Road, Suite 108
Dania, Florida 33004
Tel (305) 921-2706

THE BIGGEST & ONLY ONE STOP SOURCE FOR EVERYTHING IN FILIPINO MUSIC...

CASSETTES, COMPACT DISCS,
45 RPM and LP's

JBR MUSIC MARKETING
+ WORLDWIDE SALES & DISTRIBUTION
+ BEST PRICES GUARANTEED
+ NEW RELEASES ALWAYS AVAILABLE
+ WIDEST SELECTIONS
+ SHIPPING TO ALL PARTS OF THE CONTINENTAL UNITED STATES
AT NO EXTRA COST
PO Box 7686, Tamuning
Guam, 96931 U.S.A.
Tel (671) 646-1675 Fax (671) 646-2889

Operating Supplies
Plastic & Paper Sleeves • Cassette Shells
Jewel Boxes • CD Blisters • Divider Cards

Wrapping & Packaging
The Shrinkmaster™ Packaging System
Retail-level packaging: Does LP's, Videos, CD's, Cassettes & more. Easy operation. \$279.95 complete
The CD Sealer™
Stop taping! Stop stapling! Seal blister packs cleanly and efficiently. Complete system, \$229.95.

Music & More...
Indie Labels • Budget & Cut-Out CD's, Tapes & LP's • Novelties • Books & Mags

Performance Dist.
2 Oak St. POB 0156
New Brunswick NJ 08903-0156
Tel: (908)545-3004 Fax: (908)545-6054

BUSINESS OPPORTUNITIES

Earn \$570 per 1000 (\$49 per 100) forwarding envelopes for British Mail Order Co. For details/application form send self-addressed envelope with 3 international response coupons (available from post office) for return airmail reply.
Glen Publications, Dept U9, P.O. Box 17, Wimborne Dorset, BH21 2DG, England.

MUSICAL ATTORNEY, producer, writer with contacts to promote great pop or R/B singer. Call: (516) 287-1897

CD/TAPE stores, high volume and high profit. Superb locations. Long established loyal clientele. Great opportunity. Write to: CD/Tape Store, P.O. Box 915, S. Lynnfield, MA 01940

SONGWRITERS

Attn: Record Deal Seekers!!!
Save yourself hours of research and endless phone calls. Now available, this up-to-date Mailing List of Record Labels. Includes phone numbers, addresses and contact names. Send Check or Money Order: \$19.95 Hardcopy or \$29.95 Diskette (Specify Mac or IBM)
To: MG Associates
3960 Laurel Canyon Blvd, Suite 188
Studio City, CA 91604

TIPS TIPS®
*You've got great songs
*A great artist package
*You've got a great band
NOW WHO YA GONNA CALL?
TIPS provides up-to-the-minute information for songwriters, artists, & bands. We report to you what publishers, producers, & A&R exec's need. We speak directly with every industry pro on the line so that you'll know exactly what they want. You'll get a contact name who has spoken with TIPS and will listen to your tape.
BETTER FOR YOU... BETTER FOR THE INDUSTRY
TIPS = CONTACTS
1-900-329-3667 Ext. TIP
Contact: Keith Edwards (213) 452-3957
1 MINUTE MESSAGE \$1.95 PER MINUTE

NOVELTIES

POSTERSERVICE, INC.
Tired of the same old selection? Our 1000-title poster catalog is the largest in the industry including Winterland, Funky, One Stop, Imports and Psychedelics. Better yet, our unique servicing program keeps you on top. Find out what you have been missing. Call Lisa Bowen at:
(800)666-7654
255 Northland Blvd
Cincinnati, OH 45246

INCREASE YOUR PROFIT!!!
We are your complete one stop for music related items.
T-SHIRTS, POSTERS, PATCHES, ETC.
SAME DAY SHIPPING!!! CALL US NOW!!!
ZMACHARS POSTER, INC.
7911 N.W. 72 AVE., SUITE #102
MEDLEY, FL 33166
305-888-2238
New! 1(800) 248-2238 Fax (305) 888-1924

ROCK T-SHIRTS
• OVER 100 STYLES
• TOP ROCK ARTISTS
• LICENSED DESIGNS
• FREE CATALOG
NICEMAN MERCHANDISING
1-800-279-2545
DEALERS ONLY

COLLECTIBLES

Not exactly giving up on LP's and 45's, we still believe in records but are very disenchanted. Inventory reduction now in process. No special orders. Call for hours. May be the last time to find the records you've been looking for your whole life, building up on our CD's & Cassette stock. Your friends at Record Gems.
RECORD GEMS
548 Central Ave., Cedarhurst, NY 11516
(516) 295 GEMS(4367) FAX (516) 295 4370

GOLDEN OLDIES

Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog.
HAVEMEYER PARK RECORDS
P.O. BOX 328
OLD GREENWICH, CT. 06870
Satisfaction guaranteed

BROADCAST MEDIA

COUNTRY RADIO, PLAY COWBOY JUNCTION RECORDS, VISIT OUR FLEA MARKET TUESDAY'S AND FRIDAY'S, MORNING'S COUNTRY WESTERN BLUEGRASS MUSIC SHOW, SATURDAY'S, 2 P.M. WITH BUDDY MAX, LECANTO, FLORIDA

WANTED TO BUY

WANTED
CD's and tapes urgently needed. Quality titles only at discount prices. We buy bankruptcies, overstocks, promotions, etc. Please fax list of titles, availability and pricing.
WORLDWIDE FACTORY LIQUIDATORS
Fax 314-447-9012 Tele: 314-447-9015

WANTED NOW!

CD'S, TAPES, VHS VIDEOS
NEW, USED, PROMOS, ANY QUANTITY
IMMEDIATE CASH! MUSIC TRADER
FAX: (619) 265-7128
TEL. (619) 693-1710

HELP WANTED

BILLBOARD MAGAZINE IS LOOKING FOR EXPERIENCED ADVERTISING SALES PROFESSIONALS FOR IT'S LOS ANGELES OFFICE. KNOWLEDGE OF THE MUSIC AND PROFESSIONAL AUDIO INDUSTRIES IS A MUST.

PLEASE PROVIDE COVER LETTER, RESUME AND SALARY REQUIREMENTS. RESPOND TO:

BOX #7915
Billboard Magazine
1515 Broadway
New York, NY 10036

IN-HOUSE RECORD PROMOTERS NEEDED
ALL AREAS.
COMMISSION.

REPLY TO: P.O. BOX 08041
CLEVELAND, OH 44108

MARKETING MANAGER

Experienced marketing professional needed for fast growing NJ based audio/video company to develop new line introductions, advertising and sales support programs. Background experience in audio/video and/or package goods industry preferred. Duties include demographic analysis and various marketing functions. Extensive travel required. Send resume and salary requirements to STARMARKER ENTERTAINMENT, INC., 151 Industrial Way East, Eatontown, NJ 07724.

HELP WANTED

SALES MANAGER

Name Brand Leader in audio storage accessories seeks to hire creative and motivated Sales Manager. Strong sales and managerial background required to work directly with independent reps, mass merchandisers, music retailers and key accounts.

Send full resume to:

Pat Stanley
Vice President of Sales
CASE LOGIC, INC.
6930 Winchester Circle
Boulder, Colorado 80301

Please no phone calls.
All responses strictly confidential.

SALES REPRESENTATIVES

Rapidly expanding manufacturer and distributor of video and audio products seeks sales people for traditional and non-traditional accounts. Background should include strong sales experience with super-market, drug chains, mail order and premium markets. Send resume to to STARMARKER ENTERTAINMENT, INC., 151 INDUSTRIAL WAY EAST, EAST TOWNTOWN, NJ 07724.

SALES MANAGER NEW YORK REGION

Seeking an individual who is aggressive, self-motivated, sales oriented, able to get along with others and communicate effectively with senior management. Background should include strong sales experience as well as some hands on management. We offer competitive salary, company paid benefits and an excellent opportunity for advancement. Please furnish a complete resume. All replies held in strict confidence.

Billboard Magazine — Box # 7929
1515 Broadway, N.Y., N.Y. 10036

FIXTURES

FACTORY DIRECT COMPACT DISC DISPLAYERS AUDIO CASSETTE DISPLAYERS LASER DISC DISPLAYERS VIDEO CASSETTE DISPLAYERS

Modular Merchandising System. Architectural Merchandising Floor Plans at no cost or obligation.

Free 40 Page Color Catalog

1-800-433-3543

Ask for Ken Cohen

Stocked in Chicago, Baltimore, Los Angeles

CHASE LIGHTS NEON

**SIGNS - FIXTURES
POSTER HOLDERS
FACTORY DIRECT**
1-800-228-5768
Ask for Rich Life

TALENT

MUSICIANS & BACKGROUND SINGERS
now being hired. Forward Demo/Resume to:

BENSON
P.O. BOX 62
BREMERTON, WA 98310

POSITIONS WANTED

VIDEO PROFESSIONAL COUNTRY MUSICIAN

Very Creative Producer/Director/Editor/Manager with **SOLID EXPERIENCE**.
Desire Nashville-based job.
Phone (914) 528-3478 or reply
Box #7936 — Billboard Magazine
1515 Broadway, NYC, NY 10036

POSITION WANTED

If you have a management company with touring shows or are looking for someone with experience in the entertainment industry you have just found him. Tour/Road Manager with background in audio and production with many years experience seeks position.

Box #7935 — Billboard Magazine
1515 Broadway, NYC, NY 10036

ENTERTAINMENT MARKETING SALES EXECUTIVE

Seasoned Entertainment Marketing Sales Executive based in Las Vegas. Twenty years experience in the record, video and publishing industries. I have functioned as a promotion director, product manager and developed a special sales and marketing unit for a fortune 100 company.

Solid contacts within the video, record, publishing, cable and direct marketing industries. I am creative, possess strong management skills, well organized, aggressive, team player, self-starter, willing to travel and my salary is negotiable.

Establishing a future and developing greater profits for the right organization is my goal. If you feel you want to meet and discuss a potential position please forward all inquiries to:

MM — 7920 Esterbrook Way — #202
Las Vegas, NV. 89128

COMPUTERS

RecordTrak
The proven computerized
inventory control system
for record stores.

Trak Systems call for more information
101 North Plains Road
Wallington, CT 06492
203-265-3440 **800-942-3008**

YSL MAKES IT EASY!

THE LEADER IN COMPUTER SYSTEMS
FOR THE RECORD AND VIDEO INDUSTRY

- Single and multi store retail systems
- One stop/wholesale/distribution packages
- Over 10 years of industry experience
- Database included
- State-of-the-art barcode applications
- Custom systems and consulting services
- Portable Scanning

**THE #1
CHOICE OF
THE #1
RETAILERS**

- Inventory Control
- Point Of Sale
- Video Rental
- Accounting
- Returns

YOUNG SYSTEMS LIMITED

6753 Jones Mill Court, Suite B Norcross GA 30092
404/449-0338

Now available in Australia! Call (08) 338-2477

Musicware
The #1 Software Hit in Record
Stores Across the Nation

**Complete Family of Software
Systems for Record Stores
from Single Stores to Chains**

Your One Stop Record Store Software and
Computer Hardware Company

MUSICWARE USA
5611 Creedmoor Rd.
Suite 245
Raleigh, NC 27612
(919) 833-5533
(919) 833-5528 FAX

MUSICWARE EUROPE
Saxony House
Easthampton, Chichester
Sussex, England PO18 0JY
UK (0243) 775419
UK (0243) 776327 FAX

TAPES

INCREASE PROFITS BY REDUCING THEFT!

RETAIL LOSSES ARE
INCREASING ALL OVER
THE NATION

PROTECT YOUR RETAIL
OUTLETS WITH LOW COST
EASY TO USE CASSETTE
TAPE SECURITY PRODUCTS
— EITHER REUSEABLE
OR DISPOSABLE

FAST SHIPMENT FROM
INVENTORY WITH 7 SELECTIVE
MODELS FROM WHICH TO
CHOOSE!

CALL OR WRITE TODAY FOR
SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY 42240
1-800-922-6287
502/885-8088

PROFESSIONAL RECORDING SUPPLIES CUSTOM AUDIO/VIDEO CASSETTES

- TDK AUDIO/VIDEO CASSETTES
- AMPLEX MASTERING TAPE
- EMPTY REELS & BOXES
- NORELCO & SOFT POLY BOXES
- AUDIO/VIDEO ALBUMS
- ENDLESS CASSETTES
- AGFA, BASF & MAGNETIC MEDIA AUDIO CASSETTE TAPE (Pancakes)
- DATS
- SPlicing TAPE
- INSERT CARDS
- CASSETTE LABELS
- C-O's

* CELEBRATING OUR 25TH YEAR.

DON'T DELAY CALL TODAY FOR OUR FREE CATALOG AND PRICE LIST!!

ANDOL AUDIO PROD., INC.

4212 14th AVENUE • BROOKLYN, NY 11219
1-800-221-6578 FAX (718) 853-2589
516-212 CALL 718-435-7322
VISA/MasterCard ACCEPTED

CUSTOM AUDIO/VIDEO CASSETTES

"PERFECT DEMO LENGTHS"

- TDK Audio/Video Cassettes
- DAT Cassettes
- Ampex Mastering Tape
- Empty Reels & Boxes
- Norelco & Soft Poly Boxes
- Audio/Video Albums
- Cassette Labels
- Endless Cassettes
- C-O's
- AGFA, BASF & Magnetic Media Audio Tape (Pancakes)
- Splicing Tape

* Celebrating our 25th year

Call today for our free catalog and price list!!

AUDIO PRODUCTS INC.

RECORDING INDUSTRY SUPPLIES

4212 - 14th AVENUE • BROOKLYN, NY 11219

or call: 1-800-221-6578

212-516-CALL • 718-435-7322

FAX 718-853-2589 • MC/VISA ACCEPTED

TALENT

BRYAN ADAMS

Years ago replaced Nick Gilder (Hot Child in the City) as featured lead vocalist with Sweeney Todd (Roxxy Roller) and recorded an album released in Canada only.

This prized collectors item is now available for sale or lease world-wide.

Contact: Martin Shaer
(604) 589-2555 or
FAX: 604 589 1155

MERCHANDISE



Comic books about rock stars!
(Rap, too!) These sell, we guarantee it! Free display! Great markup!
1-800-765-2669

REAL ESTATE TO THE STARS



Former home of Hank Williams located in Nashville, Tennessee

Situated on a 3-acre lot in the Oak Hill area of Music City, this 10,000 square foot brick home has been renovated and restored to its original splendor. A large ballroom/movie theatre is enhanced by the Williams original "Cheatin Heart" Bar, gunite pool, sauna, hot tub and gazebo. Other amenities include imported marble fixtures, beautiful hardwood floors, spacious rooms, and an unbelievable master suite. \$599,000 with Special Financing available.

LINDA HEFLIN, INC., REALTORS (615) 377-1915
LINDA HEFLIN, BROKER (615) 373-2880

OWNER WILL CARRY WITH ONLY 35K DOWN

FURNISHED CENTURY CITY CONDO \$595K
2 BR, 2 1/2 BA, BEAUTIFUL PARK PLACE. FURN. INC. MITSUBISHI ENTERTAINMENT CENTER. POOLS, SPAS, SAUNA, GYM, TENNIS COURTS, 24-HR. SEC.
KRIS CLARK, Agt.
(818) 855-1692 (818) 916-6050

Cézanne

Luxury Residence Hotel

Enjoy the comforts of home
in a luxurious suite available
for long term stays.

Our exclusive residence features:

- Month-to-month rentals.
- Spacious 1 Bedroom or Executive Suites.
- Fully furnished including kitchenette, linens, maid service & fireplace.
- Cable television.
- Rooftop pool & whirlpool.
- Secured parking.
- Superb Beverly Hills adj. location, 1 block south of Sunset.

CÉZANNE HOTEL

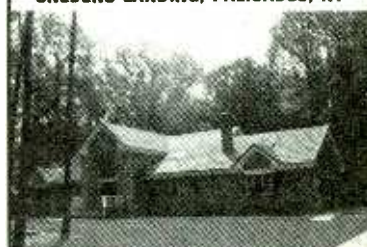
949 N. Larrabee St.
West Hollywood
(213) 659-9407

VIDEO

MUSIC VIDEO SERVICE

We produce film-look videos for \$13,000. Film-look is video with the quality of 35mm film. Price includes: Concept, dancers, crew, stage, camera, on line editing with effects and video film-look transfer. If you have a record deal, recorded song or quality demo and need a cost effective video, Contact: Ted at (916) 332-2558.

SNEDENS LANDING, PALISADES, NY



Only 20 mins. from Manhattan, this new, 6000 + sq. ft. all brick, slate roofed colonial sits on 2 1/2 wooded, private acres in this wonderful, artistic community. Home features 5 bdrms., 5 1/2 marble baths, fantastic Italian imported dream kitchen, stone frplc., A/C, full basement, alarms, balconies + + +. A dramatic & quality filled home.

ELEGANT HOMES 914-638-1585

SHERMAN OAKS HILLS

1920's Spanish Style home. Great view. Huge private yard, 3 bdrm. Close to everything. \$2900/mo. Or completely furnished at \$3500/mo.
(818) 788-2014

HOLLYWOOD HILLS

Grand Mediterranean home with separate M.I.D.I. suite/office in historic Whitley Heights. Huge step-down living room, formal dining room with city views. Original 1920's tile, wrought-iron and plaster work. Charming pub room. 4 bedrooms, 3 bathrooms, 3500 sq.ft. Tiled courtyard entry with spa. Two car garage. Offered at \$699,000.

Fred Henry
Progressive Properties
(213) 660-9630

*** WOODSTOCK, NY ***

I have access to the most enchanted and desirable homes for sale in Woodstock, NY. Call **DENISE** at Village Green Realty at (914) 679-2255 or (914) 246-3726.

IDAHO... 'RIVER OF NO RETURN'

Country. Excellent Investments... 1 to 6600+ acres avail, timbered land, ranches, comm'l or your town! ACE REALTY - Margery Baffico, agt. Rt. 1 Box 14. Fenn, Idaho 83531 - (208) 983-0088

'Gateway to the Wilderness Area'

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	2	11	BEBE & CECE WINANS SPARROW 1257*	1 week at No. 1 DIFFERENT LIFESTYLES
2	1	23	RANCE ALLEN BELLMARK 71806	PHENOMENON
3	3	17	DOROTHY NORWOOD/N. CA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
4	4	25	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
5	6	11	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
6	5	51	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
7	8	11	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
8	7	27	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
9	9	53	TRAMAINÉ HAWKINS SPARROW 1246	LIVE
10	10	37	REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY AIR 10162	HE'S PREPARING ME
11	20	9	THE KURT CARR SINGERS LIGHT 73043*/SPECTRA	TOGETHER
12	11	13	FRED HAMMOND BENSON 2727*	I AM PERSUADED
13	12	15	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M	THE EVOLUTION OF GOSPEL
14	14	23	REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS. FAITH 1800	MOVE MOUNTAIN
15	31	3	REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS	
16	15	13	KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM
17	18	43	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
18	36	3	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
19	34	5	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
20	17	40	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
21	13	39	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
22	27	39	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
23	26	7	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
24	19	37	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
25	24	15	AS ONE LIGHT 730350*/SPECTRA	AS ONE
26	16	49	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
27	21	63	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
28	25	7	MYRNA SUMMERS SAVOY 14801/MALACO	I'LL TELL THE WORLD
29	23	45	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
30	29	25	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193	YOUNG ARTISTS FOR CHRIST WORKSHOP '89
31	28	85	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
32	NEW		MARGARET BELL REPRISE 26345*/WARNER BROS.	OVER AND OVER
33	NEW		CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS
34	30	39	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
35	37	9	REV. GERALD THOMPSON/OKLAHOMA STATE FELLOWSHIP CHOIR AIR 10168	I CAN'T STOP NOW
36	22	71	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
37	NEW		HELEN BAYLOR WORD 4215*	LOOK A LITTLE CLOSER
38	32	33	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
39	NEW		THE RICKEY GRUNDY CHORALE SPARROW 1271*	SPIRIT COME DOWN
40	NEW		WANDA NERO BUTLER LIGHT 73065*/SPECTRA	LIVE IN ATLANTA

*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.

God Gets the Glory
The Mississippi Mass Choir
 Just Released and Heading
 for Number One
MALACO
 RECORDS
 6008

GOSPEL

In the SPIRIT



by Lisa Collins

THE Mississippi Mass Choir is set to embark on its first corporately sponsored national tour. The tour will coincide with the October release of the choir's second album, "God Gets The Glory."

While many in the gospel industry will be watching and waiting to see if Mississippi Mass—the Cinderella success story of gospel music for its nearly unprecedented yearlong stint at No. 1—can do it again, director David Curry says there was no additional pressure to succeed with "God Gets The Glory."

"People were constantly asking, 'How are you going to top your last album?'" Curry says. "I just tell them that we're doing the same thing on this album as we did last time. We're giving it back to Him."

In the meantime, Malaco executives are launching a children's counterpart to the Mississippi Mass. Curry says the early response to the idea has been nothing short of phenomenal.

"It started as a publicity angle to get more people to come out to the live concerts, then we got so many compliments we kept on doing it," he says. "Some people said they liked the children's choir better than the Mass itself! And they kept asking us, 'What are we going to do with them?'"

Malaco says the Mississippi Mass children's project is under way, with a scheduled fall release date.

IN SWEEPING BOTH THE STELLAR and GMWA Excellence awards, and in the aftermath of releasing three consecutive hit albums, John P. Kee is receiving the kind of fanfare generally reserved for secular artists. At the most recent Gospel Music Workshop of America seminar, for instance, he was nearly mobbed.

Jazz BLUE NOTES



by Jeff Levenson

DUTCH TREAT: For those who have followed Holland's jazz scene, saxophonist Candy Dulfer's success was totally expected—as inevitable as that soon-to-be-tired hype hook touting her as "not just another pretty face."

No need to knock the obvious, really, but Dulfer's looks, sound, and background scream out for attention. So much so that she's finally making a dent in the U.S. market, thanks in large part to trysts (musical, that is) with popsters Prince, Van Morrison, Dave Stewart, and Pink Floyd, and thanks to her inaugural album from Arista, "Saxuality."

The title, of course, is a perfect play on words that concisely align the artist with the music with the product with a marketing strategy. The record has charted among the Top Contemporary Jazz Albums for 11 weeks, reaching the No. 4 position on the current countdown.

Dulfer is a vivacious 21-year-old whose pedigree provides a good argument for the case that talent is hereditary. Her dad, saxist Hans Dulfer, has been a local hero in and around Amsterdam for years. As much a traditionalist as he is an experimentalist, he introduced to his daughter a wide range of music. Her own stylings favor a funky, pop attitude that owes much to R&B and its contemporary practitioners—players like David Sanborn and Maceo Parker.

"Saxuality" is a spirited debut, no doubt, with tracks well-suited for jazz radio ("Lily Was Here," the

And, like many secular artists, he has been the subject of a host of unsubstantiated rumors in recent years. The latest rumor is that he has been arrested for cocaine possession.

The 28-year-old Kee just dismisses the rumors with a smile. "My ministry is a street ministry, and many in the Church don't want to hear what I have to say, particularly about drugs in the Church. But I lived that once—and I won't shut up on my deliverance."

When he's not singing songs from his current album, "There Is Hope," Kee is recruiting kids off the street. An avid basketball player, Kee and members of his New Life Community Choir venture into the streets challenging inner-city kids to play ball. If Kee wins, they have to listen to what he has to say.

Kee doesn't lose often.

Surprisingly, for all of Kee's youthful energy and

National tour, children's unit on tap for Mississippi Mass

success, he has steered clear of the urban-contemporary path that most of his counterparts currently follow. Instead, he sees himself as the keeper of the flame for traditional gospel.

"You can't forget about the people who go to church," he says. "I want to bring that music to another level."

Incidentally, that's an issue he'll take to heart to an even greater degree in the days ahead when he founds his own church.

IT'S BACK TO BASICS for Phil and Brenda Nicholas, who welcomed their second child, Phillip Nicholas Jr., on Aug. 6. Just two weeks after his arrival, little Phil joined his parents in the recording studio, where they finished up their latest release, "Back To Basics," which is scheduled to ship Oct. 22.

album's opening cut, has been airborne for months), but Dulfer's live shows offer the best evidence of her percolating play. She's a groovemeister who also knows how to turn a ballad sensitively.

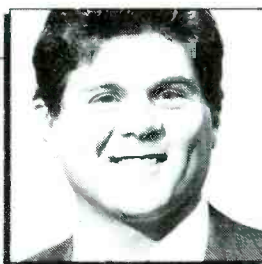
She hasn't performed much in the States, but she ought to. What she's got should please audiences on both sides of the Atlantic.

CHART TALK: Time to call colleague Paul Grein. Wynton Marsalis, who may yet come to own all the jazz chart positions in every trade publication known to man, now has three entries among Billboard's Top Jazz Albums. The recently released "Soul Gestures In Southern Blue" trilogy on Columbia—"Thick In The South (Vol. 1)," "Uptown Ruler (Vol. 2)," and "Lover

Candy Dulfer finds sweet success via 'Saxuality' set

Low Moan (Lov. 3)"—has taken over slots Nos. 3, 10, and 11, respectively. May be a record of sorts (you'll excuse the expression) ... I wasn't quite sure this would happen in my lifetime, but I noticed that a banjoist has topped the Top Contemporary Jazz Albums chart. (Johnny St. Cyr was contemporary at one time, wasn't he?) Bela Fleck, who is a perennial poll winner in Frets magazine's banjo category, and his Flecktones have finally convinced jazz circles that there's life beyond Nashville for this oft-neglected stringed instrument. "Flight Of The Cosmic Hippo" reached No. 1 after a mere 11 weeks ... Another stringed instrument too infrequently represented on the jazz charts is the violin. Jean Luc Ponty, second only to Stephane Grappelli among France's famed defenders of the instrument, returns to the top 10 with "Tchokola," a celebration of melody coupled with African rhythms.

Gospel LECTERN



by Bob Darden

IT MAY NOT BE THE biggest comeback story of the year, but none is more gratifying than the return of Michele Pillar. It has been six years since her pivotal "Look Who Loves You Now" made her second only to Amy Grant in popularity in the inspirational marketplace. But a series of shattering personal problems—including the near-fatal shooting of her husband, legendary guitarist Larry Carlton—nearly ended a promising career.

The release of "Love Makes All The Difference" on the Benson-distributed Urgent label is a tribute to both her indomitable spirit and uncommon talent.

"I was going along as a Christian, with the normal struggles people have, doing OK in some areas, struggling in others, when the bottom of my life fell out," she says. "It made me realize in a very dramatic way that I had some areas that obviously needed to be worked on that I was totally unaware of. It took that time for the Lord to lovingly and patiently begin to show me that He needed to do a deeper healing."

The healing included more than a year nursing Carlton following his shooting. When she finally felt strong enough to consider recording again, Urgent Records head Phillip Sandifer was the first to call.

"Phillip called me at home and said, 'Michele, you need to make a record! You need to tell people what you've gone through and learned—and that you lived through it!'"

"I'd been praying about it, and I felt ready, but I asked Phillip to give me a little time to think about it. In the days ahead, I was approached by several larger labels, but the Lord led me back to Phillip," she says. "Eventually, I signed with Urgent, despite the fact

that he had limited distribution at the time. So when he signed a distribution agreement with Benson shortly thereafter, I was proud as punch."

Pillar's earlier albums, including the classic hit "Walk Across Heaven," all had a strong Muscle Shoals-flavored sound. "Love Makes All The Difference" is more top 40/pop-oriented, partly because of the input of producer/guitarist/husband Carlton.

"Larry is the type of producer who gives a singer lots of freedom," she says. "When I'd have a decision, he'd say, 'I'm not your mother.' He makes you make the decisions. He was so patient with me. I felt a lot of pressure I didn't want to admit and I was a little insecure coming back to recording after six years away. I was afraid I was going to wig out a little bit. But Larry reminded me, 'You're allowed to do this again.'"

The best cuts on "Love Makes All The Difference,"

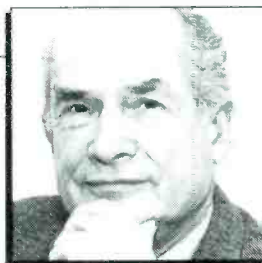
Michele Pillar is back with an album after a 6-year hiatus

"Celebration" and "Hallelujah," both feature a gospel, almost R&B feel, with Pillar singing as confidently as in years past.

"I'm singing out more, I feel more freedom with my vocals," she says. "I'm not playing it so safe anymore—for obvious reasons. It's also a treat to get to sing some of Jerry Wallace's songs again. He's written hits for just about everybody, but they've never pitched his inspirational stuff elsewhere. I aggressively look for his work."

"I think this album has a more '90s feel," Pillar continues. "The others sounded fresh in the early '80s, but that was nearly 10 years ago. I realize people are accustomed to that Muscle Shoals sound from me. But I had to find my own sound, a sound I liked, a sound that really complemented my voice. I needed to evolve, although I think there's still a little black gospel in the mix. Besides, the guitars are all by Larry and he's a Southerner. This is just an updated version of me."

Classical KEEPING SCORE



by Is Horowitz

FILLING THE GAP: It's been more than 25 years since RCA Victor recorded an opera in the U.S. A first step in filling that void will be taken in mid-October when Red Seal records a live concert performance of Tchaikovsky's "Pique Dame" with the Boston Symphony under the direction of Seiji Ozawa. A separate session will be held to tape the "Intermezzo scene."

Soloists include Mirella Freni, Maureen Forrester, Vladimir Atlantov, and, most interestingly, Dmitri Hvorostovsky.

Hvorostovsky is a plaintiff, along with his label, Philips Records, in a suit charging MCA Records and Art & Electronics with marketing an "unauthorized" recording of a Moscow performance of "Pique Dame" that features the baritone as Yeletsky, same role he will perform in Boston. In the Boston case, however, advance permission was obtained from Philips.

Other projects at Red Seal include sessions (Oct. 7 and 12) with the New York Philharmonic conducted by Yuri Temirkanov. Works include Rimsky-Korsakov's "Scheherazade" and "Russian Easter Overture."

In Europe, Red Seal A&R director Stephan Mikorey has signed conductor Roberto Abbado, a nephew of Claudio Abbado, to a "first-refusal" pact. His debut on the label, already recorded, programs Liszt's two piano concertos and "Hungarian Fantasy," with pianist Gerhard Oppitz and the Bamberg Symphony. In May the younger Abbado will record Puccini's "Turandot" in Munich, with Eva Marton and Marga-

ret Price in the top female roles.

TELDEC, which recorded the opening concert of the New York Philharmonic under its new music director, Kurt Masur, has four more live recordings scheduled this season with that combo.

