

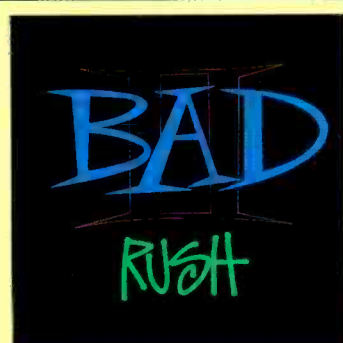
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 6, 1991

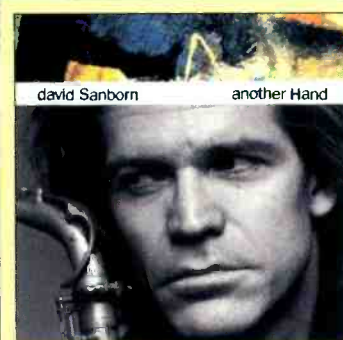
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Indies To Exhibit Frugality At VSDA Even Big Firms Have Scaled-Down Plans

BY JIM McCULLAUGH

LOS ANGELES—Reflecting the toll the recession has taken on the home video business, especially among B- and C-movie firms, the upcoming Video Software Dealers Assn. convention will see far fewer independent suppliers exhibiting than in past years.

A number of these suppliers are opting to set up shop in hotel suites this year instead of taking a booth at the VSDA's 10th annual confab July 14-17 in Las Vegas.

Additionally, due to the industry consolidation of the past year, a number of larger manufacturers will be represented at VSDA by affiliated companies or distributors: For example, Media Home Entertainment will be working from the FoxVideo booth for the first time as the result of a recent distribution pact. HBO Video

will be found at the booth of its sister company, Warner Home Video. And MGM/UA Home Video, now distributed by Warner, will also be absorbed into the Warner booth.

Among the more notable independent suppliers that will be in suites instead of on the show floor are Fries Home Video, Prism Entertainment, Strand-VCI, Shapiro-Glickenhau, JCI Home Video, VidAmerica, and Unicorn Video.

Reasons cited for the switch this

year, say some of these suppliers, are a new "frugality" and "efficiency" among independents, fueled by the economy and the overall flat state of the business.

Says Len Levy, executive VP of Fries Home Video: "It's a financial decision. We found that a booth doesn't pay. We can get the people we want to see in a suite. We don't have any major film that we're promoting now but we're working on sell-"
(Continued on page 74)

26-Year-Olds Fit The Bill For Adult-Seeking Top 40s

BY SEAN ROSS

TYSON'S CORNER, Va.—Top 40 PDs need adult numbers. But here's the rub: The tastes of 25-54 listeners are often contrary to the nature of the format. For many programmers, the solution is not to go after 25-54 in general—as some PDs have done—but to concentrate on 26-year-olds who count as part of the 25-54 demo but still have relatively young tastes.

The 26-year-old theory surfaced several times at this year's Bobby Poe convention, held here June 20-21. It did so first at the major-market PD panel when WHYT Detroit PD Rick Gillette described agency time buyers as "typically morons" who just look at raw numbers when making decisions. "If you have every 26-year-old, you can be top five 25-54 and

they're not going to know they're all 26," he said.

Similarly, Jay Stevens, PD of churban WPGC Washington, D.C., claimed that his station was "25-54 driven" and that even his night jock is bonused on 25-54 numbers. "If we win 25-29, we can be top three 25-34 and top five 25-54" and make money. WPGC was No. 2 in 25-54 last fall, Stevens said, even though "we don't care if anybody over 29 listens."
(Continued on page 69)

Rap Labels Going For A Musical Mix

BY JANINE McADAMS

NEW YORK—Looking to establish themselves as broad-based recording companies with long-term viability, several rap labels have branched out into other genres.

Citing the large market for alternative forms of music entertainment, these labels—which include Profile, Nastymix, Next Plateau, Priority, Delicious Vinyl, and Tuff City—are broadening their rosters and their marketing plans.