The Dvorak Ninth Symphony is on the agenda for mid-October, and a program of orchestral variations for November. The latter includes the Ives "Variations on America" as arranged by William Schuman, the Brahms "Haydn Variations," and Reger's "Mozart Variations."

After a short hiatus, Teldec's Masur/NYPO recording program resumes in February with Franck's D Minor Symphony and "Les Eolides," and closes for the

RCA Victor to Seal its 1st U.S. opera recording in 25 years

season in April with a Mahler program including the Symphony No. 1 and "Songs of a Wayfarer," with baritone Hakkan Hagegard as soloist.

DORIAN RECORDS has taken another step toward building an orchestral catalog with the signing of the Los Angeles Chamber Orchestra. The deal is for five years and calls for at least one CD annually.

The first recording under the agreement will take place in January, with the orchestra's new music director, Christof Perick, on the podium. Scheduled are three Haydn symphonies, Nos. 38, 82, and 104. Dorian says some recordings may also be made with the orchestra's former MD, Iona Brown.

Dorian's first orchestral recordings, made with Dallas Symphony under Eduardo Mata, are due for release this fall. The label is said to be in discussions with other orchestras, here and abroad.

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	2	49	MICHAEL W. SMITH ● REUNION 0063*/WORD 18 weeks at No. 1 GO WEST YOUNG MAN		
2	1	27	AMY GRANT ▲ WORD 6907* HEART IN MOTION		
3	3	11	BEBE & CECE WINANS SPARROW 1257* DIFFERENT LIFESTYLES		
4	4	49	SANDI PATTI WORD 48545*/EPIC ANOTHER TIME ANOTHER PLACE		
5	6	37	STEVEN CURTIS CHAPMAN SPARROW 1258* FOR THE SAKE OF THE CALL		
6	5	11	STEVE CAMP SPARROW 1272* CONSIDER THE COST		
7	7	15	STEVE GREEN SPARROW 1270* WE BELIEVE		
8	10	99	CARMAN ● BENSON 2588* REVIVAL IN THE LAND		
9	9	49	D.C. TALK FOREFRONT 2682*/BENSON NU THANG		
10	11	11	RICH MULLINS REUNION 0066*/WORD THE WORLD AS BEST I REMEMBER		
11	8	19	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681* SHAKIN' THE HOUSE		
12	13	11	KIM HILL REUNION 0065*/WORD BRAVE HEART		
13	12	63	PETRA WORD 48546*/EPIC BEYOND BELIEF		
14	15	27	SUSAN ASHTON SPARROW 1259* WAKENED BY THE WIND		
15	22	15	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC LIVE WITH FRIENDS		
16	19	267	AMY GRANT ▲ MYRRH 3900*/WORD THE COLLECTION		
17	30	11	OUT OF THE GRAY SPARROW 1260* OUT OF THE GRAY		
18	18	177	CARMAN ● BENSON 2463* RADICALLY SAVED		
19	14	11	HOSANNA! MUSIC INTEGRITY 701*/SPARROW WAR IN THE HEAVENLIES		
20	RE-ENTRY		MICHAEL CARD SPARROW 1179* SLEEP SOUND IN JESUS		
21	16	5	PETRA STARSONG 8201* PETRAFIED		
22	NEW►		DELIVERANCE INTENSE 9253*/FRONTLINE WHAT A JOKE		
23	26	22	COMMISSIONED BENSON 2653 STATE OF MIND		
24	31	53	WAYNE WATSON WORD 4192* HOME FREE		
25	RE-ENTRY		STEVEN CURTIS CHAPMAN SPARROW 1369* MORE TO THIS LIFE		
26	25	15	PHIL KEAGGY WORD 47748*/EPIC BEYOND NATURE		
27	29	7	JULIE MILLER WORD 6928* HE WALKS THROUGH WALLS		
28	24	19	MIKE WARNKE WORD 4196* OUT OF MY MIND		
29	21	149	MICHAEL W. SMITH ● REUNION 8412*/WORD I 2 (EYE)		
30	RE-ENTRY		STEVE GREEN SPARROW 1245* HIDE EM' IN YOUR HEART		
31	17	11	WHITE CROSS STARSONG 8183* IN THE KINGDOM		
32	32	27	RAY BOLTZ DIADEM 1131*/SPECTRA ANOTHER CHILD TO HOLD		
33	27	23	RUSS TAFF MYRRH 47733*/EPIC UNDER THEIR INFLUENCE		
34	NEW►		MARILYN MCCOO WARNER BROS. 26667* THE ME KNOWBODY KNOWS		
35	28	69	THE WINANS WARNER ALLIANCE 26161*/SPARROW RETURN		
36	33	13	FRED HAMMOND BENSON 2727* I AM PERSUADED		
37	35	5	GAITHER VOCAL BAND STARSONG 8193* HOMECOMING		
38	38	33	TRAMAINÉ HAWKINS SPARROW 1246* LIVE		
39	23	15	4 HIM BENSON 2721* FACE THE NATION		
40	20	15	DEGARMO & KEY FOREFRONT 2771*/BENSON GO TO THE TOP		

● 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.

CARMAN ADDICTED TO JESUS

Now Available!

Stock Up Today

1-800-688-2505

BENSON

Member of **NAIRD**

EUROPEAN NEWS EDITOR

Jeff Clark-Meads, Billboard, 23 Ridgmount Street, London, WC1E 7AH, England; Phone: 44 71 323 6686; Fax: 44 71 323 2314/2316.

CHIEF EUROPEAN CORRESPONDENT

Mike Hennessey, Billboard, Im Tobel 2, 7201 Durchhausen, Germany; Phone: 49 7464 3061; Fax: 49 7464 3195.

INTERNATIONAL CORRESPONDENTS

ARGENTINA—Paul Kleinman, Suipacha 1322, Suite 3, 1011 Buenos Aires, CF.; Phone: 54 1 803 9830; Fax: 54 1 223 823.

AUSTRALIA—Glenn A. Baker, PO Box 261, Baulkham Hills 2153; Phone: 61 2 639 3709; Fax: 61 2 639 1441. Katherine Tulich, 11/17 Moruben Road, Mosman, New South Wales 2088; Phone: 61 2 969 7579; Fax: 61 2 969 9670.

AUSTRIA—Manfred Schreiber, 1170 Wien XVII Neuwaldegger Str. 38A; Phone: 43 222 450 1775.

BELGIUM—Marc Maes, Kapelstratt 41, B 2040 Antwerp; Phone/Fax: 32 3 568 8082.

BULGARIA—Chavdar Chendov, Lulin Complex, b210, vohd A, 1345 Sofia.

CANADA—Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7; Phone: 416-265-3277; Fax: 416-265-3280.

CZECHOSLOVAKIA—Peter Belohlavek, Kafkova 10, 16000 Prague 6; Phone: 42 2 268 141.

DENMARK/NORWAY/SWEDEN—David Rowley, West End 16, 4th, 1661 Copenhagen; Phone/Fax 45 31 219 149.

FINLAND—Kari Helopaltio, SF-01860, Perttula; Fax: 35 80 27618 36.

FRANCE—Philippe Crocq, 4 bis rue Mizon, 75015 Paris; Phone: 33 1 4327 6309. Emmanuel Legrand, 11 rue des Poissonniers, 75018 Paris; Phone: 33 1 425 43461; Fax: 33 1 425 47343.

GERMANY—Wolfgang Spahr, PO Box 1150, Kellingstrasse 18, 2360 Bad Segeberg; Phone: 49 45 518 1428, Fax: 49 45 518 4446; Telex: 261656. Ellie Weinert, Wilhelm-Dull Str. 9, 8000 Munich 19; Phone 49 89 157 3250; Fax: 49 89 157 5036.

GREECE—John Carr, Mavromihaleon 28, Halandri, Athens 15233; Phone: 30 1 684 9447; Fax: 30 1 724 8131.

HONG KONG—Hans Ebert, DDB Needham Ltd., Citicorp Centre, 18 Whitfield Road, Causeway Bay; Phone: 852 5 787 618; Fax: 852 8887 1794; Fax: 852 5 890 1355.

HUNGARY—Ferenc Kaszas, Budapest, Ill. Victoria u.19 IV/10 1031; Phone: 36 1 118 1031.

INDIA—Jerry D'Souza, B/18 Khosravi Estate, 825 S K Bole Road, Dadar, Bombay 400 028; Phone: 91 22 430 0798; Fax: 91 22 422 6428.

IRELAND—Ken Stewart, 65 Carysfort Downs, Blackrock, County Dublin; Phone: 0001 832527.

ITALY—David Stansfield, via Guglielmo Marconi 3, 20060 Cassina De' Pecchi, Milan; Phone/Fax: 39 2 953 4714.

JAPAN—Steve McClure, Coopo Kiku 302, 1-11-28 Miharadai, Nerima-Ku, Tokyo; Phone: 81 3 3867 0617; Fax: 813 3867 0216.

JAMAICA—Maureen Sheridan, PO Box 775, Ocho Rios; Phone: 809 974 2803; Fax: 809 974 5943/809 974 5014.

NETHERLANDS—Willem Hoos, Bilderdigkilaan 28, Hilversum; Phone: 31 35 43137.

NEW ZEALAND—Graham Reid, 19 Stott Avenue, Birkdale, Auckland 10; Phone: 64 9 483 7258.

POLAND—Roman Waschko, Magiera 9m 37, 01-873, Warsaw; Phone: 48 22 298071; Fax: 48 22 290 856.

PORTUGAL—Fernando Tenente, R Santa Helena 122 R/c dto, 4000 Oporto; Phone: 351 2 2002253; Fax: 351 2 319506.

ROMANIA—Octavian Ursulescu, Str. Radu de la La, Afumati, Nr 57-B, Sector 2, Bucharest.

SINGAPORE—Christie Leo, 112 Middle Road, 04-02, Midland House, Singapore 0718; Phone: 65 337 5060; Fax: 65 339 1709.

SPAIN—Howell Llewellyn, Modesto Lafuente 6, Quinta Planta-A, 28010 Madrid; Phone: 34 1 593 2429.

SOUTH AFRICA—Arthur Goldstuck, P.O. Box 93309, Yeoville 2143, Johannesburg; Phone: 27 11 331 1712; Fax: 27 11 331 7540. John Miller, PO Box 1014, Johannesburg 2000; Phone: 27 11 633 9111.

SOVIET UNION—Vadim Yurchenkov, P.O. Box 110, Leningrad 195268; Phone: 7 812 3151832/7 182 2253588; Fax: 7 812 3150659; Telex: 121449/121395. Nikolai Kovarsky, Bolotnaya 16, Apt. 74, 194021 Leningrad; Phone: 7 812 247 1387; Fax: 7 812 302 5743.

De Burgh Dispels Biz Myths At IIMS Hails 'Uniqueness' Of Irish Acts At Fair

■ BY KEN STEWART

DUBLIN—Chris de Burgh, in his opening address for the third Irish International Music Seminar Sept. 20-22 here, warned that overnight successes are rarities in the music industry and that it is a tough climb to the top.

"They say the success rate in our business is 1%, of which only half of 1% actually makes it to true international recognition. That's a very small percentage."

The event was organized by Hot Press magazine, in association with Radio 2FM, the Arts Council, and the Popular Music Industry Assn. The five sessions were attended by 250 delegates, with some 40 speakers from Jamaica, the U.S., U.K., Russia, Denmark, and Ireland.

Irish star de Burgh, who had just completed preproduction rehearsals for his own 10th album for release in early 1992, said he began record-

ing in 1972. "But it wasn't until 1983 that I finally got a large royalty check. I also got a call from my manager who said, 'I've supported you for 10 years. You owe me \$1.8 million.' My record company called up and said, 'We've supported you. You owe us \$2.8 million.' And I'm holding this check and they say, 'thank you.'"

"And that's after 11 years of being broke. It wasn't until about 1985 or 1986 that I actually managed to keep my head above water. I'm not telling you this to get any sympathy. I want to tell you that if you're going to make a success of yourself, you have to be able to take a tremendous amount of pain."

His earliest recording success was in Brazil. "You have to go in for the big picture," says de Burgh. "I've always been one to jump over England as an important record market. I think it's been overrated as a source of talent, certainly new

talent. And it's extremely difficult to break into England unless you're prepared to play the game the English bands play."

He continued: "What I find really exciting about Irish bands is that they don't seem to pay too much attention to whatever is the current rage. There's something unique about the musical qualities of Irish songwriters; that's why we have U2, Sinéad O'Connor, Hothouse Flowers, and so on, and now 'The Commitments,' which is going to be a very big film."

Among 26 acts showcased in several city venues were Swim, Four Men & A Dog, Tiberius Minnows, Diseal Heart, Noelle Hutton, DII Runners, the Joys, and Toasted Heretic, with an alternative gig featuring Dead Ringer and the Color Brigade.

Further coverage of IIMS will appear in next week's issue.

Munich-Based Concert Promoter Doing Boffo Biz

■ BY MIKE HENNESSEY

MUNICH—Rod Stewart still packs 'em in.

The British rocker was the biggest live attraction in 1991 for Mama Concerts/Lippman & Rau, one of Europe's leading concert promotion companies. The year is proving to be one of the best in its 23-year history, despite the general downturn in the performance business. Mama/L&R director Marcel Avram is projecting an annual gross revenue of more than \$50 million.

Stewart's 70-plus shows drew a total of nearly 1 million people. "He played Wembley Arena four times and the Wembley Stadium once," says Avram. "That was 120,000 people in the London area alone."

Mama/L&R represents Stewart exclusively in Europe as tour coordinator. "His tour of the U.K., Scandinavia, Italy, France, and Germany was one of the few from which all European promoters made money," Avram says. "It began in Scotland in March and ended in Ireland in July, and almost everywhere was a sellout. We had to cancel nine dates because of Rod's throat infection, but some of them we were able to reschedule."

Munich-based Mama/L&R is currently coordinating Stewart's North American tour, an 82-date schedule that began Aug. 17 and ends Feb. 5. After this tour, for which Avram is predicting total attendance of more than 1 million people, Stewart will swing through Japan and the Pacific Rim.

"Total attendance at concerts we promote worldwide are heading for more than 2.5 million this year," continues Avram. "And if we include events which we coordinate, the gross figure could be more than 4 million."

Other top attractions handled by Mama/L&R have been Simple Minds—a 65-concert trek with a total gate of 800,000 (see story, next page)—and New Kids On The Block, who did 25 European dates in the spring. They return this month for a further 25 shows; Avram claims sellout business "practically everywhere."

Monsters Of Rock, a hard rock package featuring AC/DC, Metallica, Motley Crue, Queensryche, and the Black Crowes, drew 350,000 with six open-air concerts in Germany in September and October. And forthcoming German tours for Roxette and Roger Whittaker are already sellouts.

Despite attempts to keep ticket prices down, Avram says, "production costs are spiraling, (Continued on next page)

Belgium Biz Lobbies For Dance Chart

■ BY MARC MAES

BRUSSELS—Belgium's dance music community wants some respect.

Spurred by the international acceptance of locally produced recordings by acts such as Technotronic, T 99, and Quadrophonia, label executives and producers are pushing for the creation of an official dance music chart and a higher media profile.

ARS Records is currently Belgium's most successful exporter of dance repertoire, but other independents like Hi-Tension and R&S are also achieving international recognition. The latter label, for example, recently placed two singles on the U.K. charts and had worldwide success with Revamp.

The lobbying effort is being directed at the label trade group IFPI's Belgian branch, which publishes local pop singles and album charts. "We have been pleading with IFPI for a long time," says Lieven Vandebroek, managing director of Bou-discque Belgium, which distributes KK Records and the R&S and MMI

labels. "The only problem is coming up with a correct definition of dance music."

To the major labels here, the 2,000 12-inch remixes of a Sting track receive more accreditation as dance music than the trendsetting productions created by indie labels and ignited by club exposure. "We have sold over 50,000 units of Pleasure Game's 'Le Dormeur,' with 20 weeks in the IFPI chart," continues Vandebroek, "but somehow the Belgian media finds a way to avoid talking about this success."

The same opinion is shared by Maurice Engelen of Antler, currently charting in the Dutch Veronica top 40 with Channel X and Praga Khan, and in the Belgian IFPI list with MNO's "God Of Abraham." He calls the situation "disastrous," and says, "We've been in this chart for so many weeks and still nothing else happens."

"In Holland, we entered the Disco Dance top 20 and then hit the Tipparade the following week. The current [Belgian] IFPI chart has no impact at all. It's far more profitable to be at

No. 30 with VTM—and sometimes receive TV exposure on that station—than in the top 10 with IFPI."

ARS managing director Patrick Busschots comments, "A dance chart here would mean more international competition for domestic product, but it would also help the smaller independent, trendsetting labels who don't have a promotion team."

Indisc label manager Jan Van Den Bergh, who recently set up his own Atom dance label, says, "The real problem with dance music here is that most of the target audience doesn't know the titles of the records they hear and like. A dance chart would be the perfect tool to boost sales."

Jo Verbruggen, president of KK Records, adds, "Some 60% to 70% of [records played in] European clubs emanate from Belgium, and a dance chart could help focus the Belgian media's attention on the product. With almost no radio attention for dance repertoire, we're forced to export."

But Raymond Muylle of Hi-Tension, which recently enjoyed a top-three hit in Belgium with L.A. Style's "James Brown Is Dead," points out that the compilation of a national dance chart is not without problems. "The Flemish and French part of the country represent a different market, with more techno influences in the North," he says.

Most companies favor a mixed chart combining club play and retail sales by both specialist and mainstream retailers. "Obviously, this market is not following the majors' rules," says Boudisque's Vandebroek. "Take, for example, Crystal Waters. The record sold about 7,000 import 12-inches before PolyGram here reacted. They just don't know what they are missing."

Japan 'Lovin' Kay's New Reggae Compilation

TOKYO—London-based reggae chanteuse Janet Kay has one of the year's surprise hits in Japan. A Sony compilation, "Lovin' You—Best Of J.K.," featuring 17 tracks culled from two previous albums, has sold 100,000 copies since its Japan-only release in June.

The success is surprising for several reasons. The source albums for the Sony compilation were only available as imports, on U.K. label Body Music. Reggae—even of the softer, "lover's rock" variety—is still very much a minority taste among Japanese record buyers. And the Sony package sold without

any advertising or TV program tie-in, relying instead on heavy rotation on radio stations such as J-WAVE and FM-Tokyo. The latter's 29-station, Japan-wide network is seen as the main reason the album has been such a hit.

The title track was issued as a single, although Sony rerecorded the tune because the analog sound quality of the original was not up to par.

Sony, which has a licensing deal with Body Music for Kay's material, is planning to issue another single (her version of John Lennon's "Imagine") in October.

STEVE MCCLURE

Hong Kong Getting Superstore Plans Call For December Debut

HONG KONG—Local entrepreneur Albert Cheng King-hon is heading a consortium that plans to open Hong Kong's first music superstore.

The group has leased 12 floors of the soon-to-completed Radio City building in Causeway Bay. It plans to open the 20,000-square-foot store in December.

The consortium, Mega Stores Ltd., has made an initial investment of \$2.6 million in the venture. It sees the superstore as the first stage in a Virgin-style marketing strategy aimed at the territory's music industry.

Radio City is Eton Properties' Giza-style retail complex. Apart from the music store, the building will house hi-fi and electronics retailers,

and a top-floor Japanese restaurant.

Cheng says the outlet could take up to 10% of a market expected to be worth \$205 million this year.

The local retail music industry is fragmented, with no stores of more than 2,000 square feet. Most of the territory's estimated 400 outlets are owned and operated by hawkers.

Mega Stores is already looking for a 30,000-square-foot site for a second store and entertainment complex in Kowloon. "We can open three stores in Hong Kong and then control the market," says Cheng, who holds about a 30% stake in the consortium. He says there are also plans to start an independent recording company under the Mega banner. HANS EBERT

MUNICH-BASED CONCERT PROMOTER

(Continued from preceding page)

with acts requiring bigger and bigger stages and catering for crews running at \$60 a head. That's more than you pay for a dinner in a top-class restaurant. If there are 50 people in the crew, that's \$3,000.

"Then there are color spot operators and limos, all boosting the overhead. The 15% that we are supposed to make as promoters often gets squeezed to 8%. We are still able to make money because we do from 600 to 800 concerts a year. But other promoters in Europe are going broke because the service demands are too heavy, the profits too small, and the risks too high."

Avram says his organization has come under attack from other promoters because of its shareholding in a computerized-ticket-system company. "They don't think that promoters should be involved in ticket agency business, but I see this as the future," Avram says. "Concertgoers should be able to buy tickets for concerts anywhere in Germany, just like people buy air tickets."

"Our company is open to investment from other concert promoters—otherwise the business will go to travel agents, airline booking oper-

ators, and so on. If promoters don't stick together and find a mutually acceptable solution to the ticket problem, they will end by killing themselves," Avram adds.

Another development cited by Avram as a potential source of problems for promoters is the installation by venue managements of video screens, which are used to project commercials before concert performances.

"What happens," asks Avram, "if the screen is showing a commercial for Coca-Cola and the top act is endorsing Pepsi? Hall managements must get the approval of the artist before projecting advertising."

Avram argues that the introduction of video screens, with which venue managements make money from advertisements, is another move that shifts the balance of benefits further in favor of the venue company.

"The system is wrong," he says. "If I rent a hall for an evening then, in my view, I own it for that period and I should call the shots. Already the management gets profits from the food and drink concessions. Yet without the act we provide, there would be no advertising sales."

Promoter Avram Unmindful Of Booking Agents' Claims

MUNICH—This year's 65-concert Simple Minds tour of Europe was coordinated by Mama Concerts/Lippman & Rau, which not only acted as promoters in Germany but also as agents for the band—despite protests from a group of European booking agents (Billboard, April 6).

Although Mama/L&R director Marcel Avram has seen considerable acrimony from agents claiming that, as a promoter, he was usurping their traditional role, he is unrepentant. To claims by Simple Minds' former agent, Ian Flocks of Wasted Talent, that Avram was cutting him out by dealing direct with the band, Avram says, "Simple Minds decided that they wanted a change of agency. So we coordinated the tour as agents."

"There is nothing new in this. AC/DC, Tina Turner, Rod Stewart, and Dire Straits all book themselves

without going through agents. I recognize that agents have an important role to develop new artists—but if Wasted Talent has a problem over Simple Minds' decision, then they should take it up with the band, not with me."

Avram says he currently has 10 tours booked through agents and five direct with the artists or their management. "There is a good argument for booking acts direct. For example, if I book a new band through an agent, take a lot of risk, and make a success of the tour, what guarantee do I have that I will continue to present the band after it has become a big box-office hit?"

"The bottom line is that we don't work for agents but for artists, and keeping a good and positive relationship with them is the whole secret."

MIKE HENNESSEY

BILLBOARD SPOTLIGHTS

GERMANY

AUSTRIA

SWITZERLAND

II

A VIEW FROM THE TOP!

After the incredible success of Germany, Austria, Switzerland I (Billboard, 6/29), in our November 16 issue, we bring you **GERMANY, AUSTRIA, SWITZERLAND II** - Creativity '91, an update on the latest trends and issues in the region.

ISSUE DATE: NOVEMBER 16

AD CLOSE: OCTOBER 22

Your ad message in Billboard, the only international home entertainment newsweekly, guarantees that you reach Billboard's influential readership of over 200,000 industry executives worldwide!

EUROPE

Christine Chinetti 44-71-323-6686

U.K.

Pat Rod 44-71-323-6686

USA

Andy Myers 212-536-5272

Jon Guynn 212-536-5309

Billboard

Billboard

We've Got You Covered.



THE ONLY WORLDWIDE ENTERTAINMENT MAGAZINE!

Only Billboard can tout:

- A rising European paid readership of 18,400!
- An unmatched paid readership of over 200,000 in 102 countries!

U.K.
Pat Rod Jennings
44-71-323-6686

EUROPE
Christine Chinetti
44-71-323-6686

ITALY
Lidia Bonguardo
0362-58-44-24

It's not a **hit** until it's a **hit** in **Billboard**.

INTERNATIONAL

FNAC Music Spreading Its Recording, Publishing Wings

■ BY MIKE HENNESSEY

PARIS—FNAC Music, the recording and publishing arm of the major French retail chain that began operations last January, is budgeting to achieve sales in excess of 200 million francs (\$33.6 million) in the financial year ending Aug. 31, 1992.

The label is currently building a substantial roster of contract and licensed artists—it has already signed Kevin Ayers and Willy De Ville—and, according to managing director Laurent Treille, will be opening marketing and promotion offices in the major European territories.

FNAC Music came into being as a result of the decision of Jean-Louis Petriat, president of parent group La Garantie Mutuelle des Fonctionnaires (GMF), to bring together all the companies in the group operating in the field of music production.

At the same time, the group's distribution division, WMD, was expanded to handle the greater workload created by distribution deals with Nimbus, Telstar, Trojan, Messidor, Varese Sarabande, and several more labels. With a 14-strong sales force equipped with portable computer terminals and a telesales team, WMD covers the whole of metropolitan France. It houses its stock in a 27,000-square-foot computer-controlled warehouse in Niort, in central France.

Pursuing a wide-ranging music policy, FNAC Music is nevertheless strongly oriented toward French productions and creating markets for them throughout the world.

"We aim to be a major player in the French market, 80% of which is currently controlled by multinational companies," says Treille.

The label has acquired all the back catalog of French-Canadian artist Robert Charlebois and recently invested 3 million francs (\$504,000) in a television advertising campaign for a compilation album, "The Best Of Robert Charlebois," whose sales have topped 100,000 units.

Carole Laure's album "Western Shadows," Hubert-Felix Theifaine's "Chroniques Bluesymentales," and "De La Soul Is Dead" have also achieved more than 100,000 sales apiece.

Laure's new album, "Move On," recorded in Paris, New York, and

Montreal with guest artists including Manu Hache and Pino Palladino, is a predominantly English-language recording that will be given international promotion. Her repertoire is licensed to Polydor in Germany and Nippon Phonogram in Japan.

Other domestic acts on the FNAC roster include Tambours Du Bronx and Katonoma, both signed to EastWest in Germany, and Linton Kwesi Johnson, licensed to Intercord in Germany, Munich in Holland, Stern's in the U.K., Mensch's in Switzerland, and MBI in Greece.

The FNAC Music operation boasts a number of specialist labels, including Semetery, which is signing French and foreign hard rock bands and is planning a new label, as yet unnamed, to concentrate on French and foreign dance music.

The U.S. group De La Soul, licensed to FNAC Music for France by Tommy Boy, together with Digital Underground, Queen Latifah, and Naughty By Nature, has reportedly the fastest-selling rap album ever in France with "Is Dead," and the single from that album, "Ring Ring Ring," is also moving well.

FNAC Music also has license deals with Warp and Ricochet.



Howdy, Stranger. Phonogram U.K. managing director David Clipsham, left, congratulates Richie Sambora at the launch of his solo album, "Stranger In This Town."

Messidor Label Pacts For U.S. Distribution

MUNICH—Messidor, the independent German label specializing in Latin American repertoire, has concluded a U.S. distribution deal through Rounder Records Corp., of Cambridge, Mass.

Founded by Goetz Woerner in 1983, Messidor has a catalog that includes a wide variety of Latin American music genres, among them Nueva Cancion, salsa, tango, Afro-Caribbean jazz, and Andean music. The company has German distribution rights to repertoire by Ruben Blades, Astor Piazzolla, Willie Colon, and Ray Barretto.

Forthcoming releases include a new album by Paquito D'Riviera, and recordings by singer/song-

writer Itamar Assumpcao from Sao Paulo and by Argentinean singer/songwriter Fito Paez.

Messidor is distributed by AFA in Germany, New Note in the U.K., and Wotre Music in France, and is currently seeking a label deal in Japan, where its catalog is at present available through PolyGram Import Service. **MIKE HENNESSEY**

Europe opening its doors to country music . . . page 45

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

SINGAPORE: Indonesian-born Dutch recording artist **Anneke Gronloh** has confirmed plans to resuscitate her presence in this region, where she enjoyed her first spate of singles successes in the '60s. She is currently working on a new album set for release early next year. Her music is mainstream Malay pop, very melodic, heavily orchestrated, and sung in English, but with a distinctive Malay rhythmic pulse. Her early local hits, such as "Asmara" ("Infatuation"), "Burung Kaka Tua" ("The Singing Bird"), and "Oh Malaysia," have been deleted for almost two decades, but Philips plans to rerelease her vintage recordings on CD later this year. "I was only 17 when I had my first hit record in Singapore, and it's where I had my biggest success ever," she says. "I want to return to this region because this is where it all started." **CHRISTIE LEO**

SPAIN: The controversial **Camerón de la Isla**, the country's king of flamenco, has forsaken his "wild man" habits and is going into the studio with the world's premier flamenco guitarist, **Paco de Lucía**. Their album is scheduled for an early-1992 release. Camerón is the leading exponent of cante jondo, the pure, solemn form of flamenco singing that has little to do with the "tourist flamenco" performed in clubs across Spain and more in common with the mournful rural blues of southern America. A long-haired gypsy, Camerón's concerts are huge fiestas where discerning rock fans and assorted flamencophiles mingle with adoring gypsies, all done out in their gaudy Sunday best, gold teeth glistering. Paco de Lucía described Camerón as "the greatest and most disconcerting flamenco singer in history." His last album, "Soy Gitano," released in 1990 and partly recorded with the Royal Philharmonic at London's Abbey Road studios, sold 80,000 copies, a record for a flamenco album.

HOWELL LLEWELLYN

IRELAND: In a move that capitalizes on the city's newfound prestige as one of the world's rock capitals, Dublin Tourism has published a "Rock'n'Stroll" guide to some contemporary-music landmarks. The booklet includes a map marking the locations of plaques honoring such local acts as **Sinead O'Connor**, the **Dubliners**, **U2**, the **Chieftains**, **Paul Brady**, **Mary Black**, **Hothouse Flowers**, **Christy Moore**, **Bob Geldof**, **Chris De Burgh**, and the late **Phil Lynott** of **Thin Lizzy**.

KEN STEWART

SOUTH AFRICA: The country's premier rap act, **Prophets Of The City**, is a township group that had to spend much time and energy convincing the local music industry that hip-hop culture could work here. They're not quite an African version of the **Sugarhill Gang**, but their pioneering efforts have opened people's eyes to the possibilities of rap. The Prophets ape American rap culture: baseball-inspired fashions, "street" names with the flavor of New York clubland (the group's lineup is **Reddy D**, **DSA**, **Dev**, **Jazmo**, and **Ramone**), even campaigns against drugs and violence. But township influences abound in their music, and the themes of their lyrics are specifically South African, inspired by experiences in their own communities. Their debut album on the Teal-Tru-tone label sold out its first modest pressing of 8,000 copies within days, and the group's success has stamped an indelible mark on local culture. Music stations and advertisers have started to use rap in their jingles, and although no other significant rap names have emerged yet, scores of young upstarts practice daily in their bedrooms and badger the press for publicity. Watch this space.