Rock, jazz, and reggae are particularly attractive to these labels because of the growing popularity and acceptance of these musical styles
(Continued on page 75)

Abdul, Skid Row 2nd Discs Dispel 'Sophomore' Jinx

BY THOM DUFFY

NEW YORK—Challenging the widely held industry perception of the sophomore slump, the Top Pop Albums chart is suddenly hot with strong second outings by Paula Abdul, Skid Row, Garth Brooks, and N.W.A., all of whom hit platinum or
(Continued on page 73)

IN THE NEWS

RCA/Col Pulls Support
From U.K. Video Push

PAGE 5

Handleman Buys Lieberman, Is \$1 Bil Giant

BY ED CHRISTMAN

NEW YORK—The Handleman Co., with a pending agreement to pay about \$100 million to buy its closest rackjobbing competitor, Lieberman Enterprises, is poised to become the entertainment software industry's first \$1 billion account.

If the deal, which must get approval from the antitrust division of the U.S. Justice Dept., goes
(Continued on page 67)

ITALY '91

FOLLOWS PAGE 54

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ RUSH PAULA ABDUL	(CAPTIVE/VIRGIN)
TOP POP ALBUMS	
★ FOR UNLAWFUL CARNAL KNOWLEDGE VAN HALEN	(WARNER BROS.)
HOT R&B SINGLES	
★ HOW CAN I EASE THE PAIN LISA FISCHER	(ELEKTRA)
TOP R&B ALBUMS	
★ MAKE TIME FOR LOVE KEITH WASHINGTON	(QWEST/WARNER BROS.)
HOT COUNTRY SINGLES	
★ DON'T ROCK THE JUKEBOX ALAN JACKSON	(ARISTA)
TOP COUNTRY ALBUMS	
★ NO FENCES GARTH BROOKS	(CAPITOL)
TOP VIDEO SALES	
★ THE JUNGLE BOOK	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ KINDERGARTEN COP	(MCA/UNIVERSAL HOME VIDEO)

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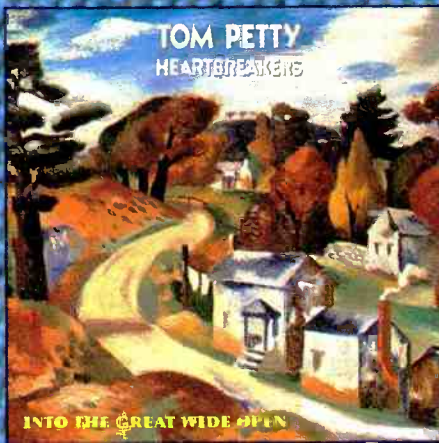
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A NEW SOUND FOR DOLBY

Dolby is set to roll a new film system designed to provide digital sound while still maintaining the commonly used analog soundtrack, thus rendering the film adaptable to any theater. Trudi Miller has the story.

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BLOCKING HOME-VIDEO CONCERNS

Blockbuster Entertainment Corp. chairman H. Wayne Huizenga hit Wall Street recently in an attempt to quell skepticism among analysts and investors stemming from the threat of new technologies such as pay-per-view and video-on-demand. Don Jeffrey was there.

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AUSSIE MANAGERS JOIN PSA BATTLE

Artist managers in Australia are banding together to aid the local music industry in its fight to hold down the reforms recommended by the Prices Surveillance Authority. Glenn A. Baker reports.

Page 52A

A COUP FOR BMG CLASSICS

BMG Classics is bolstering its roster with the exclusive signing of five artists, including Gerhard Oppitz and Kyoko Takezawa, who both have albums due out on the Red Seal imprint. Is Horowitz has that score, plus information about soundtracks to the film "Meeting Venus."

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CLASSIFIED/REAL ESTATE

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Blockbuster Is Testing One-Day Rentals

Move Aimed At Increasing Availability Of Hits

BY EARL PAIGE

LOS ANGELES—In a two-pronged effort to increase the amount of hit rental product available in its stores, Blockbuster Entertainment is buying more heavily on selected titles and is testing a one-day rental approach.

Fort Lauderdale, Fla.-based Blockbuster, the largest video specialty chain in the country, with 1,800 stores, has distinguished itself in the market by offering three-day rentals—a move that has been widely imitated by its competitors. If the mammoth retailer implements one-day rentals chainwide, it is certain to have a major impact on home video retailing.

Ron Castell, Blockbuster senior VP of programming and communication, confirms the chain is experimenting with one-day rentals, but plays down the significance of these tests. "We test the damndest things," Castell quips.

According to a Wall Street analyst, one-day rentals are being tested in five markets around the country.

In one of the test markets, Austin, Texas, eight titles are being advertised for one-day frequency at \$2. The titles are "GoodFellas," "Green Card," "White Fang," "Come See

The Paradise," "Sleeping With The Enemy," "Kindergarten Cop," "Postcards From The Edge," and "The Grifters."

Commenting on the test, one Blockbuster franchisee says, "I think this is corporate's realization that they aren't making as much money on catalog as they once were, that the money is in new releases."

This source adds that "you know how often Wayne [Huizenga, chairman] has said Blockbuster receives 35% of its revenue from new releases. I don't think that's true anymore."

The franchisee points out that one-day rentals "could have a dramatic effect on revenues. If you rent a movie at \$2 for one evening, as in their tests, you can ideally expect \$60 in a month. If you do it the old way [three evenings for \$3], and if everyone keeps their movie three evenings, then it's \$30 for the month. You can effectively increase revenues 100%."

HEAVIER BUYING

While one-day rentals may increase the rate of hit turnover, the second prong of Blockbuster's experiment—heavier buying on selected titles—is aimed at enhancing the chain's competitive edge. According

to a Wall Street source, buying on key titles has been stepped up, "based on local market competitive factors. If they have a tough competitor in San Antonio, like H.E.B., they'll buy heavier there."

This analyst says with the heavier purchasing isolated to test markets it should not affect Blockbuster's financial performance. "If it's just in [test markets], no, but if they buy a lot heavier on the hit titles [on a national basis], it shifts their sales mix from catalog to hit product, and that would tend to lower their margins."

Castell acknowledges the firm is buying deeper on some titles, but rebuts any suggestion that could affect the chain's financial performance.

(Continued on page 74)

Disney Mulls 'Fantasia' For Fall Sell-Thru

NEW YORK—Just when it looked as if the fourth quarter video sell-through picture was complete, the trade erupted last week with speculation about last-minute moves by at least two studios to unleash additional A titles before Christmas.

The expected announcement this Tuesday (2) by Disney Home Video that it will release "Rescuers Down Under" at a sell-through price in late September or early October had been widely seen as the last piece of this year's fourth-quarter puzzle.

But now sources close to Disney say the studio is seriously considering dropping either "Fantasia" or "101 Dalmatians" into early November to take advantage of an expected lull in the competition around that time.

Another candidate for November sell-through release, according to industry sources, is Warner Home Video's "Robin Hood: Prince Of Thieves." Although it received generally poor reviews, the Kevin Costner vehicle is showing strong box-office legs and is expected to top \$100 million in domestic grosses.

(Continued on page 74)

RCA/Columbia Pulls Support From U.K. Generic Vid Push

BY PETER DEAN

LONDON—RCA/Columbia has pulled out of the U.K.'s video generic advertising campaign, throwing the future of the \$16 million project into doubt. Managing director Cees Zwaard, who coordinated the promotion from the outset, made his announcement after a series of disagreements with his partners in the project.

Zwaard maintains that the campaign's original aims had been compromised and that it was not capable of rebuilding the rental market back to 1989's levels. The main fault, he claims, is "that it is not generic in any sense."