ARTHUR GOLDSTUCK

FRANCE: **Patricia Kaas**, the first French female performer to achieve international stardom since **Edith Piaf**, embarks this week on a month-long tour of Europe that includes 12 dates in Germany and two in Moscow. She is a real chanteuse, in the Piaf mold, with a strong voice that stands in marked contrast to the thin vocal tones of the usual sexy French Lolitas. In three years she has risen from nowhere to the top of the French scene, selling more than 4 million copies of her two studio albums, "Mademoiselle Chante Le Blues" ("Lady Sings The Blues," Polydor) and "Scene De Vie" ("Scene Of Life," Sony). Kaas, now 24, comes from a small mining village in Lorraine, a region close to the German border. The daughter of a French miner and a German mother, she has a bilingual and bicultural appeal that has drawn comparisons with **Marlene Dietrich**. As song titles like "Jazz Time," "Patty's Blues," and "The Funeral Of Sydney Bechet" suggest, she has a strong interest in jazz and blues. But she has been criticized for the unadventurous cabaret-style arrangements of her songs and for her simple-minded lyrics, which are mostly written by French variety author **Didier Barbelivien**, a man not known for his subtlety of touch. "Scene De Vie" was released in the U.S. on Columbia in August, and a U.S. tour is planned for November.

EMMANUEL LEGRAND

Debate Is Spirited At Country Panels

(Continued from page 49)

tations of their musical works or copyrights has increased so much from foreign sources that they're making more money from outside the country than they are making in their own country," said Paul Spurgeon, legal counsel for SOCAN.

Spurgeon also said that while SOCAN supported a performing right in a sound recording, "It must not derogate from the existing performing right nor reduce the royalties payable."

SONGWRITERS ATTRACT A CROWD

The most heavily attended panel of Country Music Week '91 was "The Songwriter Panel," superbly moderated by veteran Nashville tunesmith Thom Schuyler. On the panel were Warner/Chappell writer Steve Bogard of Nashville; and Canadian-based writers Barry Brown (BMG Music Canada), Joan Besen (of Prairie Oyster), and Charlie Major and Ron Irving, who each operate their own publishing companies.

"It takes a lot of work ethic to write songs," said Major, who has written for Ricky Van Shelton, Matt Minglewood, and Patricia Conroy. "If you wait for the inspiration to hit, you might write only three songs a year. Writing is a discipline and a job."

"I approach it as a job, as a craft that, at its best, becomes an art," said Bogard. "I go into the office every day. When I got to Nashville in 1983, Rory Bourke told me there were two distinct camps in town: the rock'n'roll camp and the Disney World camp. He said, 'You're in the Disney World camp. Come in at 9 a.m., write 'til 4 o'clock, go home and take care of your family, stay away from the rock'n'roll camp and let them write

their own songs.'"

"I'm not limited to where I write," said Besen. "It happens in some very odd places, sometimes even in the middle of a social situation while I'm conversing with someone. I find if the song idea can survive that situation and still maintain, it's going to be the one that happens."

"A lot of times you'll finish a song and you'll know whether it's happening or not," said Irving, who has written for Anne Murray and Lee Greenwood. "The ones that are happening, you can't play them enough. When you're competing for cuts with Ricky Van Shelton and people like that, good has to be really good."

Schuyler cautioned against withholding good songs from new acts, citing the example of "I Fell In Love Again Last Night," which he wrote with Paul Overstreet. The song became a No. 1 hit by the Forester Sisters in 1985. "My publisher came close to not letting them have that song because they were a new act with no track record."

He also noted "On The Other Hand" had been set aside to be pitched to Merle Haggard, George Jones, and Dan Seals before being scooped up by newcomer Randy Travis. "Paul Overstreet, Fred Knoblock, and I started this company called the Writers Group and Paul and Don Schlitz wrote 'On The Other Hand.' Randy, who was then so shy and uptight about being in the music business, came to our publishing company and took this song. I phoned Warner Bros. Records and demanded it back. I thought, 'How is this guy ever going to do something with one of the greatest copyrights we have?'"

SHOOTING STARS

The fastest-paced seminar of the week was "We Can Both Be Stars,"

moderated at a break-neck speed by radio consultant Dave Charles, president of Joint Communications.

There was general agreement by the panelists that many country artists simply don't know how to sell themselves to radio. "A lot of artists could use some training and background in communication skills," said radio consultant/TV host Moon Mullins.

"It's important that artists are prepared when they go into radio," said MCA Canada artist Joan Kennedy. "Maybe, they could give suggestions to the interviewer."

"Our job in radio is to make the artist sound good," noted Cliff Dumas, morning host of CHAM-AM in Hamilton. "If you've interviewed someone and it hasn't worked out but you feel they deserve a shot, do it again and edit it so they sound good."

Scott King Takes 14th Bud Crown

HAMILTON, Ontario—One of the highlights of Country Music '91 was the 14th annual Bud Country Talent Search finals, which featured 27 newcomers from across Canada. The winner this year was Scott King, representing CISM-FM and the Cook County Saloon in Edmonton, Alberta, who won \$10,000 (Canadian). Heather Glabb, repping CHOW and City Tavern in Welland, Ontario, took second place and \$5,000. Third prize of \$2,000 went to Jim Matt (CKGB-AM and The Maple Leaf club in Timmins, Ontario). Bart McKay of Regina, Saskatchewan, won for best original song for "I Got You" and was awarded \$2,000. CBC-TV will air a one-hour special nationally in mid-October, produced by Insight Production Co. Ltd. of Toronto, showcasing the 10 finalists in a Sept. 13 performance at Mohawk College Theatre in Hamilton.

LARRY LeBLANC

MAPLE BRIEFS

BRYAN ADAMS turned up at A&B's Seymour Street store in Vancouver, British Columbia, Sept. 23 to greet the more than 600 fans who started lining up at 9 p.m. the night before to buy his new A&M album, "Waking Up The Neighbours," on the first day of release. CFOX-FM's morning hosts Larry & Willy broadcast live from the store, which opened its doors at 6 a.m. to sell the album. Adams' manager, Bruce Allen, cut the red ribbon from the first box of albums. Adams, joined by guitarist Keith Scott of his backup band, later showed up and signed autographs for an hour.

WINNIPEG, Manitoba-based R-Tek Corp. recently completed the sale of 1.3 million common shares at \$6 (U.S.) per share in its initial public offering. The shares are trading under the symbol RCORF on the NASDAQ National Market System in the U.S. R-Tek, which purchased Quality Special Products from Selkirk Communications Ltd. in 1986 and operates Quality Records in the U.S. (headed by Russ Regan), will now re-enter the front-line business in Canada with Quality Records here. First artist signing is Dan Hill.

DENON Canada Inc. has attained distribution rights to the Rykodisc label in Canada. Denon also continues its distribution of Hannibal Records, which it acquired earlier this year from Rykodisc.

HMV ON FIRING LINE FOR HANDLING OF GN'R ALBUMS

(Continued from page 59)

here, after running out of product on the day of the sale (selling 1,500 copies of each title), received additional product from MCA and backup stock from HMV's warehouse, he denies that MCA personnel were made aware of the chain's sales plans in advance. "MCA didn't find out until the weekend beforehand what we were doing," he says. "I deliberately kept Randy [Lennox] out of the picture."

Although MCA may have been in the dark about HMV's plans, the label has been running an aggressive national marketing plan itself. This includes setting up advance listening sessions for major-market radio programmers and retailers; sending out customized prerelease point-of-purchase materials and banners for retailers; servicing the "You Could Be Mine" single via satellite on Friday

(4); staging a one-week pre-awareness ad campaign on the MuchMusic video service; and organizing prerelease contests in five major cities involving A&B Sound (Vancouver, British Columbia), Music City (Winnipeg, Manitoba), Sam The Record Man (Edmonton, Alberta), Record Runner (Ottawa, Ontario), and Sunrise Records (Toronto), with five grand-prize winners each receiving a Gibson Les Paul guitar autographed by band member Slash.

For MCA Canada, which has been handling Geffen product for only nine months, the Guns N' Roses launch was an opportunity to make a strong impact in the marketplace.

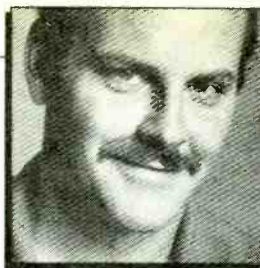
"Most of the Geffen projects we've had were halfway through their lives upon our takeover. We can show our stuff with this," says Lennox.

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
POP	1	2	9	VIKki CARR	COSAS DEL AMOR SONY 80635
	2	1	17	DANIELA ROMO	AMADA MAS QUE NUNCA CAPITOL-EMI LATIN 42489
	3	4	15	RICARDO MONTANER	ULTIMO LUGAR TH-RODVEN 2864
	4	3	23	PANDORA	AMOR ETERNO CAPITOL-EMI LATIN 42451
	5	7	7	AZUCAR MORENO	MAMBO SONY 80633
	6	5	37	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES ARIOLA 2498/BMG
	7	9	11	GLORIA TREVI	TU ANGEL DE LA GUARDA ARIOLA 3087/BMG
	8	10	5	GIPSY KINGS	ESTE MUNDO ELEKTRA 61179
	9	16	15	H2O	KNOCK OUT LEADER 80562/SONY
	10	8	29	LOS BUKIS	A TRAVES DE TUS OJOS FONOVISA 9009
	11	11	21	RAUL DI BLASIO	BARROCO ARIOLA 3107/BMG
	12	6	45	ANA GABRIEL	EN VIVO SONY 89303
	13	12	7	SIMONE	SIMONE SONY 80592
	14	14	19	XUXA	XUXA 2 GLOBO 31084
	15	17	7	GARIBALDI	QUE TE LA PONGO TH-RODVEN 2792
	16	—	1	LISSETTE	PROYECCIONES CAPITOL-EMI LATIN 42466
	17	15	29	EDNITA NAZARIO	LO QUE SON LAS COSAS CAPITOL-EMI LATIN 42394
	18	20	14	ALEJANDRA GUZMAN	FLOR DE PAPEL FONOVISA 9010
	19	—	1	LOS PANCHOS	HOY SONY 80629
	20	18	67	LUIS MIGUEL	LUIS MIGUEL-20 ANOS WEA LATINA 71535-4
	21	19	15	INDUSTRIA DEL AMOR	QUIERO VOLVERTE A VER RAMEX 1254
	22	21	14	MIJARES	QUE NADA NOS SEPARA CAPITOL-EMI LATIN 42479
	23	—	1	LUCERO	SOLO PIENSO EN TI MELODY 9014
	24	22	6	MECANO	AIDALAI ARIOLA 3181-2/BMG
	25	23	7	VARIOS ARTISTAS	EXITOS '91 SONY 80525
TROPICAL/SALSA	1	1	35	JERRY RIVERA	ABRIENDO PUERTAS DISCOS INTERNATIONAL 80426/SONY
	2	2	39	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA KAREN 109
	3	3	17	RUBEN BLADES	CAMINANDO DISCOS INTERNATIONAL 80593/SONY
	4	8	21	GRUPO NICHE	CIELO DE TAMBORES DISCOS INTERNATIONAL 80508/SONY
	5	5	7	NINO SEGARRA	ENTRE LA ESPADA Y LA PARED M.P.I. 6050
	6	—	1	EDDIE SANTIAGO	SOY EL MISMO CAPITOL-EMI LATIN 42296
	7	6	7	TONY VEGA	UNO MISMO RMM 80641/SONY
	8	4	23	XAVIER SERE	CAPITOL-EMI LATIN 42464
	9	10	9	TITO NIEVES	DEJAME VIVIR RMM 80630/SONY
	10	13	3	ORQUESTA DE LA LUZ	SIN FRONTERAS RMM 80652/SONY
	11	—	1	FRANSHESKA	MENEALO ARIOLA 3207/BMG
	12	24	3	JOSE ALBERTO	DANCE WITH ME RMM 80598/SONY
	13	12	43	LUIS ENRIQUE	LUCE DEL ALMA SONY 80473
	14	14	9	CELIA CRUZ	THE BEST SONY 80587
	15	23	45	TITO ROJAS	TITO ROJAS (SENSUAL) M.P.I. 6035
	16	19	37	BANDA BLANCA	BAILE PUNTA SONOTONE 6007
	17	15	29	JOHNNY RAY	SALSA CON CLASE CAPITOL-EMI LATIN 42468
	18	25	13	TONO ROSARIO	ATADO A TI PRIME 1013/PRIME
	19	—	1	ALEX D'CASTRO	SOLO TH-RODVEN 2883
	20	17	6	REY SEPULVEDA	UN POQUITO MAS RMM 80599/SONY
	21	11	13	WILLIE CHIRINO	OXIGENO DISCOS INTERNATIONAL 80600/SONY
	22	9	15	OSCAR D'LEON	AUTENTICO TH-RODVEN 2855
	23	—	1	J. VENTURA Y WILFRIDO VARGAS	LOS REYES... SONY 80634
	24	7	15	VARIOS ARTISTAS	LOS TRANCZOS DEL AÑO GLOBO 3125
	25	18	13	BANDA BLANCA	FIESTA TROPICAL SONOTONE 6017
REGIONAL MEXICAN	1	1	7	VICENTE FERNANDEZ Y RAMON AYALA	ARRIBA... FREDDIE 80628
	2	2	7	ANA GABRIEL	MI MEXICO SONY 80605
	3	5	17	LALO Y LOS DESCALZOS	EL ORGULLOSO WEA LATINA 72744
	4	3	14	BANDA MOVIL	SOMOS BANDA MOVIL FONOVISA 8893
	5	4	17	LA SOMBRA	PORQUE TE QUIERO FONOVISA 3006
	6	15	49	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO SONY 80437
	7	9	53	BRONCO	AMIGO FONOVISA 9003
	8	10	3	VARIOS ARTISTAS	MEXICO ES LO NUESTRO GLOBO 80637/SONY
	9	6	45	GRUPO MAZZ	PARA NUESTRA GENTE CAPITOL-EMI LATIN 42367
	10	21	5	LOS REHENES	CORAZONES ROTOS DMY CD-226
	11	16	6	JUAN VALENTIN	CUANDO LOS HOMBRES... CAPITOL-EMI LATIN 1555
	12	8	49	SELENA Y LOS DINOS	VEN CONMIGO CAPITOL-EMI LATIN 42359
	13	7	7	GRUPO SAMURAY	TIERNAS MENTIRAS FONOVISA 8890
	14	14	3	LITTLE JOE	16 DE SEPTIEMBRE DISCOS INTERNATIONAL 80619/SONY
	15	25	31	TIERRA TEJANA BAND	WHERE'S THE PARTY TH-RODVEN 2802
	16	11	17	LOS YONICS	POR QUE VOLVI CONTIGO FONOVISA 9012
	17	—	1	LOS ACUARIO	LA HIELERA MAR INT'L 291
	18	—	5	GRUPO SAMURAY	CONTIGO O SIN TI TH-RODVEN 2741
	19	13	11	LOS INVASORES DE NUEVO LEON	VETE CON EL FONOVISA 8898
	20	—	10	LOS TIGRES DEL NORTE	INCANSABLES FONOVISA 9013
	21	12	85	JOAN SEBASTIAN	CON TAMBORA MUSART 90014
	22	—	59	LA FIEBRE	ON THE RISE CAPITOL-EMI LATIN 42418
	23	—	1	GRUPO VENNUS	TIEMPO A TIEMPO MAR INT'L 270
	24	17	19	RAMON AYALA	Y LLORO POR EL MI GORRION FREDDIE 1555
	25	19	59	LOS TEMERARIOS	DE LO NUEVO LO MEJOR TH-RODVEN 2717

(CD) Compact disc available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1991, Billboard/BPI Communications, Inc.

Latin Notas



by John Lannert

RMM RECORDS announced Sept. 17 the signing of Venezuelan standout vocalist **Oscar D'Leon**. "It's something I've been after a long time," says RMM president **Ralph Mercado**. "I was the one who brought Oscar D'Leon here for the first time when he was with **Dimension Latina** and when he left Dimension Latina I managed him for many years and helped make him a star in the United States. I'm happy that we have the association again in another way. I know his talents very [well] and I feel that he'll help our company as much as we'll help him." RMM's three-album deal with D'Leon takes effect immediately.

Mercado adds that the company recently formed **MCM**, a booking and management agency in Madrid that he says "will handle bookings in all of Spain and eventually all of Europe."

KUBANEY DOES DAT: In October, Kubaney Records will become what is believed to be the first Hispanic label to release digital audio tapes. Among the nine titles being released are **Paco de Lucia's** "Entre Dos Aguas," **José Carreras'** "Vol. 2 International Songs," and **La Pequeña Compañía's** "Bolerós." The catch however, is that the DATs will be shipped only to the New York market.

BMG LATIN CONFERENCE RANDOM NOTES: **Juan Gabriel's** stunning two-hour showcase Sept. 22 was an early highlight of BMG's confab held Sept. 19-26 in Cancun, Mexico. House-shaking renditions of Gabriel's smashes "Amor Eterno" and "Querida" highlighted the set, as did a tribute to **Armando Manzanero**, which was punctuated by a take from **KC & the**

Sunshine Band's "That's The Way (I Like It)." The singer/songwriter previewed "Luna," a climactic number slated to be released as a 12-inch single... **BMG** is going all-out for Spanish heartthrob **Camilo Sesto**, who has just released his first album in six years, "A Voluntad del Cielo"... Mexican favorites **Caifanes** and **Maldita Vecindad** played a private showcase for **BMG International** head honcho **Rudi Gassner**... **Guadalupe Pineda**, **Los Flamers**, and **Los Mier** (signed to **FonoVisa** in the U.S.) also delivered strong sets... **Juan Pablo Manzanero** (**Armando's** son) and **Alejandro Lerner** added a pair of nice acoustic entries before Gabriel's performance. Lerner, who penned Mijares' current smash, "Que Nadie nos Separe," cut his first album, "Algo que Decir,"

Venezuelan D'Leon signs three-set deal with RMM

with the **Brecker Brothers** and **Daniel Frieberg**

MISCELLANEA: **Capitol/EMI Latin's Max Torres** put on a fine set recently at **Fortunes**, a new nightclub in Boca Raton, Fla., by **Sony Discos** artist **Hansel**. Torres says his next album "will return to the classic sound of the great salsa artists of the '70s... **Capitol/EMI Latin Mexico** recently signed Mexican actress/vocalist **Rocio Banquellis**. RMM's **Orquesta de la Luz** also delivered a sizzling show recently in Miami despite having to perform in a cavernous hotel ballroom that possessed the physical warmth of a fireplace—without the fire.

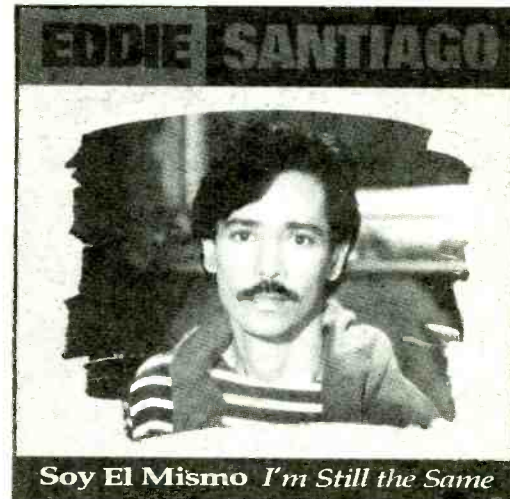
ON THE INSTRUMENTAL TIP: Uruguayan harpist **Roberto Perera's** just-released album, "Passions, Illusions & Fantasies" (Heads Up), is the latest of a recent spate of solid instrumental albums from Hispanic artists. Other ear-perking albums include **Astor Piazzolla's** "Love Tanguedia" (Tropical Storm), **Nestor Torres'** "Dance Of The Phoenix" (Verve/Forecast), and **Ray Barretto's** "Handprints" (Concord Picante).

LISSETTE



"PROYECCIONES"
42466 LP-CD-CASS

EDDIE SANTIAGO



"SOY EL MISMO - I'M STILL THE SAME"
42296 LP-CD-CASS



Una Compañía Moderna



REYES RECORDS INC.

CD's, RECORDS & TAPES

140 N.W. 22 AVENUE, MIAMI, FLORIDA 33125
Tel.: (305) 541-6686 / Fax.: (305) 642-2785

TODO EN MUSICA LATINA • EVERYTHING IN LATIN MUSIC

Los Rieleros

Del Norte



A TODA NUESTRA GENTE:
"TODA LA BELLEZA DE LA RAZA HISPANA SE
REFLEJA EN SUS ROSTROS."

CON TODOS USTEDES, NUESTRA FANATICADA, AMIGOS Y
COMPAÑEROS EN LA INDUSTRIA MUSICAL, QUEREMOS COM-
PARTIR NUESTRA BUENA FORTUNA.

GRACIAS POR AYUDARNOS A SUBIR CADA ESCALON DEL
TRIUNFO CON LA CERTEZA DE QUE TENEMOS SU APOYO
Y CONFIANZA."

BIENVENIDOS A NUESTRA FAMILIA.

Member of
NAIRID

Color Separations and Pre Press Services by Color Media, Inc., San Antonio, Tx 78217

For information contact:
JOEY INTERNATIONAL
6703 W. COMMERCE
SAN ANTONIO, TX. 78227
(512) 432-7893



HITS OF THE WORLD

© 1991 Billboard/BPI Communications, Inc.

EUROCHART HOT 100 9/28/91 MUSIC & MEDIA

		SINGLES
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	3	CALLING ELVIS DIRE STRAITS VERTIGO
3	2	YOU COULD BE MINE GUNS N' ROSES GEFKEN
4	5	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
5	NEW	DON'T CRY GUNS N'ROSES GEFKEN
6	4	GETT OFF PRINCE & THE N.P.G. PAISLEY PARK
7	10	I'M TOO SEXY RIGHT SAID FRED TUG/HIT & RUN
8	8	SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
9	6	MORE THAN WORDS EXTREME A&M
10	12	BACARDI FEELING KATE YANAI WEA
		ALBUMS
1	1	R.E.M. OUT OF TIME WARNER BROS
2	NEW	DIRE STRAITS ON EVERY STREET VERTIGO
3	2	METALLICA METALLICA VERTIGO
4	3	GIPSY KINGS ESTE MUNDO COLUMBIA
5	4	CHER LOVE HURTS GEFKEN
6	5	SCORPIONS CRAZY WORLD MERCURY
7	6	ROXETTE JOYRIDE EMI
8	NEW	PAUL YOUNG FROM TIME TO TIME-THE SINGLES COLLECTION COLUMBIA
9	7	SEAL SEAL ZTT
10	11	ROD STEWART VAGABOND HEART WARNER BROS

AUSTRALIA (Australian Record Industry Assn.) 9/29/91

		SINGLES
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS POLYDOR/POLYGRAM
2	2	LOVE ... THY WILL BE DONE MARTIKA COLUMBIA
3	3	HERE I AM (COME AND TAKE ME) UB40 VIRGIN/EMI
4	10	YOU COULD BE MINE GUNS N' ROSES GEFKEN/BMG
5	7	SEXY (IS THE WORD) MELISSA PHONOGRAM/POLYGRAM
6	4	MORE THAN WORDS EXTREME POLYDOR/POLYGRAM
7	6	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA/BMG
8	9	PUMP II HARD (NICE AN'HARD) ICY BLU WARNER
9	5	DON'T CRY GUNS N' ROSES GEFKEN/BMG
10	12	WIND OF CHANGE SCORPIONS PHONOGRAM/POLYGRAM
11	13	I'VE GOT TO GO NOW TONI CHILDS POLYDOR/POLYGRAM
12	14	TREATY (FILTHY LUCRE REMIX) YOTHU YINDI MUSHROOM/FESTIVAL
13	11	ENTER SANDMAN METALLICA PHONOGRAM/POLYDOR
14	18	RUSH BIG AUDIO DYNAMITE II COLUMBIA
15	8	UNFORGETTABLE NATALIE COLE WARNER
16	15	I WANNA SEX YOU UP COLOR ME BADD WARNER
17	19	EVERY HEARTBEAT AMY GRANT POLYGRAM/POLYDOR
18	NEW	CAN'T STOP THIS THING WE STARTED BRYAN ADAMS POLYDOR/POLYGRAM
19	NEW	BREAK IN THE WEATHER JENNY MORRIS WARNER
20	17	THINGS THAT MAKE YOU GO ... C&C MUSIC FACTORY COLUMBIA
		ALBUMS
1	NEW	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
2	NEW	GUNS N' ROSES USE YOUR ILLUSION I COLUMBIA
3	1	DIRE STRAITS ON EVERY STREET PHONOGRAM/POLYGRAM
4	4	SOUNDTRACK WAR OF THE WORLDS COLUMBIA
5	7	TONI CHILDS HOUSE OF HOPE POLYDOR/POLYGRAM
6	2	NATALIE COLE UNFORGETTABLE WARNER
7	5	METALLICA METALLICA PHONOGRAM/POLYDOR
8	3	BABY ANIMALS BABY ANIMALS IMG/BMG
9	6	ROD STEWART VAGABOND HEART WARNER
10	8	ELVIS PRESLEY ALL TIME GREATEST HITS BMG
11	13	GRAVE KNIGHT & VINCE JONES COME IN SPINNER (TV SOUNDTRACK) ABC/POLYDOR
12	9	MARTIKA MARTIKA'S KITCHEN COLUMBIA
13	19	JOE JACKSON STEPPIN' OUT (THE VERY BEST OF) POLYDOR/POLYGRAM
14	11	SOUNDTRACK GREASE POLYDOR/POLYGRAM
15	12	DARYL BRAITHWAITE RISE COLUMBIA
16	10	EDITH PIAF 20 'FRENCH' HIT SINGLES EMI
17	NEW	JOHN WILLIAMSON WARATAH ST. EMU/FES
18	16	ROXUS NIGHTSTREET MELODIA/FESTIVAL
19	14	AMY GRANT HEART IN MOTION POLYDOR/POLYGRAM
20	NEW	NOISEWORKS LOVE VERSUS MONEY COLUMBIA

GERMANY (Der Musikmarkt) 9/17/91

		SINGLES
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	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
5	4	WIND OF CHANGE SCORPIONS MERCURY/PHONOGRAM
6	6	YOU COULD BE MINE GUNS N' ROSES GEFKEN
7	7	ALOHA HEYA HE ACHIM REICHEL WEA
8	8	CALLING ELVIS DIRE STRAITS VERTIGO/PHONOGRAM
9	10	MORE THAN WORDS EXTREME A&M
10	9	ENTER SANDMAN METALLICA VERTIGO/PHONOGRAM
11	14	PANDORA'S BOX O.M.D. VIRGIN
12	12	BOW DOWN MISTER JESUS LOVES YOU VIRGIN

13	NEW	GETT OFF PRINCE & THE N.P.G. PAISLEY PARK
14	16	SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
15	13	THE SHOOP SHOOP SONG CHER EPIC
16	19	BAILA ME GIPSY KINGS COLUMBIA
17	15	DO THE LIMBO DANCE DAVID HASSELHOFF WHITE
18	NEW	DAS GANZE LEBEN IST EIN QUIZ HAPE KERKELING BMG/ARIELA
19	18	SHINY HAPPY PEOPLE R.E.M. WARNER BROS
20	17	I WANNA SEX YOU UP COLOR ME BADD REPRISE

		ALBUMS
1	NEW	DIRE STRIATS ON EVERY STREET VERTIGO/POLYGRAM
2	1	METALLICA METALLICA VERTIGO/PHONOGRAM
3	2	SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
4	3	GIPSY KINGS ESTE MUNDO COLUMBIA
5	5	BAP AFFROCKE!! ELECTROLA
6	4	R.E.M. OUT OF TIME WARNER BROS
7	20	TONY CHRISTIE WELCOME TO MUSIC BMG/ARIELA
8	6	ROXETTE JOYRIDE ELECTROLA
9	7	CHER LOVE HURTS GEFKEN
10	8	O.M.D. SUGAR TAX VIRGIN
11	NEW	PETER MAFFAY 38317 EAST WEST
12	9	TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
13	NEW	PUR NICHTS OHNE GRUND INTACORE
14	10	ROD STEWART VAGABOND HEART WARNER BROS
15	13	ACHIM REICHEL MELANCHOLIE UND STURMFLUT WEA
16	11	EURYTHMICS GREATEST HITS RCA
17	12	SOUNDTRACK 21 JUMP STREET VOL. 2 CONTROL
18	14	MARC COHN MARC COHN ATLANTIC
19	NEW	DORO TRUS AT HEART VERTIGO/POLYGRAM
20	16	ALICE COOPER HEY STOOPID EPIC

JAPAN (Music Labo) 9/30/91

		SINGLES
1	1	SAY YES CHAGE & ASKA PONY CANYON
2	NEW	HITOSUJI NI NARENAI KOME KOME CLUB SONY
3	2	DONNA TOKI MO NORUYUKI MAKIHARA WEA MUSIC
4	4	WON'T BE LONG THE BUBBLE GUM BROTHERS EPIC/SONY
5	NEW	KAEUTA MEDLEY 2 TATSUO KAMON VICTOR
6	6	LOVE IS ALL HIDEAKI TOKUNAGA APOLLON
7	3	SILENT JELOUSY X SONY RECORDS
8	9	KAKKOWARUI FURAREKATA SENRI OE EPIC/SDNY
9	7	MRS. MERMAID CHECKERS PONY CANYON
10	8	SAYANARA YESTERDAY TUBE SONY RECORDS
		ALBUMS
1	NEW	TOSHINOBU KUBOTA KUBOJAH SONY

HITS OF THE U.K.