Launched in February with a controversial talking wildebeest TV ad, the U.K.'s first generic campaign, involving all the Hollywood majors, was product-led and did not stress

the intrinsic values of video, as had been originally intended. The second batch of TV commercials was launched in April, but many distributors were still privately unhappy about the campaign's direction.

Zwaard has stepped down from his position as chairman of the generic advertising committee, taking with him the backing of RCA/Columbia, sister company 20/20 Vision, and indie label MCEG/Virgin Vision.

"It has always been my opinion that we need to brand video as a desirable entertainment pursuit in its own right and to communicate the benefits of video in a truly generic sense," says Zwaard. "The U.K. industry has never agreed to adopt this approach, and I do not now feel that it will ever do so. At this point in time, we are further away from

(Continued on page 74)

Music-Vid Biz Lacks Info On Home-Taping

BY KEN TERRY and MELINDA NEWMAN

NEW YORK—The music video divisions of record companies seem largely unconcerned about home taping of their products, despite a recent nationwide study in which 42% of the respondents said they had watched copies of music videocassettes.

Since the survey was commissioned by Macrovision, which manufactures the primary copy protection system for videocassettes, the labels have reacted to its results with some skepticism. Nevertheless, it appears to be the only study done so far on home taping in the fast-growing music video market.

Conducted by the Fairfield Group,

the survey incorporates interviews with 329 teenagers and young adults aged 12-24. Among the major findings:

- Not counting programs taped off of TV or cable, respondents had one copy of a music videocassette for every 4.8 originals in their libraries, and the ratio of past-month copies to past-month purchases was 1 to 5.8.

- Fifteen percent of the respondents admitted to making copies of prerecorded music videos in the past year.

- Forty-six percent of those surveyed said they would have purchased the last videocassette they had copied if they had not been able to copy it.

- Of those respondents who watch

music videocassettes, 60% said they trade or borrow tapes from friends. Of those that trade or borrow, 64% trade or borrow both originals and copies.

Label executives do not feel this study is conclusive, partly due to problems with the methodology. Yet none of the companies contacted by Billboard has done such a survey itself, and the Recording Industry Assn. of America has yet to look at home copying of music videos.

"Obviously, Macrovision has done this because they can sell the technology to companies that want to prevent home taping," comments Hilary Rosen, executive VP of the RIAA. "Perhaps because of the existence of

(Continued on page 69)

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One Standard For CD Pack Unlikely Trade Examines Eco-Pak Alternatives

■ BY PAUL VERNA

NEW YORK—With the advent of at least three new alternative CD packages, in addition to the much-publicized Eco-Pak, industry executives are admitting that they may never settle on a single standard, but rather on a set of specifications that satisfy the concerns of manufacturers, retailers, artists, consumers, and other interested parties.

This development represents a ma-

major turnaround for an industry that just three months ago, at the National Assn. of Recording Merchandisers' annual convention, appeared ready to accept Ivy Hill's Eco-Pak as its standard (Billboard, April 6). Now, all of the major label groups except Ivy Hill parent WEA are supporting one or more of these new, all-plastic models while not ruling out the paper-board-based Eco-Pak.

WEA remains committed to the Eco-Pak, though it has tempered its

absolute support of the package by agreeing to expose it to a consumer study and renaming it the "Eco-Pak Jewel Box," in an apparent concession to proponents of all-plastic solutions to the packaging dilemma.

Lou Fogelman, president and CEO of Los Angeles-based Show Industries and chairman of NARM's Packaging Committee, says, "I don't think there has to be a standard. I don't think you have to have one package, because there are different needs. You've got front-line needs, catalog needs, budget needs, and so forth. NARM's recommendation has always been to keep it 5 1/2-by-11 without trying to pick any package as a standard, so it's really up to the manufacturing group to decide what kind of package they want to use."

Similarly, Rick Cohen, senior VP of sales at BMG Distribution, says, "For years, we've had CDs in clamshells, in boxes, in hybrids between the two, in keepers, etc. To me, to wind up with different types of packages is not inconsistent with what we've seen."

Minneapolis-based Musicland, which operates more than 800 music stores, has also accepted this scenario. "As far as we're concerned, the size is the only factor that we're looking at, and I imagine that we're going to wind up with more than one package," says Arnie Bernstein, executive VP of operations and marketing.

ALTERNATIVES

The three packages that have re-
(Continued on page 65)

New BMG-Distributed JRS Label Plans First Releases

■ BY CHRIS MORRIS

LOS ANGELES—JRS Records, the new record label formed by financier Stephen Swid and headed by president/chief operating officer Artie Mogull, will be distributed domestically by BMG and will enter the market with its first three releases in August.

Mogull says that JRS expects to complete a distribution pact for territories outside the U.S. within a month.

The company has announced that Dave Urso, former promotion executive at Elektra, Atco, Warner Bros., and Planet Records, has been appointed VP of promotion. Urso,



MOGULL



URSO

who most recently owned a consulting firm, says he will head up what he calls "a full staff of promotion and marketing managers and national executives." This amounts to 15-18 jobs, which, he says, will be filled by July 15.

JRS (an acronym taken from the
(Continued on page 64)

2 Radio Consultants Seek Label Clients Say Record-Testing Doesn't Present Conflict Of Interest

■ BY PHYLLIS STARK

NEW YORK—Two Philadelphia-based companies best known for their work in the radio industry are now seeking record company clients for new services that test records for labels.

Despite the fact that both companies earn their living from radio and, in some cases, influence playlists, representatives claim there is no conflict of interest involved in serving the two different industries. Surprisingly, most PDs and label reps share that view, although a handful have expressed some concern.

The two companies—Harris Communications and Bolton Research Corp.—are markedly different, as are the services they offer. While both have radio clients, Harris is a consultant and Bolton is a radio research company. The Harris service surveys record buyers, while Bolton's focuses on radio listeners. And while Harris president George Harris claims he does not make the record information available to his radio clients, Bolton plans to charge the labels for the service, but make it available to radio for a nominal cost.

Harris launched his service, Philadelphia Research Organization, as a separate division of his company a year ago. Since that time, he says he has worked with a few labels, although he declines to reveal which ones, citing the necessity of "confi-

dentiality because we're dealing with careers here."

Bolton's product, Pre Score, is "still in the research and development stage," according to director of research and programming Lou Patrick. But initial tests have been performed for both RCA and Warner Bros.

LITTLE CONCERN

While most people in the industry

are unaware of the fledgling services, those who do know about them are largely unconcerned about any potential conflict of interest since, they say, Bolton does not make music decisions for stations and George Harris, in most cases, is only one of a number of people who are involved in the decision to add records at a station. The few objections that have been raised center

(Continued on page 67)

Hispanic Music Is Getting Mainstream Push By CEMA

■ BY JOHN LANNERT

MIAMI—Saying he is impressed by Hispanic music's increasing sales penetration into domestic retail outlets, CEMA Distribution president Russ Bach has announced that beginning Monday (1), CEMA's sales reps will market product from Capitol-EMI Latin to their respective American, or Anglo, accounts.

Capitol-EMI Latin's product had previously been marketed to mainstream retailers by the firm's Hispanic sales force. Under the new arrangement, the company's Hispanic sales personnel will service only Latin retail outfits.

"The Latin division for our com-

pany is only a couple of years old and has grown rather rapidly with its own sales reps," says Bach. "But at the same time, we were noticing that the Latin product is now equally represented in the mainstream accounts, particularly in areas like Los Angeles, where it is so heavily Latin. It just made sense to us to say, 'Gee, are we really covering this [market] the way we should?' So we went about taking a look at the Latin marketplace and decided that Latin product should be marketed in the same way as all other mainstream product in the U.S. So therefore, we're going to bring them into the CEMA fold."