© 1991, Billboard/BPI Communications, Inc (Music Week/ © CIN/compiled by Gallup)

		SINGLES
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	3	LET'S TALK ABOUT SEX SALT-N-PEPA Hfr/POLYGRAM
3	4	INSANITY OCEANIC DEAD DEAD GOOD
4	7	LOVE TO HATE YOU ERASURE MUTE
5	2	I'M TOO SEXY RIGHT SAID FRED TUG/BMG
6	5	SUNSHINE ON A RAINY DAY ZOE M&G/POLYGRAM
7	13	EVERYBODY'S FREE (TO FEEL GOOD) ROZALLA PULSE-8/BMG
8	9	PEACE SABRINA JOHNSTON EASTWEST
9	6	CHARLY PRODIGY XL/WARNER MUSIC
10	10	WHAT CAN YOU DO FOR ME UTAH SAINTS Hfr/POLYGRAM
11	16	SOMETHING GOT ME STARTED SIMPLY RED EASTWEST
12	18	CAN'T STOP THIS THING WE STARTED BRYAN ADAMS A&M
13	29	SALTWATER JULIAN LENNON VIRGIN
14	20	SUCH A FEELING BIZARRE INC. VINYL SOLUTION/SOUTHERN
15	19	CREAM PRINCE & THE N.P.G. PAISLEY PARK
16	25	SUCH A GOOD FEELING BROTHERS IN RHYTHM 4TH & B'WAY
17	8	DON'T CRY GUNS N' ROSES GEFKEN
18	11	GETT OFF PRINCE & THE N.P.G. PAISLEY PARK
19	NEW	WIND OF CHANGE SCORPIONS VERTIGO
20	20	THE ONE I LOVE R.E.M. I.R.S.
21	12	LOVE ... THY WILL BE DONE MARTIKA COLUMBIA
22	15	20TH CENTURY BOY MARC BOLAN & T-REX MARC ON WAX/BMG
23	31	NUTBUSH CITY LIMITS (THE '90S VERSION) TINA TURNER CAPITOL
24	NEW	JACKY MARC ALMOND SOME BIZZARE/WARNER MUSIC
25	32	BRIDGE OVER TROUBLED WATER PJB F/HANNAH & HER SISTERS DANCE POOL/SONY MUSIC
26	14	I'LL BE BACK ARNEE & THE TERMINATORS EPIC
27	17	GOOD VIBRATIONS MARKY MARK/FUNKY BUNCH/OLEATTA HOLLOWAY INTERSCOPE
28	21	MAKIN'HAPPY CRYSTAL WATERS A&M
29	22	TRUST NED'S ATOMIC DUSTBIN FURTIVE
30	27	THE BIG L ROXETTE EMI
31	24	MORE TO LIFE CLIFF RICHARD EMI
32	NEW	LIVE YOUR LIFE BE FREE BELINDA CARLISLE VIRGIN
33	38	TRY BROS COLUMBIA
34	26	MORE THAN WORDS EXTREME A&M
35	NEW	NO MORE TEARS OZZY OSBOURNE EPIC
36	23	SET ADRIPT ON MEMORY BLISS PM DAWN GEE STREET/POLYGRAM
37	NEW	INTERNAL EXILE FISH POLYDOR
38	NEW	I THINK I LOVE YOU VOICE OF THE BEEHIVE LONDON
39	NEW	FEEL EVERY BEAT ELECTRONIC FACTORY
40	30	ALL 4 LOVE COLOR ME BADD GIANT

2	NEW	GUNS N' ROSES USE YOUR ILLUSION I MCA/VICTOR
3	NEW	GUNS N' ROSES USE YOUR ILLUSION II MCA/VICTOR
4	1	MIKI IMAI LLUVIA FOR LIFE
5	3	SHOGO HAMADA EDGE OF THE KNIFE SONY
6	2	TMN EXPO EPIC/SONY
7	NEW	MIMORI YUSA MOSAIC EPIC/SONY
8	NEW	NEW KIDS ON THE BLOCK THE DIAMONDS SONY
9	4	ASKA SCENE II PONY CANYON
10	6	YUKIE NISHIMURA DEMANDE EN MARIAGE POUR LA 101 EME FOIS PONY CANYON

FRANCE (Nielsen/Europe 1) 9/5/91

		SINGLES
1	1	LA ZOUBIDA LAGAF AIRPLAY/CARERRE
2	3	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYGRAM/POLYDOR
3	10	LOSING MY RELIGION R.E.M. WEA
4	8	TELL ME BONITA DANA DAWSON COLUMBIA
5	5	DANCA TAGO MAGO KAOMA COLUMBIA
6	9	HUO DE LA LUNA (DIS MOI LUNE D'ARGENT) MECANO BMG
7	6	REGRETS MYLENE FARMER ET JEAN LOUIS MURAT POLYGRAM/POLYDOR
8	4	DIS MOI BEBE BENNY B. OTB/SONY
9	2	AUTEUIL, NEUILLY, PASSY LES INCONNUS PPL/SONY
10	11	J'AI DES DOUTES SARA MANDIANO POLYGRAM/POLYDOR
11	7	SAGA AFRICA VANNICK NOAH CARERRE
12	13	LE DORMEUR PLEASURE GAME TOUCH OF GOLD/POLYGRAM
13	19	DEJEUNER EN PAIX STEPHEN EICHER POLYGRAM
14	14	LES BROUILLARDS DE LONDRES THIERRY HAZARD COLUMBIA
15	NEW	CALLING ELVIS DIRE STRAITS POLYGRAM/PHONOGRAM
16	12	GYPSE WOMAN (SHE'S HOMELESS) CRYSTAL WATERS PHONOGRAM/POLYGRAM
17	16	MISERY INDRA CARRERE
18	NEW	HERE I AM UB40 VIRGIN
19	17	NE EN 17 A LEIDENSTADT FREDERICKS, GOLDMAN & JONES COLUMBIA
20	NEW	EASIER TO WALK AWAY ELTON JOHN POLYGRAM
		ALBUMS
1	1	MYLENE FARMER L'AUTRE POLYGRAM/POLYDOR
2	3	R.E.M. OUT OF TIME WEA
3	4	PATRICK BRUEL ALORS REGARDE BMG
4	2	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
5	16	STEPHANE EICHER ENGELBERG POLYGRAM/BAR

NETHERLANDS (Stichting Nederlandse Top 40) 9/6/91

		SINGLES
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	7	CRUCIFIED ARMY OF LOVERS CHINA
3	2	CALLING ELVIS DIRE STRAITS VERTIGO
4	3	ALL 4 LOVE COLOR ME BADD GIANT
5	6	LEKKER OP DE TREKKER MANNENKOOR KARRESPOOR INDISC
6	4	GETT OFF PRINCE & THE N.P.G. PAISLEY PARK
7	NEW	NO DEEPER MEANING CULTURE BEAT DANCE POOL
8	9	IT HAPPENED 25 YEARS AGO BZN MERCURY
9	5	ALWAYS THERE INCOGNITO F.J.BROWN TALKING LOUD
10	NEW	DON'T CRY GUNS N' ROSES GEFKEN
		ALBUMS
1	5	DIRE STRAITS ON EVERY STREET VERTIGO
2	1	VARIOUS FIDO'S CHOICE 2 MAGNUM
3	4	METALLICA METALLICA VERTIGO
4	2	GIPSY KINGS ESTE MUNDO COLUMBIA
5	NEW	HOUSE PARTY MEGAMIX TURN UP THE BASS ARCADE
6	6	COLOR ME BADD C.M.B. GIANT
7	NEW	LEVEL 42 GUARANTEED RCA
8	3	JUAN LUIS GUERRA BACHATA ROSA ARIOLA
9	8	VARIOUS COUNTDOWN CLASSICS MAGNUM
10	7	JULIO IGLESIAS THE 24 GREATEST SONGS COLUMBIA

6	11	ZUCCHERO ZUCCHERO SUGAR FORNACIARI (VERSION ANGLAISE) POLYGRAM/POLYDOR
7	8	UB40 LABOUR OF LOVE PART II VIRGIN
8	10	THIERRY HAZARD POP MUSIC SONY/COLUMBIA
9	5	ELMER FOOD BEAT JE VAIS ENCORE DORMIR SEUL CE SOIR POLYDOR/OTT
10	7	FRANCOIS FELDMAN MAGIC'BOUL'VARD POLYGRAM/PHONOGRAM
11	NEW	LENNY KRAVITZ MAMA SAID VIRGIN
12	6	FELIX GRAY & DIDIER BARBELIVEN LES AMOURS CASSEES BMG/TALAR
13	9	DANA DAWSON PARIS. NEW YORK AND ME COLUMBIA
14	17	MECANO DESCANSO DOMINICAL BMG
15	13	SCORPIONS CRAZY WORLD POLYGRAM/POLYDOR
16	14	GIPSY KINGS ESTE MUNDO COLUMBIA
17	NEW	ZUCCHERO SUGAR FORNACIARI ORO INCENSO E BIRRA POLYGRAM/POLYDOR
18	12	ENIGMA MCMXC A.D. VIRGIN
19	NEW	WILLIAM SHELLEN EN SOLITAIRE POLYGRAM
20	NEW	BEVERLEY CRAVEN BEVERLEY CRAVEN SONY/EPIC

SWEDEN (GLF) 9/25/91

		SINGLES
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	3	NOW THAT WE FOUND... HEAVY D/THE BOYZ MCA
3	2	YOU COULD BE MINE GUNS N'ROSES GEFKEN
4	4	MORE THAN WORDS EXTREME A&M
5	10	OBSESSION ARMY OF LOVERS TON SON TON
6	6	CALLING ELVIS DIRE STRAITS VERTIGO
7	NEW	PANDORA'S BOX O.M.D. VIRGIN
8	NEW	CAN'T STOP THIS THING WE STARTED BRYAN ADAMS A&M
9	NEW	SET ADRIPT ON MEMORY BLISS PM DAWN ISLAND
10	NEW	BIG L ROXETTE EMI
		ALBUMS
1	NEW	DIRE STRAITS ON EVERY STREET VERTIGO
2	NEW	VARIOUS ABSOLUTE REGGAE EVA
3	NEW	GUNS N' ROSES USE YOUR ILLUSION I GEFKEN
4	NEW	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
5	NEW	EVA DAHLGREN EN BLEKT BLONDINS HJARTA RECORD STATION
6	6	PETER LEMARC SANGEN DOM SPELAR NAR FILMEN AR SLUT MNW
7	3	ROD STEWART VAGABOND HEART WARNER
8	4	METALLICA METALLICA VERTIGO
9	5	CHER LOVE HURTS GEFKEN
10	2	TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA

CANADA (The Record) 9/30/91

		SINGLES
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/A&M
2	5	ENTER SANDMAN METALLICA ELEKTRA/WEA
3	2	YOU COULD BE MINE GUNS N' ROSES GEFKEN/GEFFEN
4	8	UNFORGETTABLE NATALIE COLE ELEKTRA/WEA
5	4	SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
6	6	FADING LIKE A FLOWER ROXETTE CAPITOL/CAPITOL
7	10	GOOD VIBRATIONS MARKY MARK & THE FUNKY BUNCH GIANT/WEA
8	3	THINGS THAT MAKE YOU GO HMMMM C&C MUSIC FACTORY COLUMBIA/SONY
9	7	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN/A&M
10	14	TEMPTATION CORINA ATCO/ATCO
		ALBUMS
1	1	METALLICA METALLICA ELEKTRA/WEA
2	2	NATALIE COLE UNFORGETTABLE ELEKTRA/WEA
3	4	EXTREME EXTREME II PORNOGRAFFITTI A&M/A&M
4	3	CRASH TEST DUMMIES THE GHOSTS THAT HAUNT ME ARISTA/BMG
5	5	R.E.M. OUT OF TIME WARNER BROS /WEA
6	6	TOM PETTY INTO THE GREAT WIDE OPEN MCA/MCA
7	7	BONNIE RAITT LUCK OF THE DRAW CAPITOL/CAPITOL
8	8	SOUNDTRACK ROBIN HOOD MORGAN CREEK/M.C.
9	10	THE KLF THE WHITE ROOM ARISTA/BMG
10	9	C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY

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.

SEPTEMBER

Sept. 23-29, **Second Annual International Bluegrass Music Awards Show, Trade Show '91, and Bluegrass Fan Fest**, various locations, Owensboro, Ky. 502-684-9025.
Sept. 27-29, **1991 East Coast DJ Forum**, Valley Forge Convention and Exhibit Center, King of Prussia, Pa. 800-899-6727.
Sept. 28, **ASCAP Country Music Awards**, Opryland Hotel, Nashville. 615-320-1211.
Sept. 28-29, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Boston. 207-865-1128.
Sept. 29, **Second Annual Tribute to Heroes and Legends**, Hollywood Roosevelt Hotel, Los Angeles. Janie Bradford, 213-466-1521.
Sept. 29-30, **Music Row Golf and Bowl**, proceeds to benefit the T.J. Martell Foundation, Hermitage Golf Course and Hermitage Lanes, Nashville. 615-256-1401.
Sept. 29-Oct. 1, **BPI Seminar on Sponsorship and Event Marketing Strategies**, Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.
Sept. 30, **T.J. Martell Foundation Met Music Golf Tournament**, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-755-5700.

OCTOBER

Oct. 1, **BMI Country Awards**, BMI office, Nashville. 615-259-3625.
Oct. 2, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.
Oct. 2-6, **NewSouth Music Showcase**, Penta Hotel, Atlanta. 404-892-2287.
Oct. 3, **SESAC Dinner and Awards Show**, Vanderbilt Plaza Hotel, Nashville. 615-320-0055.
Oct. 3, **Third Annual Calypso and Steelband Music "Sunshine" Award Program**, Equitable Center Auditorium, New York. 201-836-0799.
Oct. 3-5, **Fourth Annual Foundations Forum**, Los Angeles Airport Marriott, Los Angeles. 212-645-1360.
Oct. 4-8, **Audio Engineering Society Convention**, New York Hilton & Towers, New York. 212-661-8528.
Oct. 4-9, **NARM Wholesalers Conference**, Hyatt Newport, Newport Beach, Calif. 609-596-2221.
Oct. 5, **SPARS Annual General Membership Meeting**, Gallagher's, New York. 407-641-6648.
Oct. 5-6, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, New York. 207-865-1128.
Oct. 7-9, **Interfest '91**, conference on interactive entertainment, Century Plaza Hotel, Los Angeles. Alexander & Associates, 212-382-3929.
Oct. 9, **IRTS Foundation Dinner**, Plaza Hotel, New York. 212-867-6650.
Oct. 9, **Current Copyright & Trademark Issues in Entertainment & Advertising**, New York Hilton, New York. 800-356-8630.
Oct. 12, **Latin Music Expo**, Hyatt Wilshire Conference Center, Los Angeles. 800-645-2846.
Oct. 12, **Music Submission Second Annual Rap-**

pathon, 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. 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, **SMPTE 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. 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 Ne-**

gotiating 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.

Nov. 7-10, **Arizona Music Conference & Showcase**, Buttes Resort, Tempe, Ariz. 602-966-9595.

LIFELINES

BIRTHS

Boy, Jacob Carson, to **Jeff and Helen Magid**, Aug. 15 in Los Angeles. He is director of production at Gefen Records. She is a screenwriter.

Boy, Kevin Owen, to **David and Karen Gallagher**, Aug. 19 in Dallas. He is store manager of Sound Warehouse No. 58 there.

Girl, Adina Lynn, to **Robert Goodman and Jayne Lipman**, Aug. 27 in New York. She is president of Jayne Lipman Marketing & Promotion Services Inc.

Girl, Rachel Lee, to **Philip and Judy Lashinsky**, Sept. 5 in Orlando, Fla. He is a promoter and head of Future Entertainment in Winter Park,

Fla.

Boy, Joseph Henry, to **Wally and Ellen Versen**, Sept. 11 in Pasadena, Calif. He is a personal manager at Hit & Run Music in Los Angeles. She is an accountant at the office of Eli Boyer, who is a business manager for entertainment clients.

Girl, Chelsea Sara, to **Doug Frank and Barbara Stark Frank**, Sept. 13 in Los Angeles. He is VP of the music division at Warner Bros. Pictures and Television. She is a personal manager.

Twin girls, Ilana Claire and Jessica Perri, to **Joe and Roberta Rotberg**, Sept. 17 in New Hyde Park, N.Y. She is national director of sales and advertising administration for Arista Records in New York.

MARRIAGES

John K. Graves to Brooke A. Lynch, Sept. 14 in Beloit, Wis. He is in a band called Sometimes I... She is store manager of Musicland No. 326 in the Beloit Mall.

Willie Nelson to Annie D'Angelo, Sept. 16 in Dallas. He is a Columbia recording artist.

DEATHS

Rob Tyner, 46, of a heart attack,

Sept. 17 in Detroit. Tyner, whose legal name was Robert Derminer, was the lead singer of '60s rock group the MC5, whose 1969 hit "Kick Out The Jams" was viewed as an anti-establishment call to arms by the rock counterculture. The group's high-energy music is said to be the forerunner of heavy metal and punk. After the MC5 broke up in 1971, Tyner withdrew from the rock scene. Last year he released a solo comeback album, "Blood Brothers," on R&A Records. He is survived by his wife, Rebecca, a son, Robin, and two daughters, Amy and Elizabeth.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036.

OCTOBER ALBUM HARVEST REAPS DIVERSE CROP

(Continued from page 16)

lease.

Motley Crue celebrates its 10-year anniversary Tuesday (1) with "Decade Of Decadence" (Elektra). This 15-cut collection includes selections from the band's five-album catalog and three new songs, one of which is the current single, "Primal Scream."

Robinson marks his shift from Motown to SBK Records Oct. 22 with "Double Good Everything." The title track goes to urban, AC, and top 40 radio Monday (30); a video directed by DJ Webster will be serviced shortly thereafter.

Last year, the critically acclaimed Urban Dance Squad made a strong impression at pop radio and MTV with its hit "Deeper Shade Of Soul," which combined hip-hop, rock, and retro-R&B. On Oct. 15, the band offers its second album, "Life 'N Perspectives Of A Genuine Crossover" (Arista), which will be preceded by the single "Bureaucrat Of Flaccostreet." A world tour starts Oct. 31.

Urban radio diva Cherrelle returns Oct. 22 with "The Woman I Am" (Tabu/A&M). The album includes tunes produced by longtime mentors Jimmy Jam and Terry Lewis, as well as Narada Michael Walden, who was at the helm of the first single, "Never In My Life."

With "You Said," Jackson issues the second album on the Arista-distributed LaFace label Oct. 29. The set was supervised by L.A. Reid and Babyface and includes guest appearances by Pebbles and Color Me Badd.

McEntire returns Tuesday (1) with "For My Broken Heart" (MCA), her first album since a plane crash killed most of the members of her band. McEntire produced the set with Tony Brown.

Other key country releases this month include Steve Wariner's Arista debut, "I Am Ready" (Oct. 22); the solo debut of Highway 101 singer Paulette Carlson, "Love Goes On" (Capitol, Oct. 29); and B.B. Watson's "Light At The End Of The Tunnel," which is the premiere album on BNA Records (Tuesday).

Crosby, Still & Nash and the Car-

penters have boxed sets due this month. Both are four-CD/cassette collections of hit singles and previously unavailable recordings. CSN's set will be out Oct. 25 on Atlantic; A&M issues the Carpenters set Oct. 8.

The pop arena will be filled with new albums by James Taylor, "New Moon Shine" (Columbia, Tuesday); Belinda Carlisle, "Live Your Life, Be Free" (MCA, Oct. 15); and Julia Fordham, "Swept" (Virgin, Oct. 14).

Top dance releases are due from Arthur Baker & the Backbeat Disciples, "Give In To The Rhythm" (RCA,

Oct. 8) and ABC, "Abracadabra" (MCA, Tuesday).

R&B and rap music fans can look forward to the return of Barry White, "Put Me In Your Mix" (A&M, Oct. 8); Patti LaBelle, "Burnin'" (MCA, Tuesday); and Big Daddy Kane, "Prince Of Darkness" (Warner Bros., Oct. 29).

Assistance in preparing this story was provided by Michael George in Nashville; Rochelle Levy in Los Angeles; and Trudi Miller and Karen O'Connor in New York.

SPECTOR'S WALL-TO-WALL SOUND RETURNS IN BOX

(Continued from page 16)

lasting fame to Spector's productions, include the Righteous Brothers, the Ronettes, the Crystals, Darlene Love, and Ike & Tina Turner. The song and session credits are also filled with the generation's foremost talents.

The set includes "To Know Him Is To Love Him," which Spector performed as part of the Teddy Bears, as well as the entire 1963 "A Christmas Gift To You" album. Nine of the tracks have been unreleased in the U.S.; of those, three have never been available anywhere.

The retrospective is packaged in a 12-by-12 box, also containing a red "Back To Mono" button—a Spector trademark—and a 96-page book

with complete song lyrics, recording history, archival photos, and anecdotes. Also included is author Tom Wolfe's 1965 article on Spector, "The First Tycoon of Teen," which originally appeared in the New York Herald Tribune and was reprinted in his book "The Kandy-Colored-Flake Streamline Baby," as well as a new essay by New York Daily News critic David Hinckley.

Pictured on the box is a photo of Spector superimposed onto a gray embossed brick wall, with the album title stamped in red and black foil. A promotional video for in-store and TV play has been created, centering on a jukebox theme and featuring photos, vintage perfor-

mance footage, and interviews.

There will also be posters and other materials, but Klein says the emphasis is on the music, "which speaks for itself," and has been meticulously prepared for reissue by Spector and his original engineer, Larry Levine.

"The people who originally recorded it now give it to you again," says Klein. "The accent throughout is on the writer and artist—to wit, the music."

Klein adds that additional Phil Spector Records catalog reissues will commence next year, to include solo albums by Love and the Ronettes. A single from the boxed set may also be forthcoming.

FOR THE RECORD

Smash national marketing director Mike Egan is based in Chicago. His location was given incorrectly in the Sept. 28 Executive Turntable. Also, Warner Music Group Australia managing director Robert Rigby was previously head of the Warner Classics Division. His former title was given incorrectly in the same column.

ALBUM REVIEWS

POP

► THE CULT

Ceremony
PRODUCERS: Richie Zito, Billy Duffy & Ian Astbury
Sire/Reprise 26673

Band has now been essentially reduced to the duo of Astbury and Duffy, with many sidemen, including bassist Charlie Drayton and drummer Micky Curry, filling vacant chairs. Resulting sound reflects no major changes in style—primary mode here is ersatz Zeppelinisms. But there's still some convincing hard rock, especially title cut and head-whomping "Earth Mofo," that should sit well with album rock and alternative constituencies.

► SHADOW KING

PRODUCER: Keith Olsen
Atlantic 82324

New power quartet helmed by Lou Gramm sounds like, you guessed it, the old Foreigner. Gramm always sounds best when he's pushed on such standard rockers as "Anytime Anywhere" and "Boy" and he's in fine vocal form here. Ex-Dio and Whitesnake guitarist Vivian Campbell is impressive as always. The material doesn't have the kick of Foreigner, but fans of the group might prefer this to that band's current lineup.

★ EVERYTHING BUT THE GIRL

Worldwide
PRODUCER: Everything But The Girl

Atlantic 82322

Delightfully subtle and tasteful follow-up to 1990's "The Language Of Life"—which spawned the AC hit "Driving." This British duo has a knack for well-crafted, poignant, midtempo tunes that grow more endearing with repeated listenings. Main lead singer Tracey Thorn's understated, yet deeply felt delivery is a welcome change from many of today's over-the-top singers. Best cuts are first single "Old Friends" and wuthering "British Summertime."

JOHN CAMPBELL

One Believer
PRODUCERS: Dennis Walker & Peter Lubin
Elektra 61086

White blues artist plays it gruff and tuff on major-label debut. Campbell impresses with his smoky vocals and hard guitar work (much of it picked on electrified acoustics that sound like solid-bodies); he gets a big assist from capable, rock-oriented sidemen and producer/writer Walker, who turned the trick for Robert Cray in the past. "Devil In My Closet" and "World Of Trouble" will serve as strong album rock intros.

THE SCREAM

Let It Scream
PRODUCER: Eddie Kramer
Hollywood 60994

Hard rock four-piece scores low points for originality, but somehow manages to whang out some well-finished goods on debut. Well-worn influences range from Zeppelin to AC/DC and beyond, but oomph of the presentation and spark-flying axework by Bruce Bouillet save the day. Hooky "Loves Got A Hold On Me" is the clear airplay winner, while bawdy "Give It Up" and raucous "Every Inch A Woman" may also hold fire for album rockers.

BLACK ROCK COALITION

The History Of Our Future
PRODUCERS: Bob Holmes & Larry DeCarmine
Rykodisc 10211

Sturdy anthology offers one track apiece from 10 member bands in the nonprofit support organization for black rockers. Album covers a

B I L L B O A R D

SPOTLIGHT



HARRY CONNICK JR.
Blue Light, Red Light
PRODUCER: Tracey Freeman
Columbia 48685

The latest from jazz's golden boy is a collection of originals that instantly sound like big-band standards. The playing is impeccable, the singing divine, and the arrangements sterling. Tunes such as "A Blessing And A Curse" and "He Is They Are" have the elegant grace of a day gone by. While his material still slightly smacks of imitation rather than inspiration, Connick's awesome across-the-board talent is undeniable.

wondrous amount of stylistic terrain, from Living Colour-like hard rock through jazz- and R&B-influenced units. Michael Hill's Bluesland, Jupiter, JJ Jumpers, and Blakasaurus Mex all make fine impressions on this generally listenable overview.

ROBERT LOWERY

Earthquake Blues
PRODUCER: Carlo Ditta
Orleans 1017

Title is apt, since acoustic bluesman Lowery hails from shaker country in Santa Cruz, Calif. This informal but strong set of traditionally styled material, actually recorded on Lowery's back porch, demonstrates his abilities as a picker, a composer of witty original tunes, and a solid interpreter of oldies by Robert Johnson, Lightnin' Hopkins, and Tommy Johnson. Excellent for genre standard-bearers.

JOHNNY HEARTSMAN

The Touch
PRODUCER: Dick Shurman
Alligator 4800

Underrecorded Northern California blues demi-legend is served well on his Alligator debut. Heartsman is a multi-instrumentalist who shows equal facility on guitar, organ, and flute, and his original compositions are sophisticated matings of blues and jazz-funk styles. Genre programmers will find this album a lively and unique entry.

CURTIS SALGADO & THE STILETTOS

PRODUCERS: Marlon McClain, Peter Boe
BFE 35851

Vocalist/harmonica player whose noteworthy talents have been displayed with the Robert Cray Band and Roomful Of Blues steps forward on first solo session for new Portland, Ore.-based label. Salgado is one of those rare white R&B-inspired singers who perform credibly without resorting to hambone, and his backup band is lean'n'mean. Single "More Love, Less Attitude" is a good starter for all formats; "Star Bright, Star Light" is another attractive selection.

★ AL JOLSON—VOL. 1

Stage Highlights
PRODUCER: None Listed
Pearl/Koch 9748

THE CENTURY TRIBUTE TO COLE PORTER

PRODUCER: None Listed
Pearl/Koch 9751

U.K.'s Pearl label adds two more worthy Flapper series entries. The remarkable Jolson set contains only one electrical recording among the 25

tracks (recorded between 1911-1925), but Pearl's transfers make it abundantly clear that technology did not inhibit Jolson from coming across as a dynamic performer. The Porter CD, marking the 100th anniversary of his birth this year, is a collection of generally familiar vintage recordings that are nice to have under a single roof.

DANCE

► MUSTO & BONES

The Future Is Ours
PRODUCERS: Tommy Musto, Frankie Bones
CityBeat/RCA 61037

Import-savvy club jocks have been hip to several of the cuts on this excellent, state-of-the-charts set for nearly a year now. New York-based producer/composers prove their versatility by jamming varied vibes, ranging from house ("This Will Be Mine") and techno ("See The Light") to urban soul ("Time Is Running Out"). "Dangerous On The Dancefloor" has already been embraced by clubs and crossover radio, while "Don't Give Up On My Lovin'" featuring vocals by Lee Genesis, is a good choice as a follow-up.

JAZZ

► J.J. JOHNSON

Standards Live At The Village Vanguard
PRODUCER: J.J. Johnson
Antilles 510059

The second release since his re-emergence finds the top-flight trombonist digging into his magic bag of jazz classics, assisted by such outstanding sidemen as pianist Stanley Cowell and saxophonist Ralph Moore. Highlights include delicious takes on "Misterioso," "Just Friends," "Misty," "Autumn Leaves," and "My Funny Valentine," as well as Johnson's well-wrought original, "Shortcake."

► BOBBY HUTCHERSON

Mirage
PRODUCER: Orrin Keepnews
Landmark 1529

Veteran marimba/vibraphone master teams with journeyman pianist Tommy Flanagan for some rich, stylish, straight-ahead quartet playing. Standout tracks include Flanagan's cool, midtempo "Beyond The Bluebird," Cedar Walton's breathless "Groundwork," Billy Childs' lovely "Heroes," Monk's classic "Pannonica," and a sprightly take on Cole Porter's "I Am In Love."

► HANK CRAWFORD

Portrait
PRODUCER: Bob Porter
Milestone 9192

On this latest outing, crowd-pleasing altoist Crawford blows the syncopated blues with customary soul-deep aplomb, backed by an organ/guitar/drums trio. Best of a toe-tapping set include pretty down-tempo numbers "Count Every Star" and "To Love Again," as well as apt covers of Buddy Johnson classic "Since I Fell For You" and the recent Neville/Ronstadt hit "Don't Know Much." David "Fathead" Newman joins the group on three tunes, including the solid, swinging "Happy Faces."

COUNTRY

► ANNE MURRAY

Yes I Do
PRODUCER: Jerry Crutchfield
Capitol 96310

Her 30th Capitol album proves as much a listening pleasure as her first, "Snowbird," released in 1970. In addition to a number performed in French and English ("If Ever I See

You Again"), cuts like "Overboard," "I Can See Arkansas," "Roots And Wings," "Everyday," and "Wrong End Of The Rainbow" will leave the listener smiling.

EDDIE RABBITT

Ten Rounds
PRODUCER: Richard Landis
Capitol 495955

Rabbitt displays much of his original spark and appeal. Harmony-heavy album showcases 10 warmly produced, Rabbitt-penned tunes (two co-written). Strong cuts include the up-tempo "Hang Up The Phone" and "747" (an album cut on a previous Rabbitt release), "You Look Like An Angel," and "Sorry That I'm Sorry Again." Country rap number "C-RAP," however hokey, is amusing.

TEXAS TORNADOS

Zone Of Our Own
PRODUCERS: Bill Halverson & Texas Tornados
Reprise 26683

Tex-Mex godfathers Doug Sahm, Freddy Fender, Augie Meyers, and Flaco Jimenez scraped the country chart with debut union; second slab could fan rock-oriented flames as well. Emphasis here is on Sir Doug's rockers and "She's About A Mover" cops, with Fender's balladry taking a back seat this time; result is still a ball. Remake of "Is Anybody Goin' To San Antone," blasting guitar-driven "I'm Not That Kat Anymore," and "He Is A Tejano" stomp hardest. Another Corona, amigo...