(Continued on page 65)



PALing Around. Participating at a fund-raising dinner for PAL (the Police Athletic League) at New York's Plaza Hotel, from left, are New York Mayor David Dinkins; Sony Music president Tommy Mottola; Columbia recording artists Mariah Carey and Billy Joel; and model Christie Brinkley.

EXECUTIVE TURNTABLE

RECORD COMPANIES. RCA Records in New York promotes Randy Goodman to senior VP of marketing and Butch Waugh to senior VP of promotion. They were, respectively, VP of product development and VP of promotion for the label.

Laurie Holder-Anderson is promoted to VP of promotion operations at A&M Records in Seattle. She was national field manager for the label.

Jeanne Mattiussi is appointed VP of video/artist development at PolyGram Label Group in New York. She was senior director of video development and production at RCA.

John Sigler is appointed head of album and alternative promotion at Giant



GOODMAN



WAUGH



HOLDER-ANDERSON



MATTIUSSI

Records in Los Angeles. He was national director of album promotion for RCA.

JRS Records in Los Angeles appoints Dave Urso VP of promotion. He was head of David Urso's Music Business Consultants. (See story, this page.)

Cat Collins is named VP of promotion and field operations for Def American Recordings in Atlanta. He was a regional promotion director for Geffen in Nashville.

Eric Hodge is named national promotion director for the Imago Recording



HODGE



MURRAY



HAYNES



HARRIS

Co. in New York. He was a regional director at Virgin.

Drew Murray is promoted to senior director of rock promotion at Mercury Records in New York. He was director of rock promotion at the company.

Relativity Records names Sarah Haynes national promotion director in Los Angeles, Stu Bergen national alternative promotion director in New York, Marco Collins West Coast manager, alternative promotion department, in Los Angeles, and Jim Keller Northwest promotion manager in Seattle. They were, respectively, West Coast manager of AOR for Relativity, national alternative promotion director at TVT, DJ at XETRA-FM (91X) San Diego, and manager of network programming for Sight & Sound.

Columbia Records appoints Robin Cecola director of national singles promotion, West Coast, in Los Angeles and Francesca DeFeo associate director of publicity in New York. They were, respectively, local promotion manager for the Baltimore/Washington, D.C., area at Columbia, and associate director at EMI Records.

Chrysalis Records in Los Angeles names Justin Fontaine director of West Coast CHR and Ron Poore associate album director. They were, respectively, Midwest regional promotion manager for Mercury, and Los Angeles regional promotion manager for I.R.S.

Bruce Harris is appointed product manager for EMI Records USA in New York. He was a songwriter for Peer Music, a music journalist, and a consultant to various record companies.

PUBLISHING. Ken Smith is named professional manager at PolyGram/Island Music in New York. He was assistant to Ed Eckstine at Mercury Records.

M.C. Hammer
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Public Relations Consultants
Gwendolyn Priestley and Bob Gibson

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contributions to
the worldwide success
of
M.C. Hammer
and
"Please Hammer Don't Hurt 'Em"

Bob Marley's Estate Of Confusion

Rita, Blackwell Stand Up, Bid \$12 Mil

This story was prepared by David Stansfield in Rome and Ken Terry in New York.

ROME—Just a few days before the Jamaican Supreme Court was set to decide the fate of the Bob Marley estate, members of his family, in an unprecedented show of solidarity, announced here that they wanted to gain control of the estate with the help of Island Records founder Chris Blackwell and that they would match any offer made by other companies.

According to Rita Marley, Bob Marley's widow, and Blackwell, MCA has made a net bid of \$12 million, but MCA will not confirm or deny this. Windswept Pacific, which earlier offered \$16 million, is said to have withdrawn from the bidding.

The Jamaican court will begin its deliberations Monday (1).

Rita Marley revealed the family's new position at a press conference here June 26. Also present were Ziggy Marley & the Melody Makers, the I-Three's (Rita's backup group),

Cedella Marley Booker, Bob's mother, and Julian Marley plus The Wailers, all of whom performed together for the first time.