CLASSICAL

PROKOFIEV: VIOLIN SONATAS NOS. 1 & 2; SONATA FOR SOLO VIOLIN; CINQ MELODIES

Dmitri Sitkovetsky, Pavel Gililov
Virgin Classics VC 791191

More than 75 minutes of elegant playing, packaging just about all of the composer's nonconcerto works for violin on a single album. Gililov is an able collaborator on piano, matching Sitkovetsky closely in style and, along with him, delivering generous doses of virtuosic display when called for. Smart programming.

CLASSICAL CROSSOVER

► ORIGINAL STUDIO CAST ALBUM

Annie Get Your Gun
PRODUCER: Simon Woods
EMI Classics 5406

The late Irving Berlin's hit-laden Broadway triumph of 1946 enters the digital recording era in a sparkling, authentic new version by conductor John McGlinn and vocal friends, who've dropped by in bins oft-times before to create crossover delights (i.e., "Anything Goes"). The treats on hand are spelled out in the overture, and from there a boisterous Kim Criswell and muscular Thomas Hampson lead the way vocally.

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.

NEW & NOTEWORTHY

CURTIS STIGERS

PRODUCERS: Glen Ballard, Danny Kortchmar
Arista 18660

Former Idaho resident turned New Yorker, Stigers debuts with a slick, catchy pop album. He writes, he sings, he plays sax, he's good-looking, and he's already got a hit on his hands with the first single, the soulful "I Wonder Why." The rest of the album doesn't disappoint. Kicking "Sleeping With The Lights On" should be welcome at any top 40 station, as should many of the other bluesy, radio-friendly tunes here delivered by Stigers in a heartfelt, emotional way that manages to never cross over to the blustery or overblown.

BASSCUT

The Art Of War
PRODUCERS: Heinrich Zwahlen, Elisa Burchett
Charisma 91686

Duo has already begun winning fans overseas and in U.S. clubs thanks to its unique visual image and unusual way of combining dance, jazz, and soul influences. Although much ado will be made about Elisa Burchett's muselike voice, equal credit for album's success is owed to musician/composer Heinrich Zwahlen, who has created riveting arrangements to complement her words. "I'm Not In Love" is on the verge of being a massive club hit, though urban and AC programmers should also take note. Other strong points include the reggae-spiced

"My Obsession" and the Sade-like "Over & Over."

INGRID CHAVEZ

PRODUCERS: Paisley Park, Ingrid Chavez, Michael Koppelman, Levi Seacer Jr.
Paisley Park/Warner Bros. 25879

Recording debut by principal lyricist of Madonna's "Justify My Love" is a bold and unflinchingly personal collection of poems, recited over subtle-but-insinuating dance/pop grooves. Meticulous sequencing and Chavez's waiflike spoken delivery thread tracks into a cathartic and cinematic journey that not only moves the body, but feeds the brain. May be too highbrow for pop radio, though adventurous programmers and club DJs would be wise to try "Elephant Box" and "Hippy Blood."

P.M. DAWN

Of The Heart, Of The Soul And Of The Cross: The Utopian Experience
PRODUCER: P.M. Dawn
Gee Street/Island 510276

Beyond the incredibly pretentious title is a startlingly deep and satisfying record that recalls both top soul stirrers and great rappers. Many of the rap tunes are delivered over jaunty melodies or pop numbers such as Spandau Ballet's "True," and are interspersed with singing. The lyrics and overall performance catapult this far above almost any similar project that has come to the fore in recent months. "Reality Used To Be A Friend Of Mine" could become a '90s anthem.

SINGLE REVIEWS

POP

► **JOHN MELLENCAMP** *Get A Leg Up* (3:47)
PRODUCER: John Mellencamp
WRITER: J. Mellencamp
PUBLISHER: Full Keel, ASCAP
Mercury 546 (c/o PolyGram) (cassette single)

First peek into Mellencamp's new "Whenever We Wanted" album is rousing rock anthem that is somewhat reminiscent of his early hits. Crisp guitar chords chime over a butt-shaking drum beat section and worldly vocals. Sounds great on a car radio cranked at peak volume.

► **MICHAEL BOLTON** *When A Man Loves A Woman* (3:52)
PRODUCERS: Walter Atranasieff, Michael Bolton
WRITERS: C. Lewis, A. Wright
PUBLISHERS: Pronot/Quinvy/Warner-Tamerlane, BMI
Columbia 74020 (c/o Sony) (cassette single)

Bolton's melodramatic reading of Percy Sledge's classic has already received unanimous raves at AC radio as an album cut. Watch top-40 radio programmers devour this in no time flat. Lifted from the double-platinum opus "Time, Love & Tenderness."

► **URBAN DANCE SQUAD** *Bureaucrat Of Flaccostreet* (3:39)
PRODUCERS: Urban Dance Squad
WRITERS: Tilon, DeVreede, Matadin, Schoots, Van Barneveld
PUBLISHERS: Pennies From Heaven BV/BMG Songs, ASCAP
Arista 2354 (c/o BMG) (cassette single)
Genre-stretching band follow last year's "Deeper Shade Of Soul" with an equally quirky slice of funk/hip-hop. Highly physical percussion complements a mantra-like chorus and clever rapping. Adventurous and refreshing gem will test the boundaries of mainstream radio, though it would sound great within pop, urban, and alternative formats.

► **NIA PEEPLES** *Street Of Dreams* (3:39)
PRODUCERS: Sturken & Rogers
WRITERS: C. Sturken, E. Rogers
PUBLISHERS: Warner-Tamerlane/Could Be/Bayjuun Beat, BMI
Charisma 063 (cassette single)
"Party Machine" hostess makes her label debut with a percolating ditty that interweaves elements of funk, pop, and hip-hop. Textured production nicely showcases Peeple's fine voice and song's insinuating hook. A cool choice for top-40 and urban playlists.

VOICEBOXING *Pain* (4:25)
PRODUCER: Lenny White
WRITERS: J. McClain, L. White
PUBLISHERS: Freckle Bandit/Chinese, ASCAP
REMIXER: Bernard Belle
GRP 9961 (c/o Uni) (CD single)

Harmonious female pop trio's vocals excel, but they're limited by musically-cluttered, techno-pop instrumentation. Syncopated drum beat offers the only unity among a number of seemingly disparate elements.

R&B

► **CHERRELLE** *Never In My Life* (4:20)
PRODUCER: Narada Michael Walden
WRITERS: N.M. Walden, A. Willis, L. Biancaniello
PUBLISHER: Gratitude Sky, ASCAP
Tabu/A&M 1703 (c/o PGD) (cassette single)

First single from upcoming album, "The Woman I Am," is a plush ballad that wraps Cherrelle's distinctive alto in layers of synths and warm bass tones. Stately chorus should help push this over the top with urban and AC

radio aficionados. Lovely.

► **ATLANTIC STARR** *Love Crazy* (4:35)
PRODUCERS: David Lewis, Wayne Lewis
WRITERS: D. Lewis, W. Lewis
PUBLISHERS: WB/Judeaway, ASCAP
Reprise 19150 (c/o Warner Bros.) (cassette single)
Title tune from venerable group's new album is an easy-paced new-jacker. Retro-spiced harmonies and string-framed instrumentation are song's most charming elements. Sounds like a well-earned smash.

► **FOURPLAY FEATURING EL DeBARGE** *After The Dance* (4:10)
PRODUCERS: Fourplay
WRITER: M. Gaye
PUBLISHER: Jobete, ASCAP
Warner Bros. 4-19184 (cassette single)

Cover of Marvin Gaye's ultra-sexy ballad is a sure bet to climb the charts. Slippery-smooth backing vocals swerve around El DeBarge's sultry leads, doing justice to Gaye's incomparable songwriting.

COUNTRY

► **REBA McENTIRE** *For My Broken Heart* (3:34)
PRODUCERS: Tony Brown, Reba McEntire
WRITERS: L. Hengber, K. Palmer
PUBLISHER: Starstruck Writers Group, ASCAP
MCA 54223 (c/o Uni) (CD single)
With pristine delivery, McEntire warmly chimes through this well-penned, delicately produced song. Her previous fixation on vocal gymnastics is harnessed to a more believable degree.

► **KATHY MATTEA** *Asking Us To Dance* (3:35)
PRODUCER: Allen Reynolds
WRITER: H. Prestwood
PUBLISHERS: Careers-BMG/Hugh Prestwood, BMI
Mercury 868866-7 (c/o PolyGram) (7-inch single)
This is exquisite, romantic music; melodic, dreamy, vivid, and euphoric. One of Mattea's best yet.

TEXAS TORNADOS *Is Anybody Goin' To San Antone* (3:01)
PRODUCER: Bill Halverson, Texas Tornados
WRITERS: D. Kirby, G. Martin
PUBLISHER: Sony Tree, BMI
Reprise 19155 (c/o Warner Bros.) (7-inch single)

The Tornados put a different twist on this song that was a No. 1 hit for Charley Pride. Creatively produced, track features a high-action performance. Just plain fun.

JO-EL SONNIER *All American Saturday Night* (3:04)
PRODUCER: James Stroud
WRITERS: K. Stegall, M. Morrow
PUBLISHERS: Tom Collins/Marvin Morrow, BMI/ASCAP
Capitol 79970 (c/o CEMA) (CD promo)

Sonnier sounds as good as ever and production is tight. Material, though adequate, is weaker than usual.

MARTIN DELRAY *One In A Row* (3:38)
PRODUCERS: Blake Mevis, Nelson Larkin
WRITERS: W. Newton, M. Delray
PUBLISHERS: Mighty Nice/Add-In, BMI/Hot Serve/Haven Harbor/Break Point/Lust 4 Fun/Zomba/MCA, ASCAP/Music Corp. of America, BMI
Atlantic 7-87584 (7-inch single)
Delray's bassy voice cloaks this song solidly. Production and delivery are driving.

RAY STEVENS *Teenage Mutant Kung Fu Chickens* (no timing listed)

PRODUCER: Ray Stevens
WRITER: C. W. Kalb Jr.
PUBLISHER: Ray Stevens, BMI
Curb/Capitol 79971 (c/o CEMA) (CD promo)

Listening to this inspired goofiness is like watching a low-budget sci-fi movie from the '50s.

JANIE FRICKE *I Want To Grow Old With You* (3:25)
PRODUCER: Not listed
WRITERS: B. Troy, L. Bach, G. Godard
PUBLISHERS: Nashville Title Wave/Marbleworks, (No PRS cited)
Intersound 9105 (7-inch single)

Vocalist who has been honored several times by the Country Music Assn. has lost none of her power; as amply demonstrated in this warm and gentle love song.

JOHN ANDERSON *Who Got Our Love* (3:19)
PRODUCER: James Stroud
WRITERS: J. Anderson, L. Delmore
PUBLISHERS: Almo/Holmes Creek/PolyGram/Fogg Janz, ASCAP
BNA 62062-2 (c/o BMG) (CD promo)

A keening, hard-driving interrogation by one of the great country voices.

JOHNNY PAYCHECK *Lefty Was Right* (3:01)
PRODUCER: Dan Mitchell
WRITERS: J. Henderson, D. Mithcell
PUBLISHERS: Rebel Run/Almost Heaven, BMI
Phoenix 108 (7-inch single)

Paycheck's first release since his release from prison pays a jumpy, rhythmic tribute to Lefty Frizzell. Contact: 304-523-2310.

SONYA SMITH *We Don't Say We're Sorry* (2:50)
PRODUCER: Gene Kennedy
WRITER: C.F. Rupp
PUBLISHER: Door Knob, BMI
Door Knob 1022 (7-inch single)

This tearful tale of domestic disintegration is pure country in both sound and theme. Contact: 3950 North Mt. Juliet Rd., Mt. Juliet, Tenn. 37122

DANCE

► **ABC** *Say It* (6:16)
PRODUCERS: Dave Bascombe, Martin Fry, Mark White
WRITERS: M. Fry, M. White
PUBLISHERS: Neutron/Virgin, BMI
REMIXERS: Black Box
MCA 54055 (c/o Uni) (12-inch single)

Duo jumps to new label with a bouncy houser that is propelled by singer Martin Fry's theatrical panache as well as rushes of disco-charged horns and strings. First peek into the new "Abracadabra" set has the juice to work at both club and pop radio levels. Deep twirl.

► **ULTRA NATE** *Deeper Love (Missing You)* (9:48)
PRODUCERS: The Basement Boys
WRITERS: B. Stingily, H. Lawson, H. Roberts
PUBLISHERS: EMI/Crane & Fishlock
REMIXERS: The Basement Boys
Warner Bros. 40140 (12-inch single)

Highlight from the fine "Blue Notes In The Basement" album is stylish deep houser, replete with jazzy keyboards and a swaggering vocal by the Baltimore native. Myriad of remixes by the Basement Boys should spark interest from various club formats, while radio edit will hopefully charm urban programmers.

★ **ABUNDANCE OF CUPS** *Name In Vain* (5:11)
PRODUCERS: King Britt, Josh Wink

WRITERS: K. Britt, J. Wink
PUBLISHER: Kink
Happy Wax 01 (12-inch single)

Philly duo have crafted a deep house slammer that is shaded with techno nuances and dramatic strings. Focal points, however, are a spine-stirring bassline and blasphemous sound bites. Truly essential. Contact: 215-567-0661.

★ **OUT OF THE BLUE FEATURING MARLON SAUNDERS** *It's You* (6:16)
PRODUCERS: Warren Rosenstein, Marlon Saunders
WRITERS: W. Rosenstein, M. Saunders
PUBLISHER: I Can Feel It, ASCAP
REMIXERS: The Crazy Frenchman, Mojoe Nicosia
Fiatbush Beat 01 (12-inch single)

R&B-influenced houser is already a fave on the East Coast, and for good reason. Saunders oozes with star power, delivering tune's uplifting lyrics with contagious energy. An invigorating anthem that will soar during peak hours. Contact: 718-786-8473.

AC

► **JAMES TAYLOR** *Copperline* (4:23)
PRODUCER: Don Grolnick
WRITERS: R. Price, J. Taylor
PUBLISHER: Country, BMI
Columbia 4183 (c/o Sony) (CD promo)

Judging from early reaction to this first single from "New Moon Shine," Taylor appears to have found a welcome home at AC radio. Signature acoustic sound is fleshed out with sophisticated keyboards and understated electric guitar work. Taylor's world-wise voice hasn't been this affecting in years.

★ **JOHN CRISCITIELLO** *The One Way Train* (no timing listed)
PRODUCERS: John Criscitiello, Rich Markowitz, Shane Keister
WRITER: J. Criscitiello
PUBLISHER: not listed
Star Farm 8260 (cassette)

Title track on newcomer's excellent six-song EP is an acoustic-anchored pop/rocker that is fueled with earnest vocals and a memorable chorus. Also noteworthy is "Takes You By Surprise" on the flip side. Proper promotion and distribution could make this into a formidable AC radio contender. Major labels take note. Contact: 215-399-3056.

ROCK TRACKS

► **BIG AUDIO DYNAMITE II** *The Globe* (3:50)
PRODUCERS: Mick Jones, Olimax, DJ Shapps
WRITERS: M. Jones, G. Stonadge
PUBLISHER: The Voice Of London, BMI
Columbia 4191 (c/o Sony) (CD promo)

Title track from Mick Jones' current band reverently recalls Clash heyday with samples from "Train In Vain." Wriggling rhythms, funk guitars, and catchy refrains should easily keep alternative interest intact. Way groovy.

► **TEXAS** *In My Heart* (4:14)
PRODUCER: Tim Palmer
WRITERS: J. McElhone, S. Spiteri
PUBLISHER: not listed
Mercury 548 (c/o PolyGram) (CD promo)

Tune from Scottish band's new "Mother's Heaven" set is more aggressive and guitar-driven than previous efforts. Despite a busy arrangement, Sharleen Spiteri's evocative vocals continue to be the focal—a wise choice. Excellent for alternative and album rock playlists.

► **CHRIS ISAAK** *Blue Spanish Sky* (3:09)
PRODUCER: Erik Jacobsen
WRITER: C. IsaaK
PUBLISHERS: C. IsaaK, ASCAP
Reprise 5035 (c/o Warner Bros.) (CD promo)

Isaak follows the "Wicked Game" phenomenon with another mysterious, evocative track. This may be less accessible commercially, but its dreamy, whisper-like vocals, Spanish guitar licks, and "Lonely Bull"-esque horn interlude lend an exotic flair his fans have come to love.

★ **DAVID WILCOX** *She's Just Dancing* (3:28)
PRODUCER: Ben Wisch
WRITER: D. Wilcox
PUBLISHERS: Irving/Midnight Ocean Bonfire, BMI

A&M 7298 (c/o PGD) (CD promo)

Supported by harmonies by Mary Chapin-Carpenter, Wilcox offers a virtually flawless folk-rock jewel from his sophomore outing, "Home Again." Strumming acoustic guitars are complemented by restrained electric guitars and synths, though intelligent lyrics and vocals are the song's centerpiece. Programmers at album rock, alternative, and AC levels would be smart to take note.

★ **SAM PHILLIPS** *Where The Colors Don't Go* (3:02)
PRODUCER: T. Bone Burnett
WRITER: S. Phillips
PUBLISHER: Eden Bridge, ASCAP
Virgin 4135 (CD promo)

Symphonic, harmonic pop tune is lush and melodic, warm and inviting. Phillips' layered vocals mesh well with string orchestration. Her sophisticated "girl group" sound should more than fill the void left by the Bangles.

REO SPEEDWAGON *All Heaven Broke Loose* (4:11)
PRODUCERS: Tom Lord-Alge, Kevin Cronin, Jim Scott, Jesse Harms
WRITERS: J. Harms, J. Gurvitz, N. Doughty
PUBLISHER: Geffen/Thornwall/AG/Part Time, ASCAP
Epic 4186 (c/o Sony) (CD promo)

Album rockers should delight in this bright, uptempo offering from venerable band. Production pushes vocal harmonies and slick guitar, as band successfully updates its sound for the '90s without losing elements that attracted original audience.

RAP

► **COMPTON'S MOST WANTED** *Straight Checkn' Em* (3:45)
PRODUCERS: Unknown, DJ Slip
WRITERS: A. Tyler, T. Allen, A. Manuel, MC Eht
PUBLISHER: Grandma's Hands
REMIXERS: Unknown, DJ Slip
Orpheus/Epic 73998 (c/o Sony) (12-inch single)

The Mighty DJ Mike T is a wizard at the turntable, scratching out a distinctive melody with deft ferocity. Hard-hitting, no-nonsense lyrics from gangster rappers are punctuated with relentless, pulsating beat.

★ **THE DISPOSABLE HEROES OF HIPHOPRISY** *Television, The Drug Of The Nation* (5:00)
PRODUCERS: Mark Pistel, Jack Dangers, Michael Franti, Rono Tse, John Baker
WRITER: M. Franti, M. Pistel
PUBLISHER: Beat Nigs, ASCAP
4th & Bway 162440541 (c/o Island) (CD single)

Astute observations on modern society are clothed in the guise of a rap tune. Instrumentation may not incite action on the dancefloor, but reggae bass beat and interesting guitar samples provide perfect backdrop to clever wordplay.

QUEEN MOTHER RAGE *Mental Erection* (4:41)
PRODUCERS: Lumumba Carson, Claude "Paradise" Gray, Anthony Hardin, Jason Hunter
WRITER: S. Dancer
PUBLISHERS: Virgin Songs/Vanglorious, BMI
Cardiac 6009 (maxi-cassette single)

The Queen Mother promotes education on this subdued hip-hopper. Intelligent-yet-streetwise rhymes, tempered with samples from Marvin Gaye's "Play It Cool," drive the message home without getting heavyhanded.

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.

MUSIC SHIPMENTS SLIP 11% IN THE FIRST HALF OF '91

(Continued from page 1)

Assn. of America.

In list dollar value, the first-half shipments were worth \$3.491 billion, slightly higher than last year's figure of \$3.485 billion.

If the industry cannot recoup its first-half unit losses, 1991 will be the first year since 1986—when the precipitous decline in LP shipments could not be outweighed by the growth in CDs—that industry shipments will have dropped.

While the trade anticipated a downturn for last year's first half, some retailers see business remaining soft, below the first rank of hits, as they enter the most important sales period of the year (see story, page 1).

The RIAA regards as a saving grace, however, the fact that the industry's dollar volume "held its own" in the January-June period. Commenting on a mere 0.18% gain in the dollar value of shipments, RIAA president Jay Berman says, "Given the economic environment, in which people are buying less of everything, the music business held its own. Consumers are still spending the same amount of money as they did last year on music. This fact underscores the commitment of consumers to pre-recorded music as the best buy for the entertainment dollar."

But, in units shipped and their dollar value, only CDs and CD singles showed gains in first-half business.

CD album units climbed 16.49% to 153.86 million, while their dollar amount increased 24.37% to \$1.89 billion. CD singles surged 1,891.67% to 2.39 million units, and their list value jumped 1,837.14% to \$13.56 million.

Prerecorded cassettes fell 23.33% to 170.41 million units and 17.28% in dollar value to \$1.371 billion.

Other severe unit and dollar declines were registered by cassette singles, which fell 26.26% to 33.61 million units and 18.65% to \$108.56 million, respectively.

Music videos, which were made part of the RIAA reporting tally in the first half of last year, dropped 18.02% to 3.32 million units and 19.44% to \$60.12 million in value.

Continuing their inexorable path to oblivion were LPs, which declined 62.81% to 2.09 million units and 67.90% to \$12.46 million, and vinyl singles, which fell 20.61% in units (11.40 million) and 44.83% in dollar value (\$31.18 million).

RIAA also released 1990 sales and consumer "profiles." As a percentage of dollar value by type of music,

SCHWARTZ STATS

(Continued from page 21)

working capital and the continued forbearance by the bank."

For the six months ended July 31, the company reports a net loss of \$2.4 million on revenues of \$37.7 million, compared with a net profit of \$182,000 on revenues of \$56.1 million a year earlier.

The losses per share for the second quarter and for six months were 96 cents and \$1.35, respectively.

As of July 31, the company listed assets of \$32.9 million and shareholders' equity equal to \$1.63 million.

Shareholders equity has slumped since the first quarter, when it was \$3.34 million, in part because the price of Schwartz's stock has fallen. In recent trading, investors bid 25 cents a share for the stock. In the first quarter, the issue was trading at about 75 cents a share. DON JEFFREY

rock showed a more than 5% drop, moving from 42.9% in 1989 to 37.4% in 1990. A more than 4% gain was made by urban contemporary, from 14% to 18.3%.

As a percentage of dollar value by age, those in the 15-19 age group showed the biggest decline, from 24.8% in 1989 to 18.3% in 1990, while

the biggest gain was in the 35-plus age group, from 23.2% to 29.1%.

And the southern region of the country held on as the biggest contributor to dollar value, although it dropped slightly from 30.9% to 30.5%. The biggest loser was the north-central region, which dipped almost 2% to 23.1% from 25%.

Music Industry Scorecard, Jan.-June, 1990-91

Manufacturers' Unit Shipments (millions)

	Jan.-June 1990	Jan.-June 1991	Percent change
Vinyl Singles	14.36	11.40	-20.61%
Cassette Singles	45.58	33.61	-26.26%
CD Singles	0.12	2.39	+1,891.67%
LPs	5.62	2.09	-62.81%
CDs	132.08	153.86	+16.49%
Cassettes	222.27	170.41	-23.33%
Music Videos	4.05	3.32	-18.02%
Totals	424.08	377.08	-11.08%

Manufacturers' Dollar Value (millions)

	Jan.-June 1990	Jan.-June 1991	Percent change
Vinyl Singles	56.52	31.18	-44.83%
Cassette Singles	133.45	108.56	-18.65%
CD Singles	0.70	13.56	+1,837.14%
LPs	38.82	12.46	-67.90%
CDs	1,522.73	1,893.79	+24.37%
Cassettes	1,657.65	1,371.20	-17.28%
Music Videos	74.63	60.12	-19.44%
Totals	3,484.50	3,490.87	+0.18%

Unit shipments are net after returns; dollar value is based on suggested retail price. Figures for LPs include 12-inch singles. Source: RIAA Market Research Committee.

BREAK AWAY: THE BATTLE FOR BRIAN WILSON'S PUBLISHING MILLIONS

(Continued from page 50)

get 70% of Brian's estate and publishing, with Landy's girlfriend Alexandra Morgan getting 10% and Brian's daughters each getting 10%. [One affidavit cites slightly different percentages.] The witnesses say in their affidavits that the will was being readied for Brian's signature."

Adds Love, "The desire for more money by Landy was why he prodded Brian to press the A&M suit."

Confronted with the allegations of a redrafted will, Landy at first demurs, saying, "Who needs to be fighting in family fights? I've never seen Brian's will, and I don't know what's written in his will; he's never told me. I've heard these same things, too. I don't think that Brian is going to tell anyone what's in his will." However, Landy expresses knowledge that some redrafting of the will did indeed take place. "That's something that he wrote a year or two ago, I guess, and put it—as I understand it—in his lawyer's safe."

As for the A&M suit, Landy says that "Brian's gonna win that, I think. They're gonna have to change A&M to W&A&M when he gets his copyrights back."

In the event Brian does win his claims against Irving/Almo or Mitchell, Silverberg & Knupp, a redrafted will such as Stan Love describes could ultimately render Landy the chief owner of all of Brian Wilson's songs. But if this is the case, the process began long before the will was purportedly rewritten. For a period during the mid-'80s, Landy was actually given one-fourth of Brian's copyright royalties on contemporary songwriting output.

"When Landy was brought back

the second time to treat Brian [in 1983, after initial treatment circa 1976], it was arranged that the Beach Boys would give Brian one full road share of tour proceeds a month to cover the treatment [which then cost \$200 an hour]," Love explains. "About two years later, Landy came back and said he needed more money to treat Brian, but the Beach Boys didn't have more to give Landy, so Carl [Wilson] gave away 25% of Brian's publishing to Landy in order to cover the costs of perpetuating the Landy program. I have copies of all the papers that verify these contracts and agreements."

"And you should also know," Love maintains, "that Landy is getting one-third of the proceeds from Brian's book."

Asked whether Landy and Brian share equally in proceeds from the book, Landy says, "No, not equally. Brian and Todd [Gold, the writer credited with assisting Brian] share equally." But Landy goes on to acknowledge the fact that Brains and Genius holds sole copyright ownership of "Wouldn't It Be Nice—My Own Story," as noted on its title pages.

'... I DON'T REMEMBER A SINGLE WORD'

As stated earlier, the book's text makes the implicit argument that Brian is now cured and is his own man. Despite the assistance of an outside writer, Landy also insists Brian did the autobiography "almost entirely 100% on his own." If so, why does Brian speak in words previously uttered by other interested parties, and describe events of which he admits he has no recall?

IN D.C.: WINNING WEEK FOR MUSIC BIZ LOBBYISTS

(Continued from page 15)

be specifically used by the FCC.

Opponents in the Senate rejected an earlier user-fee idea, but this one is part of the FCC budget authorization bill, and insiders say the Senate may not have time or opportunity to nix the provision.

However, NAB's Jim May, executive VP of government relations, says NAB "will continue to oppose these fees in the Senate, urging lawmakers that communications policy should not be driven by budgetary pressures."

In other broadcaster-related news, FCC chairman Al Sikes, in a Sept. 19 interview following a speech in New York, reaffirmed commission plans to review FCC ownership limits.

Sikes told Billboard that "the fundamental [technological and competitive] changes under way raise serious questions about the legitimacy of those rules." He added, "I think we have to move toward some kind of relaxation."

AT THE HELMS

Relaxation of government rules, however, was not on the mind of Sen. Helms when he embarked on his self-styled "crackdown" on "perverted artists" funded by the NEA.

The fight over the Helms amendment, passed by the Senate Sept. 19, is now in the House. On Sept. 24, a nonprofit arts group coalition helped prompt first-round defeat of a proposal by Rep. William E. Dannenmeyer, who wanted the House to accept the Helms provision.

Says arts coalition lawyer Jim Fitzpatrick: "We're hoping to make them

stand still long enough to realize this language shouldn't be in the bill."

RIAA president Jay Berman says his group is "supportive" of the efforts of the nonprofit arts groups and said he hopes the House will reconsider the amendment.

'DISTURBING TREND'

Berman says the Helms amendment, if passed, would not immediately affect the private sector. But, he adds, the Senate passage of the amendment, appended to an Interior Department fiscal authorization bill, "reflects a disturbing trend in American politics."

Noting that art has always pushed at the borders of the permissible, Berman says that "the blatant censorship of 'offensive art' leaves our lives unchallenged."

Assistance in preparing this story was provided by Phyllis Stark in New York.

DCC'S SYNDIE SHOWS

(Continued from page 21)

the respective programs.

CEMA will distribute the Sandstone titles for DCC. The initial "King Biscuit" volumes feature between seven and nine cuts, and "Reelin'" averages between 10 and 11 tracks, Blonstein says. Playing time is about 40-55 minutes. Suggested list price is \$11.98 for CD and \$7.98 for cassette. Both series were mastered for CD by Steve Hoffman.

ly diminished by Brian's ever-escalating songwriting partnership with Landy. Where did Brian's creative sovereignty as a solo artist get lost?

To help answer this riddle, scrutiny of the circumstances surrounding his first solo album is instructive. During the making of the 1988 Sire/Reprise "Brian Wilson" record, Sire Records chief Seymour Stein reached the point where he apparently mistrusted certain communications purportedly from Brian, suspecting they actually represented the thoughts and directives of Landy.

On May 5, 1988, Stein received an unsigned fax from Landy's office—seeming to express Brian's concerns—in which it was insisted that Russ Titelman's co-production citation be removed from the album credits for the song "Walkin' The Line." The reason given in the fax was that Brian had allegedly added new musical and vocal elements to the final track that made it sound more "expansive" with more "interacting."

Five days later, Stein's reply went to Dr. Landy instead of Brian. This "Dear Gene" letter was a scathing corporate memo that derided Landy's "use of \$64,000 words like interacting and expansive."

Continuing to denounce the fax received from Landy's office, Stein wrote, "The end result, minus some Landyisms and catchphrases, read like what might have been a 1940s Freddy Bartholomew script for a B-grade movie, 'Young Thomas Edison.' I view this letter as the venting of frustration by an artist anxious to retain control of a project that has, to all intents and purposes, been com-

(Continued on next page)

PGD TAKING OVER DISTRIBUTION OF MOTOWN; MCA MAY TAKE ACTION

(Continued from page 1)

against anyone who unlawfully interferes with its rights."

Meanwhile, PGD has notified its accounts by letter that it will take returns on Motown product distributed by Uni, raising questions about whether MCA will continue to manufacture and distribute that product.

The deal is said to cover at least three years, to include a \$17 million loan by PolyGram for Motown to buy back inventory held by MCA, and to include an indemnification clause that would make Motown liable for any legal action by MCA, significantly reducing the risk for PolyGram.

Neither PolyGram nor Motown would reveal any specific terms of their pact.

Motown and MCA, which owns 17% of Motown, are still entangled in a legal battle that began in May when Motown sued MCA, charging that MCA had failed to properly market, promote, and distribute its product. MCA responded with a countersuit against Motown's majority owner, Boston Ventures, alleging that the investment firm had prevented MCA from carrying out its obligations to Motown and was seeking to devalue Motown in order to "flip" its investment (Billboard, May 28).

POLYGRAM'S GAIN?

Commenting on the distribution deal, PolyGram president/CEO Alain Levy said in a statement, "Through its creativity, talents, and its culture, the black community must be an ever-increasing part of PolyGram's culture. The relationship with Motown will help to make us a major

force in black music, which ... is a long-term objective of PolyGram."

The addition of Motown to its distributed labels will increase PGD's U.S. market share from about 12% to 15%, according to PolyGram. PGD currently distributes A&M, Island, London, Mercury, Polydor, Smash, Morgan Creek, Victory, PolyGram Classics & Jazz, and others. Sources close to both labels say that, with Motown billing approximately \$90 million a year, the acquisition will boost PolyGram's annual volume to about \$770 million.

With a strong black music entity now on board, PGD will establish a new black music marketing division under a senior executive who will report to Jim Caparro, senior VP of sales for PGD. Approximately 15 new field staffers are expected to be hired in key markets. PolyGram will also create an advisory committee of executives from each of its distributed labels to guide the new division.

Last year's acquisitions of A&M and Island and the steady performance of its own Mercury and Wing labels have strengthened PGD's black music presence. And while a separate marketing division had long been considered by PGD brass, a PGD insider says the Motown distrib deal pushed up the formation of the division.

MCA'S NEXT MOVE

Though further legal action is expected from MCA, label representatives say they are still mulling their options.

"We obviously are looking at

things very, very carefully and intend to pursue what we perceive as any breach of obligation owed to MCA," says MCA counsel Glenn Pomerantz, of the Los Angeles law firm Munger, Tolles, & Olson. "What MCA will do [legally] is subject to further discussion and developments. Everything is still under evaluation."

At press time, sources reported that a meeting of the Motown board of directors was scheduled for Sept.

'There's nothing new, as we see it, in MCA's threats'

27 and that MCA representatives planned to participate. The outcome of that meeting could well determine MCA's actions on the legal front.

Motown attorney Steven Marenberg of the Irell & Manella firm maintains Motown's pact with PolyGram is "absolutely enforceable."

"As of Sept. 29, retailers can look to PolyGram for Motown product," he says. "There's nothing new, as we see it, in MCA's threats. We believe we're well within our rights."

RETAILERS NOTIFIED

Pursuant to the new agreement, PGD's Caparro dispatched a letter to all PGD retail accounts stating that PGD's branch sales offices will "begin the solicitation process on a key group of Motown's hits and priorities on 9/30. Motown catalog titles will be available to ship beginning 10/14."

Advertising and marketing support for fall and Christmas sales events will also be available Sept. 30, according to the letter. Most importantly, PGD states that it will honor all returns of Motown product purchased from Uni Distribution by Sept. 27, beginning Nov. 1.

The agreement with PGD came after Motown president/CEO Jheryl Busby presented a resolution to the label's board of directors—which includes MCA executives—in which he declared that Motown's distribution pact with MCA would be terminated by Sept. 28 and that the company would seek distribution elsewhere. CEMA considered picking up Motown but broke off negotiations a week before the PGD pact was announced, reportedly because it was unwilling to meet Motown's terms.

With many stores still carrying Motown product provided by Uni, the sudden switch of distribution could cause confusion at the retail level. But those stores contacted by Billboard were cautiously optimistic.

"I expect no problems," says Howard Appelbaum, VP of Kemp Mill Music a 34-store chain based in Beltsville, Md. "These are all big, grown-up people here. I presume that if product will only be available at one place, then wherever that place is I will buy it."

Lew Garrett, VP of purchasing with Camelot Music, a 300-outlet web based in North Canton, Ohio, agrees. "It should have no effect. We're going from one fine distributor to another. I'm certain [MCA understands] that, in whatever business ar-

rangement is made, the accounts have got to have product; I don't think they're going to look at Camelot any differently because we buy product from someone else."

"It will have a short-term impact on delivery of catalog product," says Ron Phillips, director of marketing with the 57-store Spec's Music Inc., based in Miami. "My concern is going to be what happens with catalog product between now and the Christmas period. There's no discount catalog restocking program on Motown through Uni, and I guess there will not be one through PGD."

Phillips adds that he plans to stock up on Motown catalog product while it is still available. "The nature of these things is that it really interrupts product flow," he says. "I'm sure they'll respond to the hit situation very quickly, but I'm worried about the catalog product. I think the entire situation is unfortunate, that it had to get so ugly and had to be fought out in the trades so much."

MOTOWN ON HOT STREAK

Ironically, the MCA legal battle and the new PGD agreement coincide with Motown's period of greatest success since it was purchased in 1988 by MCA, Boston Ventures, and private minority investors. Debut albums by Boyz II Men and Another Bad Creation have achieved platinum status, while Stevie Wonder's "Jungle Fever" soundtrack was certified gold; all three reached the top 25 of the Billboard 200 Top Albums chart. Dee Harvey, Pretty In Pink, Yours Truly, and Louis Price have fared well on the R&B charts. Other current Motown releases include Lady Levi on Jazzy B's Funki Dred logo, newcomer Lateasha, and veteran singer/songwriter La La. A new album by Diana Ross is slated for release early next month.

Shanice Wilson's debut album for the label, "Inner Child," is expected to be the first Motown project to go through the PGD system when it is released in November.

Assistance in preparing this story was provided by Melinda Newman and Susan Nunziata.

LANDY'S ROLE IN WILSON'S RECORDING CAREER

(Continued from preceding page)

pleted but for the continued and mischievous meddling of a starry-eyed and somewhat greedy psychologist ... attempting to place his stamp firmly on this Brian Wilson solo effort and in doing so gain some degree of credibility in a new field."

Throughout 1988, Eugene Landy found himself continually at bitter odds with Stein, Warner Bros. president Lenny Waronker, and the producers (Titelman and Andy Paley) that Stein and Waronker had selected to oversee the project. The Titelman-Paley team was particularly outraged when, after Wilson had composed songs in the studio by himself or with others, Landy would arrive with his companion, Alexandra Morgan, and quickly supply new lyrics to the songs.

As the "Brian Wilson" solo record neared completion, Landy angered Sire and Reprise executives by demanding certain additional co-writing credits for himself or Alexandra Morgan, plus an executive producer credit for himself, while fighting to remove the production and authorship credits of others.

The autobiography states: "The overriding problem was that the record company didn't believe Dr. Landy was capable of co-producing me. Seymour and Waronker both refused to accept him in that role or any creative role. Andy Paley could co-produce, that was all right, even though he had at that time produced nothing." Yet, based on this writer's own casual in-studio conversations with Wilson at the time, Brian was well aware that Paley had, for instance, produced two Jonathan Richman albums.

The autobiography spends several pages characterizing the sound of Titelman's final mix of his solo album as being contrary to Brian's and Landy's wishes, and also expresses disgruntlement with a "suite" Brian had purportedly written with Landy called "Child, Adult And Parent" that had been "transformed" against Brian's wishes into the song "Rio Grande."

This writer was present in Ground Control Studios in Santa Monica in late-spring 1988, interviewing Brian Wilson as portions of the track were being mixed in the adjacent room. Brian indicated no dissatisfaction with the producers. He said, "We're following through beautifully with the album, and with the production of the album," and then volunteered how "Rio Grande" had been written: "That originated with the help of Andy Paley, who's one of my collaborators. And we worked at my house in Malibu, downstairs in my piano room."

Afterward, Brian played the final mix of the album, saying he was overjoyed with it. A few hours onward, Landy asked this writer if he would be interested in hearing "our version, mine and Brian's," of the album. Whereupon Landy played an alternate mix, heavily accented by strings and other intensely lush touches. Pressed for a critical opinion, Landy was told the alternate mix sounded unreleasable, at which point a red-faced Landy immediately phoned Waronker's office in this writer's presence and left the message that Waronker should go ahead and release "Russ" version of the album.

Recently, when faced with the option of releasing a second solo album by Brian Wilson in collaboration with Eugene Landy, Sire/Reprise listened to and then rejected that record, currently titled "Sweet Insanity."

'WRITING SONGS LIKE MAD'

If Eugene Landy's expensive treatment is to be justified, if his Brains and Genius partnership with Brian Wilson is to be equitable, and if the uplifting thesis of Brian Wilson's autobiography is to be validated, a rehabilitative cure is essential—and preferably a cure that leaves a self-assured Brian alone at his keyboards, intent on his own craft. Yet in its closing pages, the autobiography states that "Gene, Alexandra Morgan and I had been writing songs like mad in preparation for my second solo album," mentioning that on May 3, 1990, he, Gene, and Alexandra were "at the studio as we struggled through 'Water Builds Up,' a song we'd written about anger."

But in April 1985, Brian Wilson played "Water Builds Up" for this writer at his battered Schafer & Sons upright piano in the tiny downstairs "music room" of his Malibu home. Brian explained at the time that he had written it entirely on his own in order to explore how he might manage his long-suppressed rage toward his dad. Standing beside the piano, Landy emphasized that "Water Builds Up" was one of approximately 60 songs Brian had written unaided (I was allowed to listen to cassettes of dozens of other solo vocal-and-piano demos such as "Melt Away" and "Baby Let Your Hair Grow Long"). Landy said that these compositions

were proof that Landy's 24-hour therapy had restored Brian to where he could again compose entirely on his own, without helpers, collaborators, or intrusive family members.

"I'm gonna do it all myself, I think," said Brian of the solo album, which was to comprise a selection of the songs.

Back at his office in 1985 after the music-room interview with Brian, Landy reaffirmed his determination to get Brian back on his feet, while also reasserting the doctrine of parental/managerial control that still remains a standard for many professional career guides in the entertainment industry. "I'm the father who won't fuck him," Landy insisted. "And what I want for him nobody can say isn't good: I want him to be honest, I want him to be self-sufficient, I want him to be competent. The goal is to do without me."

Landy even contrasted the "freedom" for which he was preparing Brian with the parasitic songwriting relationship Murry Wilson had previously sought. Landy felt that when Brian's musical skills first emerged, Murry should have simply taken pride in his familial status as Brian's protector and been content with that.

"It's amazing that Murry wasn't happy with what he had," Landy concluded back in 1985. "You'd think he would have just been happy with what had occurred. He had a once-in-a-lifetime situation."

As for Brian himself, he now appears trapped in a twice-in-a-lifetime situation. The dedication in his autobiography reads: "To Dr. Eugene Landy, without you there'd be no music.—BW."

BANDS ROCK MOSCOW

(Continued from page 15)

mate musical interpretations—rock'n'roll. We look forward to a great day."

Although Time Warner provided no immediate details of spinoffs from the event, a video documentary apparently is planned. Director Wayne Isham and producers Curt Marvis and Jeff Tannerbring of The Company are filming the event.

The announcement of the concert coincided with the annual Time Warner shareholders meeting. One source described the Moscow event as "a prestige thing. Time Warner is always talking about synergy and worldwide clout and they wanted to show it off."

Atco Records reports that AC/DC had previously been banned from performing in the Soviet Union but played a show in Poland on this tour that drew numerous Soviet fans.

The tour is traveling with a 250-member road crew and 30 trucks of gear. To transport it from Barcelona to Moscow, the bands were provided with two Soviet military cargo planes, each twice the size of a 747.

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)
			★ ★ NO. 1 ★ ★	
1	1	11	I ADORE MI AMOR	COLOR ME BADD (GIANT) 2 weeks at No. 1
2	2	14	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M)
3	3	15	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
4	6	9	DO ANYTHING	NATURAL SELECTION (EASTWEST)
5	5	8	ROMANTIC	KARYN WHITE (WARNER BROS.)
6	4	17	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
7	7	6	EMOTIONS	MARIAH CAREY (COLUMBIA)
8	11	11	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)
9	10	12	WIND OF CHANGE	SCORPIONS (MERCURY)
10	9	17	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
11	8	16	EVERY HEARTBEAT	AMY GRANT (A&M)
12	17	10	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
13	13	14	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
14	22	8	HOLE HEARTED	EXTREME (A&M)
15	15	16	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
16	16	12	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
17	18	13	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
18	48	2	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK)
19	14	14	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)
20	12	19	TEMPTATION	CORINA (CUTTING/ATCO)
21	21	20	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)
22	20	14	CRAZY	SEAL (SIRE/WARNER BROS.)
23	19	18	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)
24	23	16	FADING LIKE A FLOWER	ROXETTE (EMI)
25	26	9	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
26	24	13	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
27	28	9	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)
28	30	4	CAN'T STOP THIS THING WE ...	BRYAN ADAMS (A&M)
29	25	10	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
30	32	4	HEY DONNA	RYTHM SYNDICATE (IMPACT/MCA)
31	27	17	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)
32	33	12	WITH YOU	TONY TERRY (EPIC)
33	41	7	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)
34	38	9	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
35	31	8	LOVE ... THY WILL BE DONE	MARTIKA (COLUMBIA)
36	29	15	3 A.M. ETERNAL	THE KLF (ARISTA)
37	35	5	REAL REAL REAL	JESUS JONES (SBK)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
38	42	6	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
39	39	6	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
40	37	6	WORD TO THE MUTHA	BELL BIV DEVOE (MCA)
41	36	19	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)
42	34	19	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)
43	49	3	FINALLY	CE CE PENISTON (A&M)
44	40	14	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)
45	46	3	A DAY IN MY LIFE (WITHOUT YOU)	LISETTE MELENDEZ (FEVER/COLUMBIA)
46	43	11	LOUDER THAN LOVE	TKA (TOMMY BOY)
47	—	1	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (ISLAND/PLG)
48	53	8	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
49	55	5	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)
50	51	5	KISS THEM FOR ME	SIOUXSIE & THE BANSHEES (GEFFEN)
51	—	1	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
52	56	4	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSLIS)
53	50	4	EVERYOTHERDAY	OR-N-MORE (EMI)
54	73	2	WHISPERS	CORINA (CUTTING/ATCO)
55	57	4	WALK THROUGH FIRE	BAD COMPANY (ATCO)
56	52	6	NEVER STOP	BRAND NEW HEAVIES (DELICIOUS VINYL)
57	47	10	IT HIT ME LIKE A HAMMER	HUEY LEWIS & THE NEWS (EMI)
58	45	17	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
59	67	2	DON'T CRY	GUNS N' ROSES (GEFFEN)
60	—	1	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)
61	60	11	THIS BEAT IS HOT	B.G. THE PRINCE OF RAP (EPIC)
62	54	15	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN)
63	—	1	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)
64	—	1	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)
65	58	3	MAKIN' HAPPY	CRYSTAL WATERS (MERCURY)
66	63	8	KEEP WARM	JINNY (NEXT PLATEAU)
67	62	5	THE REAL LOVE	BOB SEGER (CAPITOL)
68	—	1	GETT OFF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
69	—	1	I WONDER WHY	CURTIS STIGERS (ARISTA)
70	61	5	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND (REPRISE)
71	71	5	SUCH A GOOD FEELING	BROTHERS IN RHYTHM (4TH & B'WAY)
72	74	5	THE WHISTLE SONG	FRANKIE KNUCKLES (VIRGIN)
73	—	1	CHORUS	ERASURE (SIRE/REPRISE)
74	66	16	LOVE AND UNDERSTANDING	CHER (GEFFEN)
75	75	4	STRAIGHT TO YOUR HEART	BAD ENGLISH (EPIC)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	1	4	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)
2	2	6	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
3	3	2	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)
4	5	6	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
5	4	4	UNBELIEVABLE	EMF (EMI)
6	6	10	BABY BABY	AMY GRANT (A&M)
7	8	5	MORE THAN WORDS	EXTREME (A&M)
8	7	9	I LIKE THE WAY	HI-FIVE (JIVE/RCA)
9	12	15	HOLD YOU TIGHT	TARA KEMP (GIANT)
10	9	11	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)
11	—	1	PIECE OF MY HEART	TARA KEMP (GIANT)
12	10	18	SOMEDAY	MARIAH CAREY (COLUMBIA)
13	14	21	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
14	17	26	LOVE WILL NEVER DO	JANET JACKSON (A&M)
15	13	15	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)
16	11	7	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)
17	16	5	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)
18	18	4	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
19	21	44	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)
20	22	44	VOGUE	MADONNA (SIRE/WARNER BROS.)
21	19	8	STRIKE IT UP	BLACK BOX (RCA)
22	15	7	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)
23	20	4	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)
24	24	9	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)
25	23	34	FEELS GOOD	TONY! TONI! TONE! (WING/MERCURY)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.



Guns N' Roses fans wait for record store doors to open at 12:01 a.m. Sept. 17 so they can be the first to buy "Use Your Illusion I" and "Use Your Illusion II."

GUNS N' ROSES SHOOTS TO NO. 1—AND NO. 2

(Continued from page 4)

far the biggest first-week sales I've seen on any record."

"We've probably sold in excess of 80,000 units so far," says Lew Garrett, VP of purchasing for the 300-store Camelot Music chain in North Canton, Ohio.

Tracy Donihoo, director of the purchasing department at Dallas-based Sound Warehouse, says the albums sold 15,000 units on the release day.

A number of retailers report that the Guns N' Roses albums blew out of the box at midnight sales held Sept. 17, the day of release.

"I think we went through 23,000 units that night chainwide," says Bob Delaney, VP of retail operations for 65-store Tower Records in Sacramento, Calif.

Ratale says he visited a National Record Mart outlet in the Oakland section of Pittsburgh, one of six in the chain that reopened at midnight. "I got there at 11:30, and they closed their doors at 2. The line was around the block, which was something."

Some retailers believe that, after a flat year, the Guns N' Roses albums are finally pulling people back into retail stores.

"You keep reinforcing the buyer to go back into the store," Ratale says. "They're getting people interested again. They're quality records, too—there's no buyer's remorse."

"It's really helped our business for the week," Jacobson says. "It's beginning to feel a lot like Christmas."

Garrett says, "When we opened at

midnight, we sold probably another 1,000 units of the new Ozzy Osbourne, which went on sale the same day. We definitely had some add-on sales."

Some retailers remain skeptical about the pull-through ability of the GN'R albums. Donihoo says, "These are not the records that are going to make Christmas, but they could do it in combination with other superstar product."

Others remain convinced that the albums will be steady sellers, as the band's singles receive top 40 radio exposure.

"I think they're remarkable albums, and I think they'll be significant projects for us for two years," Garrett says.

GUNS AROUND THE GLOBE

The Guns N' Roses sales phenomenon is not restricted to the U.S. Mel Posner, who heads up Geffen's international operations, says the records shipped a total of 3.7 million units outside of America.

Posner reports that the "Illusion" albums entered at No. 1 and No. 2 in the U.K., Australia, New Zealand, and on Japan's international chart, and that the albums entered the charts together in the top five in Sweden, Germany, Austria, Norway, Spain, and Switzerland.

"Most of the territories on the day of release were achieving their nine-month [sales] projections," Posner says.

GIANT RECORDS OPENS NASHVILLE DIVISION

(Continued from page 16)

town and there is a reason for that. Their music is a priority. They have some great staff people over there. And, I have those same intentions. Giant will be that type of label. We'll grow, and as we grow, we'll take care of the needs of the artists."

On an "as needed" basis, Stroud will fill creative positions, as well as promotion positions.

"First we're going to get some product ready and then pick some key people who we feel good about." Warner Bros./Nashville will handle all marketing, distribution, and sales for Giant/Nashville.

Stroud, a noted producer and drummer, got his start in the mid-'70s with the production of Dorothy Moore's "Misty Blue," which sold 3

million copies and earned Stroud three Grammy nominations. He has since produced Clint Black, Charlie Daniels, Hank Williams Jr., Shelby Lynne, John Anderson, and Little Texas. He was founder of the Writers Group, a publishing company that helped launch the careers of Thom Schuyler, Fred Knobloch, and Paul Overstreet. He also served as director of A&R at MCA/Nashville and VP of Capitol Nashville.

Other labels rumored to be opening Nashville operations include Asylum (said to be opening in January with producer Kyle Lehning at the helm), Geffen, and Virgin. None of the corporate offices for the labels would comment on the rumors.

DEBBIE HOLLEY

Rumors Persist: Izzy Or Isn't He Leaving GN'R?

■ BY CHRIS MORRIS

LOS ANGELES—Even as Guns N' Roses tallied massive sales with their new albums, rumors that Izzy Stradlin, the band's rhythm guitarist and a principal songwriter, would be leaving the group swelled within the industry. Sources believe that David Navarro of Jane's Addiction is a possible replacement.

While both Geffen Records and a representative of GN'R's management denied that any changes were afoot, a spokesperson for Jane's Addiction says that lead guitarist Navarro has been approached by the band to fill an as-yet-unspecified role.

Sources indicate that Stradlin, a founding member of GN'R, is hesitant to undertake the rigors of a long tour, which is likely to last close to two years, and that friction between the guitarist and the rest of the group was apparent during GN'R's recent European tour. Stradlin travels in his own tour bus, apart from the rest of the band.

Stradlin did not show up at the shoot for GN'R's current single, "Don't Cry," filmed atop a downtown L.A. skyscraper two weeks ago. He also did not appear in the video for "You Could Be Mine."

The beginning of the next leg of Guns N' Roses' U.S. tour, originally set for mid-October, has been pushed back to Oct. 30; some sources believe that the dates were rearranged because of Stradlin's tenuous status as a touring member of the band.

Geffen's official comment on the rumors took the form of a one-sentence statement: "Izzy Stradlin is not quitting the band, and David Navarro has not been asked to join the band."

A representative of Big FD Entertainment, which manages GN'R, says, "Izzy hasn't left the band yet. David Navarro has not been asked to join the band yet. The band personnel has not been changed ... Right now, Izzy's still in the band."

The Big FD spokesman says Stradlin was "on vacation" during both video shoots, and that the tour dates were rearranged "more for logistical reasons than anything else. [The band is] beat, and they don't want to start the next leg too soon."

However, the Jane's Addiction representative says GN'R has had discussions with Navarro, although it remains unclear if he has been asked to join the band as a touring member or a full-time participant.

"There has been contact made with David, and there has been no decision," the spokesperson says. "Exactly what the offer is, is not known. We don't know what Guns N' Roses is offering, and we don't know if David is interested."

Jane's Addiction played the last date of its American tour Sept. 26. Lead singer Perry Farrell has been quoted extensively to the effect that this would be the group's final tour before disbanding.

A full-body photograph of Nia Peeples. She is standing with her hands on her hips, wearing a short, sleeveless, sequined dress. She has short, dark, curly hair and is looking directly at the camera with a slight smile. The background is plain white.

NIA PEEPLES

STREET OF DREAMS

The first hit from the Charisma debut album NIA PEEPLES

Produced by Sturken & Rogers

Management: Lindsay Scott and Roger Davies for Roger Davies Management, Inc.



© 1991 Charisma Records America, Inc.