The ownership of the Marley estate has been in doubt for 10 years, since he died without leaving a will. Commented Booker, "He was a Rasta who believed in rights and justice. A will is material and not spiritual."

Among the estate's assets are the artist's song catalog, recording royalties, distribution rights, and Jamaican real estate. In 1989, the Jamaican Court of Appeals approved a bid by Island Logic to acquire the estate's assets for \$8.2 million. But this bid (Continued on page 61)



Special Beyond Special. M.C. Hammer and Judy Collins are the recipients of this year's humanitarian and creative achievement awards, respectively, of the Music and Performing Arts Unit of B'nai B'rith. Shown, from left, are Jay Coleman, president/CEO of Entertainment Marketing Communications International; Hammer; Collins; and Joe Cohen, chairman of the dinner held in the artists' honor June 18 at New York's Marriott Hotel.

Rappers And Rockers Highlight July Releases

BY MELINDA NEWMAN

NEW YORK—July is a rapper's delight with new releases from past platinum or gold performers Heavy D & the Boyz, Slick Rick, and D.J. Jazzy Jeff & the Fresh Prince coming to stores.

Additionally, new July releases from past platinum artists Tom Petty & the Heartbreakers, Alice Cooper, and Living Colour will keep rockers happy until the fall onslaught that will supposedly bring new U2, Bob Seger, Dire Straits, Bryan Adams, John Cougar Mellencamp, and Bruce Springsteen releases to thirsting

fans.

Heavy D & the Boyz follow up 1989's platinum "Big Tyme" with "Peaceful Journey" from Uptown/MCA. In stores Tuesday (2), the collection contains 13 songs all written by Heavy D and features guest appearances by Big Daddy Kane, Q-Tip, Jodeci, Johnny Gill, and others. The title track is dedicated to group member Trouble T-Roy, who died during the band's last tour in an accident on stage.

Even jail can't keep Slick Rick from his fans. The rapper, who is serving at least a 3½-year term for attempt-

(Continued on page 64)

Ticketmaster, A*Vision Link To Market Vid, Music Wares

NEW YORK—Ticketmaster and A*Vision, Atlantic Records' home video arm, have formed a broad-based relationship that will start with telemarketing of video- and music-based products and could evolve into development of interactive television programming.

Ticketmaster chairman and CEO Fred Rosen and A*Vision president Stuart Hersch would give no details of the deal, saying logistics are still being worked out. However, sources say the premise is to offer a full range of music products, including CDs, videos, and tour clothing, to ticket buyers who order concert tickets by phone. The items will not be

limited to Atlantic artists. Fulfillment details and the exact items offered are still being negotiated.

"What we find is people want convenience," says Rosen. "If you can get the new tape by your favorite artist when you buy tickets to his upcoming concert, it presents some interesting opportunities."

Hersch says, "We expect this relationship to expand into development and production of cable TV and interactive programming, including the production of 'infomercials' and other innovative marketing and promotion campaigns." Such a move would take A*Vision far beyond its current role

(Continued on page 64)

Rykodisc Readies CD Game Sound Clips Give Trivia Clues

BY TRUDI MILLER

NEW YORK—Trivia question: Which record company is the first to get into the game business? Answer: Rykodisc, which is about to release "Play It By Ear: The First CD Game," a trivia game that uses a compact disc to give sound clues to players.

The Play It By Ear CD contains 99 tracks, each with three sound clips. Players read a question from a card in one of 12 categories, then play the appropriate track to hear the clue. The categories are pop music, movies, TV themes, news and history, sports, classical music, musical in-

struments, tongue-twisters, short stories, short-term memory, folk songs, anthems and marches, and animals.

Rykodisc began developing the game two years ago, when the idea was proposed by Barry Levine, who has produced interactive media for GTE and has worked with M.I.T. Media Lab and Prodigy.