THE **Billboard** 200

TOP **ALBUMS**

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



FOR WEEK ENDING
OCTOBER 5, 1991

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	NEW ►		1	GUNS N' ROSES <small>GEFFEN 22420 (10.98)</small>	USE YOUR ILLUSION II <small>1 week at No. 1</small>	1
②	NEW ►		1	GUNS N' ROSES <small>GEFFEN 24415 (10.98)</small>	USE YOUR ILLUSION I	2
3	1	—	2	GARTH BROOKS <small>CAPITOL 96330* (10.98)</small>	ROPIN' THE WIND	1
④	NEW ►		1	MARIAH CAREY <small>COLUMBIA 47980 (10.98 EQ)</small>	EMOTIONS	4
5	2	1	6	METALLICA <small>ELEKTRA 61113 (10.98)</small>	METALLICA	1
6	3	2	15	NATALIE COLE ▲ ² <small>ELEKTRA 61049 (13.98)</small>	UNFORGETTABLE	1
⑦	NEW ►		1	OZZY OSBOURNE <small>ASSOCIATED 46795/EPIC (10.98 EQ)</small>	NO MORE TEARS	7
⑧		21	40	SOUNDTRACK <small>MCA 10286* (10.98)</small>	THE COMMITMENTS	8
9	5	4	13	BONNIE RAITT ▲ <small>CAPITOL 96111 (10.98)</small>	LUCK OF THE DRAW	2
10	4	5	9	COLOR ME BADD ▲ <small>GIANT 24429*/REPRISE (9.98)</small>	C.M.B.	3
11	6	6	19	BOYZ II MEN ▲ <small>MOTOWN 6320* (9.98)</small>	COOLEYHIGHHARMONY	3
12	15	—	2	DIRE STRAITS <small>WARNER BROS. 26680 (10.98)</small>	ON EVERY STREET	12
13	8	9	22	MICHAEL BOLTON ▲ ² <small>COLUMBIA 46771 (10.98 EQ)</small>	TIME, LOVE AND TENDERNESS	1
14	7	10	39	C&C MUSIC FACTORY ▲ ³ <small>COLUMBIA 47093 (9.98 EQ)</small>	GONNA MAKE YOU SWEAT	2
15	14	13	55	GARTH BROOKS ▲ ⁴ <small>CAPITOL 93866* (9.98)</small>	NO FENCES	4
16	13	—	2	TESLA <small>GEFFEN 24424 (9.98)</small>	PSYCHOTIC SUPPER	13
17	12	8	14	VAN HALEN ▲ <small>WARNER BROS. 26594* (10.98)</small>	FOR UNLAWFUL CARNAL KNOWLEDGE	1
18	9	11	28	R.E.M. ▲ ² <small>WARNER BROS. 26496 (9.98)</small>	OUT OF TIME	1
19	11	7	4	BOB SEGER & THE SILVER BULLET BAND <small>CAPITOL 91134 (9.98)</small>	THE FIRE INSIDE	7
20	17	14	43	EXTREME ▲ <small>A&M 5313 (8.98)</small>	EXTREME II PORNOGRAFFITI	10
21	10	3	3	RUSH <small>ATLANTIC 82293* (10.98)</small>	ROLL THE BONES	3
22	16	12	19	PAULA ABDUL ▲ ² <small>CAPTIVE 91611*/MIRGIN (10.98)</small>	SPELLBOUND	1
23	19	17	3	NAUGHTY BY NATURE <small>TOMMY BOY 1044* (9.98)</small>	NAUGHTY BY NATURE	17
②④		22	4	BELL BIV DEVOE <small>MCA 10345 (10.98)</small>	WBBD - BOOTCITY! THE REMIX ALBUM	18
25	18	15	29	AMY GRANT ▲ <small>A&M 5321 (9.98)</small>	HEART IN MOTION	10
26	20	16	12	SOUNDTRACK ▲ <small>MORGAN CREEK 20004* (10.98)</small>	ROBIN HOOD: PRINCE OF THIEVES	5
27	23	22	55	QUEENSRYCHE ▲ <small>EMI 92806 (9.98)</small>	EMPIRE	7
28	24	19	81	THE BLACK CROWES ▲ ³ <small>DEF AMERICAN 24278/REPRISE (9.98)</small>	SHAKE YOUR MONEY MAKER	4
29	26	20	11	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ <small>JIVE 1392 (9.98)</small>	HOMEBASE	12
30	29	28	12	TOM PETTY & THE HEARTBREAKERS ● <small>MCA 10317 (10.98)</small>	INTO THE GREAT WIDE OPEN	13
31	25	25	67	MARIAH CAREY ▲ ⁶ <small>COLUMBIA 45202 (9.98 EQ)</small>	MARIAH CAREY	1
32	32	24	11	GETO BOYS ● <small>RAP-A-LOT 57161/PRIORITY (9.98)</small>	WE CAN'T BE STOPPED	24
33	27	32	17	TRAVIS TRITT ● <small>WARNER BROS. 26589* (9.98)</small>	IT'S ALL ABOUT TO CHANGE	27
34	28	26	15	SKID ROW ▲ <small>ATLANTIC 82242* (10.98)</small>	SLAVE TO THE GRIND	1
35	33	23	17	N.W.A ▲ <small>RUTHLESS 57126/PRIORITY (9.98)</small>	EFILZAGGIN	1
36	40	35	21	LUTHER VANDROSS ▲ <small>EPIC 46789 (10.98 EQ)</small>	POWER OF LOVE	7
37	36	29	46	SCORPIONS ▲ <small>MERCURY 846 908 (9.98 EQ)</small>	CRAZY WORLD	21
38	35	38	19	EMF ▲ <small>EMI 96238 (9.98)</small>	SCHUBERT DIP	12
39	38	33	31	FIREHOUSE ● <small>EPIC 46186* (9.98)</small>	FIREHOUSE	21
40	31	27	12	SEAL <small>SIRE 26627*/WARNER BROS. (9.98)</small>	SEAL	24
41	41	37	12	HEAVY D. & THE BOYZ ● <small>MCA 10289 (9.98)</small>	PEACEFUL JOURNEY	21
42	30	34	33	JESUS JONES ● <small>SBK 95715* (9.98)</small>	DOUBT	25
43	34	30	3	STEVIE NICKS <small>MODERN 91711*/ATLANTIC (10.98)</small>	TIMESPACE: BEST OF STEVIE NICKS	30
44	37	21	11	SOUNDTRACK ● <small>QWEST 26643*/WARNER BROS. (10.98)</small>	BOYZ N THE HOOD	12
45	43	50	74	GARTH BROOKS ▲ ² <small>CAPITOL 90897 (8.98)</small>	GARTH BROOKS	22
46	44	39	26	ROD STEWART ▲ <small>WARNER BROS. 26300* (9.98)</small>	VAGABOND HEART	10
47	45	49	19	ALAN JACKSON ● <small>ARISTA 8681* (9.98)</small>	DON'T ROCK THE JUKEBOX	17
48	42	45	18	RICKY VAN SHELTON ● <small>COLUMBIA 46855* (9.98 EQ)</small>	BACKROADS	23
49	49	41	9	MARKY MARK & THE FUNKY BUNCH <small>INTERSCOPE 91737*/ATLANTIC</small>	MUSIC FOR THE PEOPLE	38
50	39	31	16	CANDY DULFER ● <small>ARISTA 8674* (9.98)</small>	SAXUALITY	22
51	47	43	4	RANDY TRAVIS <small>WARNER BROS. 26661* (9.98)</small>	HIGH LONESOME	43
⑤②		68	4	NEIL DIAMOND <small>COLUMBIA 48610 (10.98 EQ)</small>	LOVESCAPE	52
53	46	42	15	THE KLF <small>ARISTA 8657* (9.98)</small>	WHITE ROOM	39
⑤④		53	—	KARYN WHITE <small>WARNER BROS. 26320* (10.98)</small>	RITUAL OF LOVE	53
55	50	36	3	RICHEL SAMBORA <small>MERCURY 848 895* (9.98 EQ)</small>	STRANGER IN THIS TOWN	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	48	48	12	TRISHA YEARWOOD <small>MCA 10297* (9.98)</small>	TRISHA YEARWOOD	31
57	56	55	45	MADONNA ▲ ² <small>SIRE 26440/WARNER BROS. (13.98)</small>	THE IMMACULATE COLLECTION	2
58	55	51	53	L.L. COOL J ▲ <small>DEF JAM 46888/COLUMBIA (9.98 EQ)</small>	MAMA SAID KNOCK YOU OUT	16
59	51	44	25	ROXETTE ▲ <small>EMI 94435* (10.98)</small>	JOYRIDE	12
60	59	59	15	AARON NEVILLE <small>A&M 5354* (9.98)</small>	WARM YOUR HEART	44
61	57	60	46	CLINT BLACK ▲ <small>RCA 2372* (9.98)</small>	PUT YOURSELF IN MY SHOES	18
62	52	47	31	ANOTHER BAD CREATION ▲ <small>MOTOWN 6318* (9.98)</small>	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
⑥③		79	75	BONNIE RAITT ▲ ² <small>CAPITOL 91268 (8.98)</small>	NICK OF TIME	1
64	58	71	50	CHRIS ISAAK ▲ <small>REPRISE 25837 (9.98)</small>	HEART SHAPED WORLD	7
65	60	62	78	WILSON PHILLIPS ▲ ⁵ <small>SBK 93745 (9.98)</small>	WILSON PHILLIPS	2
66	74	69	24	MARC COHN <small>ATLANTIC 82178* (9.98)</small>	MARC COHN	49
67	73	70	116	MICHAEL BOLTON ▲ ³ <small>COLUMBIA 45012 (9.98 EQ)</small>	SOUL PROVIDER	3
68	64	65	83	ORIGINAL LONDON CAST ▲ <small>POLYDOR 831563/PLG (10.98 EQ)</small>	PHANTOM OF THE OPERA HIGHLIGHTS	55
69	72	73	12	TANYA TUCKER <small>CAPITOL 95562* (9.98)</small>	WHAT DO I DO WITH ME	57
70	69	54	32	DJ QUIK ● <small>PROFILE 1402 (9.98)</small>	QUIK IS THE NAME	29
71	61	58	29	SOUNDTRACK ▲ <small>GIANT 24409 /REPRISE (10.98)</small>	NEW JACK CITY	2
72	62	53	25	LENNY KRAVITZ <small>VIRGIN 91610* (9.98)</small>	MAMA SAID	39
73	83	80	71	VAN MORRISON ● <small>MERCURY 841 970 (9.98 EQ)</small>	THE BEST OF VAN MORRISON	41
74	54	46	14	3RD BASS ● <small>DEF JAM 47369/COLUMBIA (9.98 EQ)</small>	DERELICTS OF DIALECT	19
75	63	57	3	RATT <small>ATLANTIC 82260* (10.98)</small>	RATT & ROLL 8191	57
⑦⑥		97	87	HARRY CONNICK, JR. ▲ <small>COLUMBIA 46146 (9.98 EQ)</small>	WE ARE IN LOVE	22
⑦⑦	NEW ►		1	THE PARTY <small>HOLLYWOOD 61225*/ELEKTRA (9.98)</small>	IN THE MEANTIME, IN BETWEEN TIME	77
78	67	52	13	ANTHRAX <small>MEGAFORCE 848804/ISLAND (9.98)</small>	ATTACK OF THE KILLER B'S	27
79	65	64	24	ALICE IN CHAINS ● <small>COLUMBIA 46075* (9.98 EQ)</small>	FACELIFT	42
80	66	66	55	REBA MCENTIRE ▲ <small>MCA 10016 (9.98)</small>	RUMOR HAS IT	39
81	77	68	37	HI-FIVE ● <small>JIVE 1328 /RCA (9.98)</small>	HI-FIVE	38
82	78	61	19	ICE-T ▲ <small>SIRE 26492*/WARNER BROS. (9.98)</small>	O.G. ORIGINAL GANGSTER	15
83	82	85	20	LORRIE MORGAN <small>RCA 3021* (9.98)</small>	SOMETHING IN RED	82
84	71	—	2	KENNY LOGGINS <small>COLUMBIA 46140* (9.98 EQ)</small>	LEAP OF FAITH	71
85	75	77	116	DON HENLEY ▲ ³ <small>GEFFEN 24217 (9.98)</small>	THE END OF THE INNOCENCE	8
⑧⑥		94	76	BEBE & CECE WINANS <small>CAPITOL 92078* (9.98)</small>	DIFFERENT LIFESTYLES	74
87	80	67	91	UB40 ▲ <small>VIRGIN 91324 (9.98)</small>	LABOUR OF LOVE II	30
⑧⑧		93	84	VANESSA WILLIAMS <small>WING 843 522/MERCURY (9.98)</small>	THE COMFORT ZONE	84
⑧9		108	115	BIG AUDIO DYNAMITE II <small>COLUMBIA 46147 (9.98 EQ)</small>	GLOBE	89
90	70	74	20	HUEY LEWIS & THE NEWS ● <small>EMI 93355* (10.98)</small>	HARD AT PLAY	27
91	86	79	32	ENIGMA ▲ <small>CHARISMA 91642* (9.98)</small>	MCMXC A.D.	6
92	87	72	4	BAD ENGLISH <small>EPIC 46935* (9.98 EQ)</small>	BACKLASH	72
93	84	81	14	CHER ● <small>GEFFEN 24369* (10.98)</small>	LOVE HURTS	48
94	90	94	17	DIAMOND RIO <small>ARISTA 8673* (9.98)</small>	DIAMOND RIO	90
95	89	86	83	M.C. HAMMER ▲ ¹⁰ <small>CAPITOL 92857 (9.98)</small>	PLEASE HAMMER DON'T HURT 'EM	1
96	91	93	53	AC/DC ▲ ² <small>ATCO 91413 (9.98)</small>	THE RAZORS EDGE	2
97	85	82	6	DOUG STONE <small>EPIC 47357* (9.98 EQ)</small>	I THOUGHT IT WAS YOU	82
⑨8		109	97	NINE INCH NAILS <small>TVT 2610 (8.98 EQ)</small>	PRETTY HATE MACHINE	97
⑨9		115	—	THE JUDDS <small>CURB 61018*/RCA (9.98)</small>	GREATEST HITS VOL. TWO	99
100	88	—	2	JETHRO TULL <small>CHRYSLIS 21863* (10.98)</small>	CATFISH RISING	88
⑩①		134	—	JOHN LEE HOOKER <small>POINTBLANK 91724*/CHARISMA (9.98)</small>	MR. LUCKY	101
102	76	56	11	SOUNDTRACK <small>INTERSCOPE 91725*/ATLANTIC (10.98)</small>	BILL & TED'S BOGUS JOURNEY	28
⑩③	NEW ►		1	MC LYTE <small>FIRST PRIORITY 91731*/ATLANTIC (10.98)</small>	ACT LIKE YOU KNOW	103
104	81	78	27	DOLLY PARTON ● <small>COLUMBIA 46882* (9.98 EQ)</small>	EAGLE WHEN SHE FLIES	24
105	100	88	42	SOUNDTRACK ● <small>ASSOCIATED 46982*/EPIC (9.98 EQ)</small>	DANCES WITH WOLVES	48
106	95	106	4	VARIOUS ARTISTS <small>PRIORITY 7063* (8.98)</small>	STRAIGHT FROM THE HOOD	95
107	96	83	15	SIOUXSIE AND THE BANSHEES <small>GEFFEN 24387* (9.98)</small>	SUPERSTITION	65
⑩⑧		169	164	JODECI <small>MCA 10198* (9.98)</small>	FOREVER MY LADY	108
109	104	109	180	ORIGINAL LONDON CAST ▲ <small>POLYDOR 831 273/PLG (17.98 EQ)</small>	PHANTOM OF THE OPERA	33

○ 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.

KID 'N PLAY

FACE THE NATION

61206

The New Album
Featuring the Fat New Single
"Ain't Gonna Hurt Nobody"

66507



AIN'T HURTIN' ON:

WRKS	WPEG	WQOK	WPAL	WDXZ	WUJM	WWKX
WOWI	WHRK	KIPR	KMZX	WQFX	WFXE	WYFX
WJTT	WBLX	WZAZ	WTMP	WANM	KMJQ	KCOH
WGOK	KFXZ	WXOK	KQXL	KXZZ	KYEA	WVOI
KMJJ	WALT	WZAK	WIZF	WDAO	KJLH	WPGC
WTLZ	KKFX	KRIZ	KBMS	WXYV	WWWZ	KIIS
XHRM	KMJM	WHJX	KJMZ	KBUZ	KSOL	WAMO
KPRS	WPOW	WHYT	KBXX	KMEL	WPLZ	WQUE
WJMO	WNJR	WKYS	WRKE	WCDX	WLWZ	WENN
WUSS	WXVI	KIIZ	KBCE	KKBT	WBLS	WOCO
						KTOW
						WZHT

16 West 22nd Street New York, New York 10010



Billboard 200™ Top Albums <i>continued</i>							FOR WEEK ENDING OCTOBER 5, 1991						
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
110	92	91	58	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29	156	168	166	142	SOUNDTRACK ▲ ³ ATLANTIC 81933 (9.98)	BEACHES	2
111	112	98	13	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	88	157	170	190	6	SAWYER BROWN CURB 94260*/CAPITOL (9.98)	BUICK	157
(112)	122	133	39	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38	158	151	127	12	SLICK RICK DEF JAM 47372/COLUMBIA (9.98)	RULER'S BACK	29
113	118	101	9	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	101	159	136	122	12	ALLMAN BROTHERS BAND EPIC 47877* (9.98)	SHADES OF TWO WORLDS	85
114	103	100	12	GLADYS KNIGHT MCA 10329 (9.98)	GOOD WOMAN	45	160	133	116	57	JANE'S ADDICTION ▲ WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
115	101	118	16	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30	161	178	157	31	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME	50
116	127	108	17	EURYTHMICS ARISTA 8680* (9.98)	GREATEST HITS	72	162	154	154	67	BAD COMPANY ▲ ATCO 91371 (9.98)	HOLY WATER	35
117	123	178	3	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	117	163	157	151	20	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	135
118	98	89	55	STEELHEART ● MCA 6368 (9.98)	STEELHEART	40	164	145	102	107	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
119	106	107	34	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5	165	117	104	6	YOUNG M.C. CAPITOL 96337 (10.98)	BRAINSTORM	66
(120)	141	—	2	THE SMITHEREENS CAPITOL 94963* (9.98)	BLOW UP	120	166	125	144	3	BLUES TRAVELER A&M 15373* (9.98)	TRAVELERS & THIEVES	125
121	99	90	53	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35	(167)	195	165	19	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98)	20	136
(122)	139	188	3	WHITE TRASH ELEKTRA 61053* (9.98)	WHITE TRASH	122	168	152	173	29	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	69
123	107	114	5	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	107	169	172	135	9	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	117
124	113	111	4	MARTIKA COLUMBIA 46827* (9.98 EQ)	MARTIKA'S KITCHEN	111	170	132	92	12	ALICE COOPER EPIC 46786 (9.98)	HEY STOOPID	47
125	124	112	94	KENNY G ▲ ARISTA 8613 (13.98)	LIVE	16	171	165	138	18	MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	74
126	102	—	2	DIANA ROSS MOTOWN 6316 (9.98)	FORCE BEHIND THE POWER	102	172	150	163	25	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
127	114	95	48	PAUL SIMON ▲ ² WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4	173	159	139	7	LATIN ALLIANCE VIRGIN 91625* (9.98)	LATIN ALLIANCE	133
128	121	110	54	WARRANT ▲ ² COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7	174	155	162	3	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	155
129	120	123	80	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57	(175)	NEW ►		1	NICE & SMOOTH COLUMBIA 47373* (9.98 EQ)	AIN'T A DAMN THING CHANGED	175
130	119	120	122	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME	31	176	167	158	15	LYNYRD SKYNYRD ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
131	128	113	46	WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3	177	163	96	6	SOUNDTRACK VARESE SARABANDE 5335* (9.98)	TERMINATOR 2: JUDGEMENT DAY	70
132	126	125	46	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11	178	158	149	45	THE JUDDS ● CURB 2070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62
133	116	103	17	VARIOUS ARTISTS ● WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31	179	171	156	63	POISON ▲ ³ CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
134	129	131	60	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70	180	185	148	6	THE RIPPINGTONS GRP 9651* (9.98)	CURVES AHEAD	148
135	138	128	79	SOUNDTRACK ▲ ³ EMI 93492 (10.98)	PRETTY WOMAN	4	181	190	143	5	LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ)	STRAIGHT OUTTA HELL'S KITCHEN	133
(136)	162	155	39	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS	67	182	182	182	21	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	80
137	142	146	12	CROWDED HOUSE CAPITOL 93559 (9.98)	WOODFACE	83	183	184	184	20	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99
138	105	105	11	NAT KING COLE CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	86	184	175	186	20	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	153
139	110	99	4	JERRY GARCIA BAND ARISTA 18690* (13.98)	JERRY GARCIA BAND	97	185	146	129	11	KIX EASTWEST 91714*/ATLANTIC (9.98)	HOT WIRE	64
140	137	137	62	THE JUDDS ▲ CURB 8318/RCA (8.98)	GREATEST HITS	76	(186)	NEW ►		1	LIONEL CARTWRIGHT MCA 42321* (9.98)	CHASIN' THE SUN	186
141	131	152	55	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME	1	187	149	140	64	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
142	153	147	4	SCHOOL OF FISH CAPITOL 94557 (9.98)	SCHOOL OF FISH	142	188	160	150	13	TONI CHILDS A&M 5358* (9.98)	HOUSE OF HOPE	115
(143)	199	183	17	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91626* (9.98)	JAHMEKYA	63	(189)	RE-ENTRY		73	DEPECHE MODE ▲ ² SIRE 26081/REPRISE (9.98)	VIOLATOR	7
(144)	173	169	95	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42	190	177	172	103	AEROSMITH ▲ ⁴ GEFFEN 24254 (9.98)	PUMP	5
145	111	121	27	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45	191	198	170	13	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98)	SAILING THE SEA OF CHEESE	116
146	130	134	35	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	2	(192)	RE-ENTRY		2	THE MANHATTAN TRANSFER COLUMBIA 47079 (9.98 EQ)	OFFBEAT OF AVENUES	179
147	144	132	40	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	34	193	192	175	45	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	16
148	140	141	155	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1	194	197	—	33	DWIGHT YOAKAM ● REPRISE 26344* (9.98)	IF THERE WAS A WAY	96
149	164	142	6	M.C. BREED & D.F.C. S.D.E.G. 4103*/CHIBAN (9.98)	M.C. BREED & D.F.C.	142	(195)	NEW ►		1	NANA MOUSKOURI MERCURY 510 229* (10.98 EQ)	ONLY LOVE - THE BEST OF NANA MOUSKOURI	195
150	161	171	52	BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6	(196)	RE-ENTRY		56	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8
151	148	145	45	TESLA ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12	197	200	—	2	M.C. SKAT KAT & STRAY MOB CAPTIVE 91396*/VIRGIN (9.98)	ADVENTURES OF M.C. SKAT KAT & STRAY MOB	197
152	166	124	23	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	48	198	156	126	3	TIN MACHINE VICTORY 314 511 216/PLG (10.98 EQ)	TIN MACHINE II	126
153	143	117	17	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24	199	187	167	61	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	56
154	147	136	13	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42	200	186	189	41	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN	57
155	135	119	12	SOUNDTRACK ARISTA 8692* (10.98)	DYING YOUNG	50							

ADAMS SINGLE BREAKS NO.1 LONGEVITY RECORD ON U.K. CHART

(Continued from page 4)

is far, far greater than for any other type of hit."

Although "Everything" received a promotional boost from inclusion in the Kevin Costner film "Robin Hood: Prince Of Thieves," Berman notes that it reached No. 1 before the movie's U.K. release. He attributes the single's success to "the lyric, the melody, and the singer—the movie was the icing on the cake."

He notes that the BBC's nationwide top 40 outlet, Radio 1, played a key role. "They were supportive from the start, and [morning show air personality] Simon Mayo made it his single of the week when it was released." The record's demographics have proved to be unusually wide, Berman contends. "It has been reaching a lot of people who don't normally buy singles, or who stopped doing so and have been persuaded back by this one."

Approximately 600,000 sales have been on 7-inch vinyl, with a further 400,000 on cassette and 200,000 on compact disc. About 70,000 have been

on 12-inch. "Everyone is keen to bury vinyl, but the 7-inch sales of this hit didn't decline as the record's overall sales increased," says the A&M chief.

The sales pattern in recent weeks has been as consistent as it was eight weeks ago, adds Berman. The label received more reorders Sept. 23 than on the previous Monday. At its peak, the single was selling about 100,000 copies weekly. Now it has settled down to about 80,000—still close to twice the sales of the No. 2 record on the charts.

Adams' new album, "Waking Up The Neighbours," shipped more than 200,000 copies in Britain Sept. 23. "This not only looks like one of our biggest album releases, but also one of the industry's biggest for this year and next," says Berman. A&M's European marketing director, Bert de Ruiter, says album preorders for Continental Europe are about 1 million.

Adams kicks off his world tour in the U.K. with a Belfast date Oct. 24,

followed by shows in London. Then he performs in Belgium, Holland, Sweden, Norway, Finland, Germany, Switzerland, Italy, Spain, and Portugal. He closes the European leg Dec. 16 with a date in Iceland, marking one of the few times a leading international artist has performed there. The singer hits the road in North America next year.

Adams, a Canadian, recorded "Everything" at London's Mayfair studios. Another twist: before Berman joined A&M, he worked at United Artists Records U.K. and was involved in the marketing of compilation albums by the artist who held the No. 1 longevity record until now—Mr. "Rose Marie" himself, Slim Whitman.

PHAR-MOR HIRING

(Continued from page 15)

there are no plans for the account to go direct, label executives speculate that it is only a matter of time. "Phar-Mor has a low gross margin because they discount so heavily," says one distribution executive. "How can they afford to keep giving margin up to [Levy]?"

Both Levy and Phar-Mor officials were unavailable for comment.

Some music executives draw parallels between the company's music and video businesses, noting that Arrow Distributing in Solon, Ohio, used to rack the drug chain for the latter product line. But Phar-Mor, which also is involved in video rental, started buying direct for video sell-through priced under \$10, while using Levy as a fulfillment house on higher-priced hit titles. Those executives speculate that Phar-Mor's handling of music eventually will evolve in the same manner to a direct relationship with manufacturers.

Phar-Mor currently does about \$30 million-\$40 million in music business a year, reliable sources say. It also is the third-largest video sell-through account in the country. Phar-Mor has been increasing its presence in home entertainment software to the point where the chain already has some stand-alone music and video specialty stores. Such stores mainly are in shopping centers also containing a Phar-Mor superstore.

Porter says National Record Mart's current financial difficulties have nothing to do with her leaving the company. National Record Mart has been financially ailing for most of the year and, according to sources, is attempting to sell some of its stores to raise cash.

"National Record Mart is a very fine company," she says. "I have worked here for 15 years and have many strong relationships here." But Porter, who lives in Youngstown, where Phar-Mor is headquartered, says she spends more than an hour each way commuting to Pittsburgh. "There are not too many music business opportunities in Youngstown but this job will allow me to stay in the business."

TO OUR READERS

The Top Pop Catalog chart does not appear this week. It will return next week.

Billboard®

FOR WEEK ENDING OCTOBER 5, 1991

Hot Jukebox Singles™

			PROVIDED BY THE AMOA JUKEBOX PROMOTION COMMITTEE COMPILED BY RSI FROM A NATIONAL SAMPLE OF JUKEBOXES	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	—	1	FRIENDS IN LOW PLACES CAPITOL	GARTH BROOKS
2	—	1	HERE'S A QUARTER WARNER BROS.	TRAVIS TRITT
3	—	1	WIND OF CHANGE MERCURY	SCORPIONS
4	—	1	IF IT WILL, IT WILL WARNER/CURB/WARNER BROS.	HANK WILLIAMS, JR.
5	—	1	MONEYTALKS ATCO	AC/DC
6	—	1	SHE TALKS TO ANGELS DEF AMERICAN/REPRISE	THE BLACK CROWES
7	—	1	YOU'VE LOST THAT LOVING FEELING PHILLES	THE RIGHTEOUS BROTHERS
8	—	1	RUSH RUSH VIRGIN	PAULA ABDUL
9	—	1	THE THUNDER ROLLS CAPITOL	GARTH BROOKS
10	—	1	HARD TO HANDLE DEF AMERICAN/REPRISE	THE BLACK CROWES
11	—	1	OLD TIME ROCK & ROLL CAPITOL	BOB SEGER & THE SILVER BULLET BAND
12	—	1	LOSING MY RELIGION WARNER BROS.	R.E.M.
13	—	1	LOVE OF A LIFETIME EPIC	FIREHOUSE
14	—	1	TWO OF A KIND CAPITOL	GARTH BROOKS
15	—	1	UNCHAINED MELODY CURB	THE RIGHTEOUS BROTHERS
16	—	1	(EVERYTHING I DO) I DO IT FOR YOU A&M	BRYAN ADAMS
17	—	1	DON'T ROCK THE JUKEBOX ARISTA	ALAN JACKSON
18	—	1	I WANNA SEX YOU UP GIANT	COLOR ME BADD
19	—	1	CRAZY MCA	PATSY CLINE
20	—	1	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL	HEART
21	—	1	FANCY MCA	REBA MCENTIRE
22	—	1	KILLIN' TIME RCA	CLINT BLACK
23	—	1	YOU COULD BE MINE Geffen	GUNS N' ROSES
24	—	1	FISHING IN THE DARK CAPITOL	THE NITTY GRITTY DIRT BAND
25	—	1	UNSKINNY BOP CAPITOL	POISON
26	—	1	SHE'S IN LOVE WITH THE BOY MCA	TRISHA YEARWOOD
27	—	1	STROKIN' ICHIBAN	CLARENCE CARTER
28	—	1	BACK IN BLACK ATCO	AC/DC
29	—	1	HOTEL CALIFORNIA ELEKTRA	EAGLES
30	—	1	BLACK VELVET ATLANTIC	ALANNAH MYLES
31	—	1	GOOD FRIENDS, GOOD WHISKEY WARNER/CURB/WARNER BROS.	HANK WILLIAMS, JR.
32	—	1	TWO OUT OF THREE AIN'T BAD CLEVELAND INTL/EPIC	MEATLOAF
33	—	1	BORN TO BE WILD DUNHILL	STEPPENWOLF
34	—	1	ORDINARY AVERAGE GUY ASSOCIATED/EPIC	JOE WALSH
35	—	1	DUMAS WALKER MERCURY	THE KENTUCKY HEADHUNTERS
36	—	1	TURN IT ON, TURN IT UP REPRISE	DWIGHT YOAKAM
37	—	1	OH, PRETTY WOMAN MONUMENT	ROY ORBISON
38	—	1	ANGEL EYES ARISTA	THE JEFF HEALEY BAND
39	—	1	BING BANG BOOM WARNER BROS.	HIGHWAY 101
40	—	1	BABY BABY A&M	AMY GRANT

© 1991, Billboard/BPI Communications, Inc.

IT'S YOUR CHOICE FOR YOUR JUKEBOXES:

The convenient time saving Jukebox Record Subscription Programming or you make the selections with our all new "You Pick-em". Both plans include filling your requests. We sell 7" 45's to CD Compilations. RSI will ship 1 or hundreds per your order.

CONTACT: RECORD SOURCE INTERNATIONAL
(817) 325-8752 OR 325-7863 FAX: (817) 325-6431



by Geoff Mayfield

A weekly look behind Billboard's album charts.

WITH BOTH BARRELS BLAZING: The suspense on The Billboard 200 Top Albums chart this week was not whether Guns N' Roses would debut at No. 1, but which Guns N' Roses set would open on top (see story, page 4). The answer: "Use Your Illusion II," by a nose. SoundScan estimates that, combined, the two sets sold just shy of 1.5 million units, with "Illusion II" outselling the other by roughly 75,000 units. In other words, as one might expect, most fans bought both full-priced albums. Sales sums on each of the new Guns albums are the largest we've seen to date, shattering the one-week record that was set six weeks ago when "Metallica" opened at No. 1.

AND THAT'S NOT ALL: Guns also makes impressive leaps in catalog sales. The rockers' first Geffen release, with a 28% increase in sales, becomes the week's No. 1 catalog title. The surge is mind-boggling when you consider that the purchase of the two new Guns CDs rings in at about \$30, and that "Appetite For Destruction" has already gone eight-times platinum. The triple-platinum "GN'R Lies" also sees a 28% sales gain.

HOLDING STEADY: When Metallica, Van Halen, and Skid Row each debuted at No. 1 on The Billboard 200, those acts experienced a significant decline in sales in their second week, because the first-week sales were so hard to match, and because diehard fans had already made their purchases. Not so with Garth Brooks, who shows incredible staying power. His new title again sells about 300,000 units, practically matching last week's sum. In all but three of the 20 weeks we've used the point-of-sale system, Brooks' current total would be enough to hold the No. 1 slot.

BIG BURSTS: Jodeci (169-108) and Ziggy Marley (199-148) are both revived. The former takes big jumps at Musicland and Camelot Music; the latter is stimulated by airplay on the album's second single.

BLUES POWER: In 1990, the blues champ on the Billboard albums chart was Robert Johnson. Fifty years after his death, Johnson's Legacy/Columbia boxed set peaked at No. 80. This year, living legend John Lee Hooker carries the flame, as his Pointblank debut makes a strong second-week jump (134-101). By contrast, Hooker's last album, "The Healer," which peaked at 62, debuted at No. 187 and needed nine weeks to reach No. 101.

DOWN, BUT NOT OUT: On The Billboard 200, perennial-selling titles by Carreras-Domingo-Pavarotti and by Yanni each fall below No. 100, notable because the former has spent 46 of its 53 chart weeks above that mark, while Yanni's latest has been in the top half of the list for 41 of the last 43 weeks. The "Three Tenors" set could get a boost next week from the Sept. 23 pay-per-view concert that featured Luciano Pavarotti and Placido Domingo; in the fourth quarter, gift-shopping might revive both it and Yanni's set.

U.K. Sex-Ed Video Is A Big Hit With Nothing To Hide

■ BY PETER DEAN

LONDON—A controversial "show-all" sex-education title may become Britain's fastest-selling videocassette. Sell-through label Pickwick Video is discovering there's no business like sex business, following the Sept. 23 release of "The Lovers' Guide."

The company reports lines forming outside stores and re-orders on the first day alone totaling 10,000 units—a considerable number here for a specialist sell-through title.

Pickwick's group marketing manager, Melvin Simpson, says "The Lovers' Guide" is the company's fastest-selling title and shows signs of also becoming the U.K.'s quickest sell-through video. The Virgin chain reports the title already is its No. 1 seller. The title retails at just under 13 pounds (\$22.50).

The reason for the rush on sales and the extensive press coverage is that the U.K. literally hasn't seen anything like it before—or at least not legally. The country has the strictest censor in Europe and adult tapes here are heavily cut. The strongest material passed receives an "18R" rating, which limits distribution to licensed sex shops.

These 18R videos are still not allowed to show erections, penetration, oral sex, and real copulation, but all these are presented in "The Lovers' Guide," which has the less restrictive "18" rating and can be bought over the counter in all High Street stores.

The U.K. censor passed the tape, which advocates healthy sex within marriage, without cuts because it has serious educational intentions and the guidance of leading psychosexual

expert Dr. Andrew Stanway.

The release of the tape has been hit by one controversy after another. Leading retail chain F.W. Woolworth decided not to stock the tape because of its explicitness, and then U.K. newspaper the News Of The World revealed four of the seven couples seen making love in the video were not actually married. Stanway and Pickwick Video claim they were duped by the model agency.

The paper also revealed one was a former prostitute and another had been known as a "wife-swapper."

Pickwick's Melvin Simpson says, "The press attention has certainly increased awareness of the tape, but it's unfortunate if we've lost some retailers along the way... We think Woolworth has made a mistake, but we respect their decision."

MADONNA VID IN U.K.: DARING FARE (OR NOT)

(Continued from page 4)

says Nick Gregor, VCI's executive assistant to the board. "With 1992 coming and all that, we've shown the Americans that they can deal with us on a one-stop-shopping basis. They can deal with one company which shares the same language and we can then handle the theatrical and video releases in the U.K. and all the other European territories. It was the reason last year for setting up the VCI subsidiary company, VCI Programme Sales, which is earmarked for considerable expansion."

Kevin Lagdon, VCI's international sales director, says the pan-European release was necessary to protect licensors from cross-border imports.

VCI has advised the licensors to

P'Gram Ponders Results Of PPV Opera

■ BY MELINDA NEWMAN

NEW YORK—PolyGram Diversified Entertainment's foray into pay-per-view, the Sept. 23 live presentation of the Metropolitan Opera's opening night, was like "going back to school," according to Jeff Rowland, VP of PDE.

The final total of purchasing households was not available at press time, but Rowland says he believes the tally will be "slightly below" the projected 0.25% buy rate. Most PPV music programming to date has featured major pop stars. A successful pop event typically achieves a 2.5%-3% buy rate.

He would not comment on PDE's break-even point for the venture; however, he stresses the firm has rights not only to the PPV broadcast, but also for ancillary projects,

such as the planned laserdisc and VHS release of the performance.

"We always knew this was an experiment," he says. "We have to assume that the constituency is one that isn't used to PPV, so we had to deal with that coupled with [learning] how to market this. This isn't... typical PPV fare."

The four-hour event featured performances by Luciano Pavarotti and Placido Domingo—who were appearing together for the first time in the U.S. The presentation—which featured segments of "Rigoletto," "Otello," "Die Fledermaus," and other operatic works—was available in slightly more than 16 million homes through PPV services Viewers Choice and Request. A buy rate of about 0.25% would mean the program was seen in about 40,000 households. The purchase price per

household was \$34.95.

Rowland adds that there will be subsequent showings on both Viewers Choice and Request.

PDE's partners in the PPV presentation were Cablevision and NBC Cable, both of whom have a 10-year agreement with the Met. PDE had a 50% interest in the event; the other two companies each had 25%.

Rowland says there is a lot of research to be done on the project. "We still have a lot to learn," he says. "We have to learn if people knew about it and still didn't buy, if the price point was correct... We're conducting a market survey to answer some of these questions."

However, he adds, "I anticipate there will be future projects... Also, for an event like this, where PolyGram has so many other tie-ins, those factors [offset] our risks."

use the U.K. title "In Bed With Madonna," to market it as a fly-on-the-wall documentary, and keep the 12.99 pounds (\$22) or equivalent price point.

"It's different from the first pan-European releases—'Help!' and 'Magical Mystery Tour'—which we released as subdistribution deals throughout Europe. This time it's licensed so it's produced locally and individual distributors—SPV in Germany, Screen Entertainment in Scandinavia, and so on," says Lagdon.

In the U.K., VCI is backing the title with an \$850,000 marketing campaign. First, the video is tied closely to the theatrical release in terms of timing and marketing plans to save on costs and keep the iron hot from

the hype at the Cannes Film Festival. The film ends its summerlong run in theaters here Sunday (29), the day before the video release.

The marketing plans for the first two weeks of release include 10-second spots on network TV; a VCI catalog featuring Madonna will appear in 3 million copies of national newspaper the Daily Mirror in mid-October; and an additional 100,000 theatrical posters have been printed for use as a sales incentive by retailers. Some retail chains will have six exclusive prints of Madonna that will be free to purchasers of the tape. VCI will also be offering retailers one copy of a children's video for every 10 copies of the Madonna video they buy.

Satellite station BSkyB is screen-

ing the film in October and advertising the fact to potential subscribers on national TV, which VCI is claiming is also a useful promotion for the video release.

"All of this marketing, plus window displays in the big national retail chains and a massive PR push means that everyone will be aware that it's out on video," says Lomax. "We've already shipped 150,000 copies on day one, which is the biggest initial ship-out this year, and we'll at least double that by Christmas. Who knows—that could be a conservative estimate."

The initial ship-out in Europe excluding France and the U.K. is 350,000, but that is also expected to rise fast.

DISC MAKERS

Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:

Syrice D. Adams, Cleveland, OH
"Thanks for the great design!"

Chuck Black, Washington, DC
"More affordable than I thought."

Greg Disotell, New Orleans, LA
"Your excellent service is much appreciated."

Also Available: Complete CD and LP Manufacturing
Call Today For Our FREE Full Color Catalog
and NEW Express brochure: 1-800-468-9353

1650 Broadway, Suite 1010, New York, NY 10019, In NYC call: 212-265-6662 • FAX: 212-262-0798

ADULT-VID BIZ BRISTLES AT 'TRUE NAME' WARNING

(Continued from page 4)

insists the reason only adult video manufacturers were contacted by his office—and no other suppliers of pre-recorded audio or video—is because of noncompliance with the law by adult suppliers.

"We conducted a spot check and determined that probably 90% [of the adult video manufacturers] do not follow the law," says Seibert. He says the department's action is not a response to anti-porn pressure groups.

"We're out there all the time. That's our job. That's what we do full-time," Seibert says. "It just happened to come to our attention that not too many people were complying with this law."

Seibert describes a letter signed by LAPD chief Daryl F. Gates, which was issued to John Weston, attorney for the Adult Video Assn., as an "advance warning."

However, Gloria Leonard, AVA executive director, says, "We are being singled out. No other manufacturers were contacted, yet the statute, Section 653 (w), does not specify any particular kind of product." Leonard maintains that mainstream manufacturers often do not fully comply with the statute.

However, Leonard says AVA members are rushing to insure that their product complies with the law.

Mara Epstein, an executive at Laser Disc Entertainment, which dis-

tributes adult product on laserdisc, says she does not believe adult-product manufacturers are lax in product identification.

Many retailers are perplexed by the issue, saying they became aware of the police notice only after receiving bulk quantities of stickers from an AVA member company and warn-

ings to "have everything labeled," in one store operator's words.

Seibert says the decision to step up enforcement "is more of a consumer fraud [protection effort] than anything else for us," and is not linked to the Justice Department campaign against adult suppliers as some in the industry suspect.

RENTRAK BRINGS ABOARD SIX POS SUPPLIERS

(Continued from page 15)

in signing chains than individual stores."

According to Berger, Rentrak charges retailers a "handling fee," typically \$8 per video, though the price ranges from \$3 to \$25. The retailer then keeps a percentage—usually 50%—of the rental revenue from that title, while the program supplier keeps about 40% and Rentrak 10%. These percentages, Berger says, also vary from title to title.

USED-VIDEO AGREEMENT

In addition, most agreements allow the retailer to sell off used copies of Rentrak titles, also on a price-sharing basis, after a predetermined period. For instance, Union, N.J.-based Palmer Video, which has 18 of its 83 stores on the Rentrak system, will sell copies of "Dances With Wolves" for \$19.95, beginning 84 days after street date. The retailer will then share that

revenue with Rentrak (Billboard, Sept. 14).

Although contracts between Rentrak, retailers, and studios are confidential, several retailers are known to subscribe to the system. Among them are Showtime Video, Nicely's Video, Hividex Video, Adventures In Video, 4 Star Video, Palmer Video, Star Time Video, Video's To Go, First Row Video, The Movie Store, and Video Giant, all of which attended a recent Retailer Advisory Council meeting at Rentrak's headquarters (Billboard, Sept. 28).

The PPT firm recently co-ventured with Capital Cities/ABC for a field test of a "black-box" technology that would allow retailers to order product through Rentrak without investing in a POS system. That test, Berger says, is not expected to yield any conclusive results for the next couple of years.

Audiophile
Quality...

U.S.' Most
Complete Facility!

- MASTERING STUDIOS - CD, LP, Cassette
- COMPACT DISC Production • VINYL Pressing
- CASSETTE Duplication • GRAPHICS Design/Printing

CONVENIENT PACKAGE PRICING plus state-of-the-art Neve Digital Mastering for CD; Studer and Lyrec HX-Pro Cassette Duplication; Direct Metal Mastering for Vinyl and a complete in-house Art Department

GET THE BEST AT NO EXTRA COST!

EUROPADISK, LTD.

75 Varick Street, New York, NY 10013
(212) 226-4401 FAX (212) 966-0456



THE MUSIC RETAIL BUSINESS IS WEAK, WARNS NARM CHIEF

(Continued from page 1)

GNP growth is negligible. 'Real' unemployment is running near 8%. The only bright spot is the Dow, and our cash registers haven't caught up with it yet."

Bonk warned that some major chain retailers could soon be on the "endangered species" list, partly because the country is "overstored" with music retail outlets.

"When you can walk in a typical mall anywhere in America and see three to five music stores, it sure doesn't take a genius to figure out there's not enough business to go around," he said. "There's gonna be some casualties. We're absolutely and unequivocally overstored in the music business. Not many of us are show-



BONK

ing comparable-store increases. Hell, not many of us are showing any sales increases, period. We are in the age of the predator—future growth is going to come at the expense of others."

To buttress his claim that many retailers are in trouble, Bonk cited "the inordinate time [manufacturers have] to spend on collections"; recent Billboard stories about the financial woes of several chains; and the decrease in the number of companies with 50 or more stores. "And how many of these chains are healthy?" he asked. "Consolidation, leveraged buyouts, and huge debt load all bear significant consequences, don't they?"

LABEL RESPONSIBILITY

Bonk criticized manufacturer policies that he said were adding to the burden imposed on retailers by the

recession and rising competition from other forms of entertainment. First, he trotted out the perennial retailer complaint that the labels fail to provide an even product flow year-round. "You know, we go all summer with the kids out of school and very few rock'n'roll records to sell them," he said, yet the fall release catalogs "look more like phone directories for small cities." Retailers cannot buy so many titles at once, let alone give them decent position in their stores, he said.

Second, he raised the issue of record clubs, which has been stirring up the industry since last spring. "No one disputes the concept behind the clubs," he reiterated. "But it's not a level playing field at eight [CDs] for a penny, and it's no wonder that most of America thinks retail stores are ripping them off with \$14.99 and \$15.99 CDs."

Bonk even suggested that "one of the ways we may 'level the playing field' is to form a buying group that could license music and result in the same economic benefits the clubs now enjoy." But he later told Billboard that this idea was floated "out of frustration. If there's no other way to get people's attention, it's something that might at least be researched."

Finally, Bonk turned his attention to wholesale pricing. While retailers have long complained that they get a smaller margin on CDs than they do on cassettes, the Camelot executive noted that the issue is now "of huge and immediate concern to us. The impending and inevitable configuration shift, from cassette to CD, means that we are forced to operate with a lower gross margin. That, frankly, is unacceptable, and begs the question: Why are retailers and wholesalers still helping to pay for the developmental costs for a configuration that's now nearly 10 years old? I mean, when does the statute of limitations run out? Gentlemen, we must have a higher gross on CDs."

To illustrate the seriousness of this concern, one retailer said that the spread between wholesale and list price gives \$10.98 list tapes a typical gross margin of 41.2%, compared with a margin of 36% on its \$15.98 list CD counterpart. Similarly, a \$9.98 list cassette yields a margin of 42.4%, much higher than the gross profit of 34.9% for \$13.98 list CDs.

LIST-PRICE HIKES

The issue of wholesale pricing is closely connected with that of list-price hikes, which have already begun at some labels (Billboard, Aug. 24). As list prices rise, retailers want the labels to keep wholesale increases minimal to give them more margin.

They would also rather not see prices going up when business is so soft. "Price increases right now would be ludicrous," Bonk told Billboard. "We just don't think the market can stand it."

Similarly, Jim Dobbe, VP of sales merchandise for the 295-store Wherehouse chain, based in Torrance, Calif., said, "Prices better not increase further. Most people here believe the recession is going to last for another year at least." He added that \$10.98 cassettes are already hurting sales to teenagers.

Carl Rosenbaum, president of the 22-unit Flip Side chain in Chicago, agreed that "\$10.98 cassettes showed that consumers are resistant to that price, and CD price increases will slow us down even more. But we could almost handle less volume if we had a higher margin."

Unfortunately, Rosenbaum said, there is no chance that labels will give retailers a wholesale price break. "The only way we could get higher margins is by raising our prices," he said, admitting that this would hurt business. "We're selling Guns N' Roses for \$12.99 and that's what the consumer sees. They don't see what you're selling catalog for."

LABEL VIEW

Of course, the record companies view these matters differently. In private conversations, some confirm that list prices will rise during the next year and they claim that wholesale must jump commensurately to cover their own increased costs for everything from recording albums

and producing videos to sales, advertising, and indie promotion.

Says one label sales VP, "Margins are for the retailers to create"; in other words, they can charge whatever they want for product. He adds that, despite the perception of high CD prices, the labels' return on sales is not great, falling below 15% in most cases.

Label execs also point out that CD and cassette prices in most countries remain far above those of the U.S. According to an Australian survey of world prerecorded music prices distributed at the conference, U.S. front-line CD prices are the lowest in the world, and only Malaysia, Singapore, and Hong Kong have lower-priced cassettes than the U.S. does.

TWO CRYSTAL BALLS

The retailers at the conference agreed that the economy is weak, but they did not all share Bonk's sense of doom and gloom. Said Howard Appelbaum, executive VP of the 35-unit Kemp Mill chain, based in Beltsville, Md., "I think that if business has been weak because of the dearth of new releases, that will change now. There are great new releases out there. If the problem has been a lack of product, then we will have solved it."

Likewise, Peter Herd, VP of advertising for Stamford, Conn.-based HMV, which has two superstores in New York, suggested that the current hits are not helping mall retailers as much as freestanding outlets because "the recession has mall traffic down. But, as a freestanding store, we are very pleased to see the product coming out. We stand or fall by product, so we are very confident for the fourth quarter."

Jack Eugster, chairman, president, and CEO of the Minneapolis-based Musicland Group, which runs 805 music stores, took a middle position: "The hit titles that are coming out are making business OK," he said. "But that could be giving the industry a false sense of security. The hits are so strong that they are overriding the weak economy. But without a hit, business is weak. There is no real good foundation in the economy."

CONVENTION CAPSULES

Following is a roundup of news and events at the National Assn. of Recording Merchandisers' Retailers Conference, Sept. 22-24 in Chantilly, Va.

CD PACKAGING IN LIMBO: The conference did not seek an industry consensus on new CD packaging to replace the environmentally wasteful longbox. Instead, **Jordan Rost** of the Warner Music Group and **Linda Ury Greenberg** of Sony Music Market Research presented consumer studies on packaging. The Sony research indicated that most consumers would not be upset by multiple packaging concepts—which is apparently just what they'll get. **WEA** plans to go ahead with its Eco-Pack and may use it on some CDs as early as January. Other distributors are looking at a variety of alternatives, including variants of the standard jewel box that can be displayed as 5 1/2-by-11-inch packages. Consequently, in his Sept. 23 speech on the state of the industry (see story, page 1), NARM president and Camelot Music executive VP **Jim Bonk** said, "It's obvious that we are all going to have to... accept multiple CD packaging ideas, at least for the immediate future."

WHILE NOT WORRIED about consumer response to multiple CD packages, retailers were not sure how they would look in their stores. Said **David Bloom**, president and CEO of the Record World chain, "It seems to me that if we go to multiple packaging, the store will look lousy. With the four different size packages that seem to be on the board, the stores won't look crisp. It won't be a sharp presentation to the customer. But the more important issue is the manufacturers are doing something about packaging." Other retailers agreed with the comment of **Kemp Mill's Howard Appelbaum**, who said that "shorter [packages] will be at a disadvantage. If a package is a half an inch shorter, customers may overlook it." But he added, "If all the retailer issues are addressed—security, presentation, fixtures, and environmental—by the different packages, then I don't have a problem with it."

GIFT OF MUSIC, PART II? As part of a discussion about generating sales on product without airplay, the NARM attendees reviewed a potential consumer awareness campaign for the music industry. They decided to form a subcommittee of NARM member companies to move forward with the project, which recalls the "Give The Gift Of Music" campaign NARM sponsored some years ago. The campaign currently under discussion might similarly focus on the value of music, or it could spotlight certain areas such as music video or digital formats. **Tommy Boy Records** chairman **Tom Silverman**, a proponent of the idea, said, "We should do something on an industrywide level to reach out to the passive consumer and get them to go to record stores. We also need to motivate multiple record buys." **Flip Side Records** president **Carl Rosenbaum**, chairman of the retailers' advisory committee of NARM, said the campaign might not cost the manufacturers anything, "because they're already running [co-op] ads" with the retailers.

RADIO VS. RETAIL: Rosenbaum also said the retailers brought up what they see as a curious inconsistency in the labels' approach to radio. "What we said is that radio

drives the customer into the record store," he recounted. "And we may be getting a mixed signal from the labels, because they're spending so much to get their records on radio," while not taking ads on those same stations. However, Rosenbaum said that most co-op ads go to print media because radio is "just too expensive."

STREET-DATE SOLUTION? Despite the widely publicized WEA shipments of the new **Van Halen** and **Metallica** albums for Monday sale, distributors here were saying that all are agreed on maintaining the industrywide Tuesday street date. Regarding the recent departure from that policy, WEA president **Henry Droz** told Billboard, "I think that's over with. It will rarely if ever happen again."

DROZ SEEMED UNWORRIED about CEMA's recent announcement that it would solicit merchandising support from retailers in return for Capitol/EMI's decision to cut off record clubs. "Any retailers who would position less salable product at the expense of more salable product are cutting off their nose to spite their face," he quipped.

CAMELOT MUSIC has adopted a strict "no comment" policy on the lyrics issue, said Camelot's Bonk in his above-mentioned speech. He urged other retailers to adopt a similar philosophy to avoid giving publicity to such "champions of moral fiber" as **Jack Thompson**.

ANN LIEFF, president of 57-unit, Miami-based **Spec's Music & Video**, announced that the theme for NARM's annual convention, which will be held next March in New Orleans, will be "Go For The Gold." Lieff, who will serve as convention chairwoman, said the theme "ties in with the fact that it is an Olympic year but it also sends the message of trying to expand the business." Lieff said the convention's overall format will stay the same as last year. "Product presentation will stay the same length," she added, "but one suggestion that has been made is if any company goes over the allotted time, they will pay some money to the NARM scholarship fund, depending on how much time the presentation went over."

ALSO LOOKING FORWARD to NARM's annual convention in New Orleans was **Tom Silverman** of Tommy Boy and **Cathy Jacobson** of **Cardiac Records**, who already are preparing for the indie production presentation by videotaping industry leaders who attended the conference in Virginia. The clips filmed in Virginia will somehow play a role in the indie product presentation that will be shown in New Orleans. Silverman and Jacobson are responsible for compiling the indie presentation.

VIDEO POWWOW: At the end of the conference, a group of top video supplier marketing execs arrived to discuss with the retailers the possibility of making one or more home video presentations at next year's NARM convention. While it is not known whether the members of the Video Manufacturers Advisory Committee favored individual forums or a group presentation, either move would represent a higher profile for home video at NARM as well as more visibility for studios not allied with record companies.

DISC MAKERS

CD Replication

- Fast Delivery
- Small Quantities
- Full Color



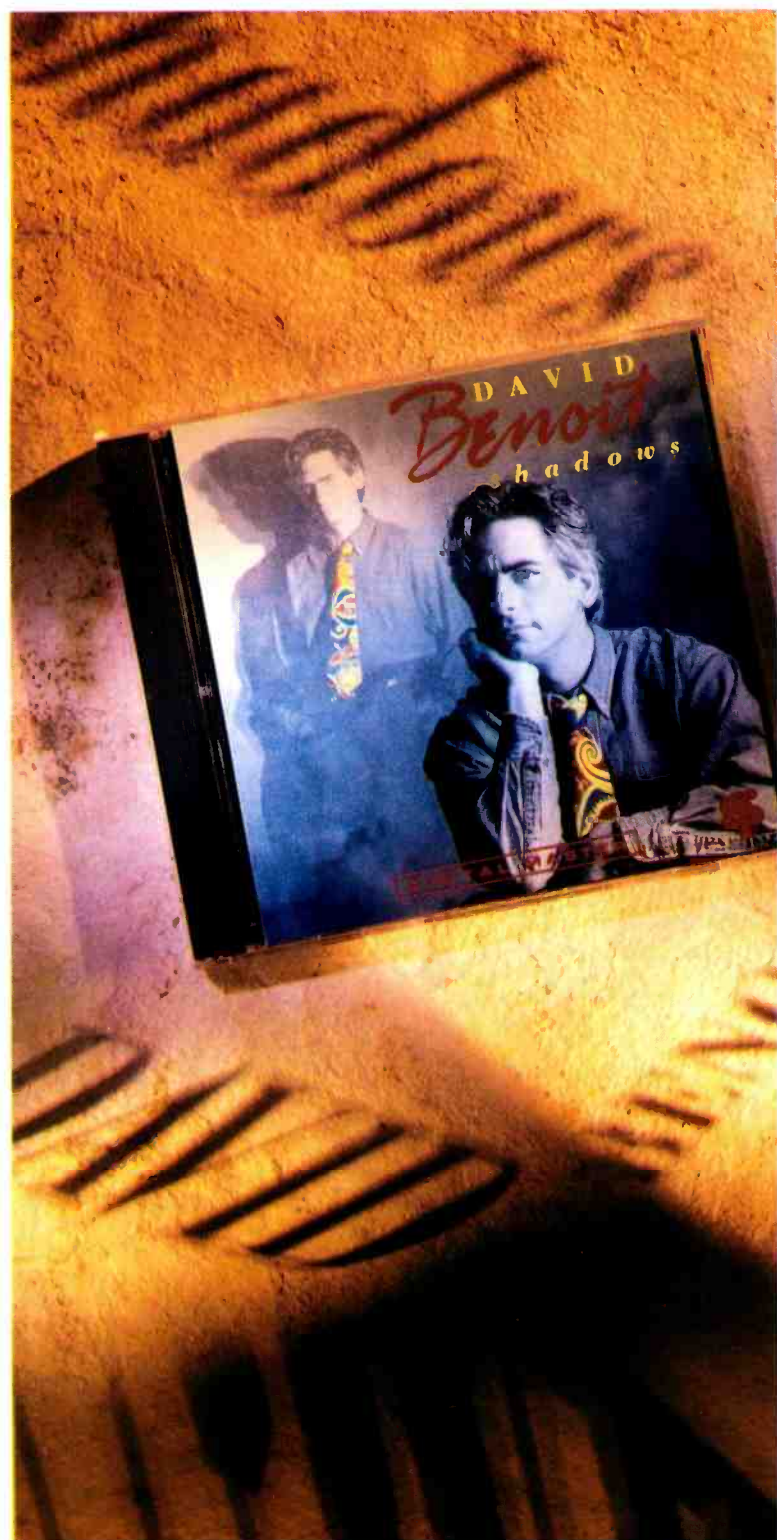
500 CDs &
500 HX Pro
Cassettes
\$2990

Complete Package Price!
Includes design & typesetting.

Call Today For
Complete Details
and Our FREE Full
Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010,
New York, New York 10019
In NYC call: 212-265-3632 • FAX: 212-262-0798



The popular contemporary jazz

keyboardist/composer in a new

recording colored by brilliant

textures and laced with urban,

funk surprises!



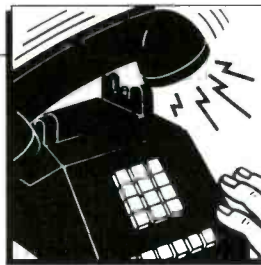
Available on GRP Compact Disc,
and HQ Cassette.

©1991 GRP Records, Inc.

THE
DIGITAL MASTER
COMPANY

Produced by Marvel East for Easthorn Productions
Co-Produced by David Benoit
Executive Producers: Dave Grusin and Larry Rosen

INSIDE TRACK



Edited by Irv Lichtman

IT WASN'T RAP'S FAULT: Two Dodge City, Kan., youths who said they killed a man after they were "temporarily hypnotized" by the music of rappers the **Geto Boys** have changed their original plea of not guilty by reason of insanity and pleaded guilty. Attorneys for **Christopher Martinez** and **Vincent Perez** had entered the novel defense at their trial for the April 16 murder of **Bruce Romans** (Inside Track, Aug. 10). Martinez's attorney, **Camilla Haviland**, now says that the pleas were changed after Perez and two other boys charged in the case said they "weren't even sure what rap group had been on" at a party in the hours preceding the murder. Martinez ultimately pleaded guilty to first-degree murder, while the others pleaded guilty to conspiracy to commit murder.

AFTER 33 YEARS as executive director of the **Country Music Assn.**, **Jo Walker-Meador** has announced her retirement, effective the end of the year. CMA associate executive director **Ed Benson** will succeed her. Walker-Meador and her husband, **Bob Meador**, plan to spend time in Nashville, as well as in Fort Myers, Fla.

MOVIN' ON: **Harold Sulman** has parted company with **MCA Records**, his employer for the last eight years. The label has eliminated the VP of sales position, which Sulman held. He can be reached at 818-705-1017. **Ira Moss** has left his post as GM of the **Moss Music** unit of **Essex Entertainment**. Moss, who formed the company, sold it to **Pickwick**, which in turn sold to **Essex** in 1989. Moss will consult the firm.

ON THE MOVE: **MPL Communications Inc.**, the **Paul McCartney**-owned umbrella for a number of music publishing companies, has brought in veteran publishing exec **Helene Blue** as GM, a post she previously held at **The Goodman Group**. At the latter, she's been replaced by **Bernadette Gorman**, formerly of the **Carro Spanbock Kaster & Cuiffo Entertainment Law Group** in New York. MPL has control of catalogs featuring songs by **McCartney**, **Buddy Holly**, **Frank Loesser**, **Harold Arlen**, and **Jerry Herman**, among others.

AN INVESTMENT GROUP led by **David Geffen** is preparing a bid for the troubled **Executive Life Insurance Co.** Geffen, Texas investor **Richard Rainwater**, and **Bechtel Investments** plan to submit a bid to buy the company by the Oct. 11 court-ordered deadline.

AGELESS: **John Lee Hooker** made history in Britain last week when his **Silvertone** release, "Mr. Lucky," debuted in the top three of the albums chart. It's the highest-charting blues release ever, and Hooker, 71, is the oldest artist to reach the U.K. top five. Sales so far are said to be around the 50,000 mark.

NO CLASS: A federal court judge denied class certification in two companion class-action lawsuits instituted on behalf of the purchasers of **Milli Vanilli's** **Arista** album "Girl, You Know It's True." **Rob Pilatus** and **Fabrice Morvan** were misrepresented as lead vocalists on the **Milli Vanilli** debut. Judge **J. Spencer Letts** denied the plaintiffs' motion for class certification, saying he doubted damages, if any, were common to every plaintiff in the class. To certify class, the court would have to find all consumers purchased the **Milli Vanilli** album because they believed **Pilatus** and **Morvan** were the group's vocalists. The duo's names "would not appear to be very material" on a debut album, Letts said. This is the second time in several months that a federal judge denied class certification involving allegations in a suit concerning **Milli Vanilli**.

OPENING NIGHT: "Well, I'm impressed; are you?" said **Barry Manilow** to his audience on the Sept. 25 opening night of **The Paramount**, the new, 5,600-seat concert hall in the **Madison Square Garden** complex that replaces the old **Felt Forum**. The **Paramount** takes its name from the historic **Times Square** theater that hosted acts from **Frank Sinatra** to **Benny Goodman** before closing in 1964. The crowd at the first-night concert, promoted by **Ron Delsener Presents**, was greeted

by ushers in top hats and tails and tuxedoed men at five grand pianos playing **Gershwin's** "S Wonderful." Said **Manilow**, "What a joint!"

BYRD'S-EYE VIEW: **Sen. Robert Byrd** doesn't like what he sees of music videos. In the Sept. 18 issue of **The Congressional Record**, the **West Virginia Democrat** lashed out at vidclips, stating, "Most rock musicians and actors in music videos emerge as sneering, anti-social, unkempt, undisciplined, and arrogant punks, male and female alike." **Jay Berman**, **Recording Industry Assn. of America** president, responded to Byrd's assault with a letter in which he pointed out that among the many artists who appear in videos, there are "hundreds of individual musicians and groups who project positive images and carry positive messages to our young people."

A NEW COLLECTABLE: Philadelphia-based **Collectable Records**, a unit of **Gotham Distributors**, is now handling sales for **PolyGram Group Distribution's** **Timepieces** line of oldies 7-inch and cassette singles. According to **Collectables' Melissa Greene**, the company will be creating a CD single series from the same catalog, which also includes **A&M** and **Island** product.

THE ONE & ONLY? **Universal One-Stop** in Philadelphia says it has produced what it believes to be the first complete catalog of recorded country music, culled from its own database of 2,864 titles.

MAN OF THE 'OPERA': **Atlantic Records** has signed singer/actor **Michael Crawford** to a contract, beginning with an album of **Andrew Lloyd Webber** songs, including material from "The Phantom Of The Opera," of which Crawford had originated the lead role.

TWO FOR THE MONEY: Vet record exec **Nick Albarano** and **Jilly Rizzo**, an entrepreneur who has had a friendship of many years with **Frank Sinatra**, have formed **International Artists Associates** in Palm Springs that is to include an audio/video studio and various projects, including the release of an album/video by writer/artist **Future Man** called "The Ghost Of Future Man." Albarano is now lining up a label deal.

COME TO THE CABARET (ALBUMS): **Hugh Fordin's** **DRG** label in New York will further expand his line of cabaret sets with a number of acts on the New York cabaret circuit. Due between now and Christmas are performances by **Barbara Carroll**, **Sally Mayes**, **Karen Akers**, **Michael Moriarity**, and, down the road, **Dixie Carter** and **Billy Stritch**.

BACK TO SCHOOL: Former **Billboard** associate publisher **Tom Noonan** will instruct a 10-session **UCLA** extension course, "Marketing In The Music Business: A Multifaceted And Evolving Discipline," Thursdays from Oct. 3-Dec. 12. For info, contact **UCLA**. At the **NYU** music business and technology program, a committee of industry execs meets at the school Tuesday (1) to plan programs. Scheduled to participate are **Ron Alexenburg**, **Bob Buziak**, **Jim Caparro**, **Rick Dobbis**, **Daniel Glass**, **Michael Shalett**, and **Joe Cohen**.

MARRIAGE A LA MODE: **Chameleon Records** president **Bill Berger** was hitched Sept. 19 to **Deborah Goldmann**, an art gallery manager, at the **Mark Hotel**, N.Y. The wedding was private, but the reception at the chic **Le Madri** restaurant was a black-tie affair for 200 "industry associates" and friends. Among those on the guest list: **Elektra Entertainment** chairman **Bob Krasnow**, **BMG** chairman/CEO/president **Michael Dornemann**, **RCA Records** president **Joe Galante**, and of course, **Bob Buziak** and **Dan Pritzker**, president and chairman, respectively, of **Chameleon Entertainment**.

BACK IN DISCO'S heyday in the mid-'70s, veteran PR man **Mort Wax** had as one of his accounts **Eddie O'Loughlin's** and **Jenniene Leclercq's** **Midland** label, which scored big with such acts as **Silver Convention** and **John Travolta**, among others. Wax was recently reunited as a PR rep with O'Loughlin on his **Next Plateau** label, which is doing quite well with **Hot 100** Singles chart successes by **Salt-N-Pepa** and **Jinny**.

WAIT 'TIL '92: The **Pacific Rim** music business trade fair, **Keynote '91**, has been canceled. It was to have been held Oct. 25-28 in Hong Kong. Event GM **Jack Flader** says it will be rescheduled for 1992.

BY INVITATION . . .



• SUNSET MARQUIS HOTEL AND VILLAS •

1200 North Alta Loma Road, West Hollywood, CA 90069 • Telephone: (213) 657-1333, Fax: (213) 652-5300

USA & CANADA
800-858-9758

AUSTRALIA
95-800-858-9758

ENGLAND
0-800-89-1164

FRANCE
19-05-90-1175

GERMANY
0-130-81-18-45

ITALY
1678-19-054

JAPAN
0031-11-1593

PRINCE

& THE NEW POWER GENERATION
DIAMONDS AND PEARLS

(4/2-25379)



THE NEW ALBUM
PRODUCED, ARRANGED, COMPOSED & PERFORMED
BY PRINCE AND THE NEW POWER GENERATION
FEATURING "GETT OFF," "CREAM"
AND "DIAMONDS AND PEARLS"
INCLUDES SPECIAL 3-D HOLOGRAM COVER



Paisley Park AVAILABLE ON PAISLEY PARK / WARNER BROS. CASSETTES AND COMPACT DISCS MANAGEMENT BY PAISLEY PARK ENTERPRISES © 1991 WARNER BROS. RECORDS, INC.