The Salem, Mass.-based record label is using its usual pressing plant to press the CDs; the box and other game components are manufactured by a Texas production company. Rykodisc's independent distributors will sell the game to music retailers, but

(Continued on page 75)

Van Halen Knows Best; 3rd Bass Scores; Abdul In No 'Rush' To Relinquish Top Spot

VAN HALEN lands its third consecutive No. 1 album as "For Unlawful Carnal Knowledge" enters the Top Pop Albums chart at No. 1. The band's last album, "OU812," took two weeks to reach No. 1 in 1988; "5150," the band's first album without former lead singer David Lee Roth, took three weeks to reach the top in 1986.

Van Halen is the first act to reach No. 1 with three consecutive studio albums since Madonna scored with "Like A Virgin," "True Blue," and "Like A Prayer." The Rolling Stones were the last group to achieve the feat. The Stones topped the chart with eight consecutive studio albums from 1971-81.

"For Unlawful Carnal Knowledge" dislodges Skid Row's "Slave To The Grind," which had debuted at No. 1 last week. It's the first time since 1988 that hard rock/metal bands have appeared at No. 1 back-to-back.

3RD BASS' "Derelicts Of Dialect" enters the pop albums chart at No. 22. That's already far higher than the rap duo's previous album peaked. "The Cactus Album" topped out at No. 55 early last year.

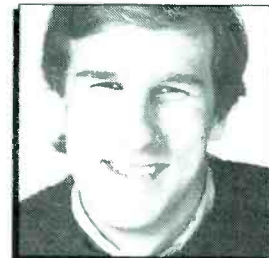
3rd Bass is the second white rap act on Def Jam Records to enter the uppermost reaches of the pop chart. The Beastie Boys topped the chart for seven weeks in 1987 with "Licensed To Ill."

The duo's current single, "Pop Goes The Weasel," jumps to No. 6 on the Hot Rap Singles chart and advances to No. 48 on the Hot R&B Singles chart.

FAST FACTS: Natalie Cole's "Unforgettable" vaults from No. 25 to No. 11 on the pop albums chart, becoming her highest-charting album since "Unpredictable" in 1977. At the rate this album is climbing, Cole will soon be "Unstoppable." The album also enters the Top Jazz Albums chart at No. 4.

Cher's "Love Hurts" enters the chart at No. 81. Cher's last album, "Heart Of Stone," went top 10 in 1989 and spawned two top 10 singles. It was Cher's first top 10 album since Sonny & Cher's "Look At Us" in 1965.

Paula Abdul's "Rush Rush" holds at No. 1 on the Hot 100 for the fourth consecutive week. It's the first single to log four weeks on top since Timmy T's "Because I Love You (The Postman Song)." And it's the first to spend four weeks on top that didn't have the benefit of a "frozen" week over the holidays since Mariah Carey's "Vision Of Love" last summer. Abdul's hit also logs its second week at No. 1 on the Hot Adult Contemporary chart.



by Paul Grein

Michael W. Smith's "Place In This World" leaps to No. 7 on the Hot 100, just two months after fellow Christian-music artist Amy Grant topped the chart with "Baby Baby." Grant co-wrote both hits, as well as her own current single, "Every Heartbeat," which jumps to No. 22.

UB40's remake of Al Green's "Here I Am (Come And Take Me)" jumps to No. 10 on the Hot 100, 18 years after Green's original version reached the top 10. It's UB40's third remake to hit the top 10, following Neil Diamond's "Red Red Wine" and the Temptations' "The Way You Do The Things You Do."

Bryan Adams' "(Everything I Do) I Do It For You," the first single from his upcoming A&M album, leaps from No. 53 to No. 31 in its second week on the Hot 100. The first singles from Adams' last three albums have all reached the top 10—as have the albums themselves.

Cathy Dennis' "Too Many Walls" is the top new entry on the Hot 100 at No. 65. Dennis' "Touch Me (All Night Long)" hit No. 2 in May.

There are two "Motown" hits—that's songs with the word "Motown" in the title—on this week's chart. Boyz II Men's "MotownPhilly" jumps to No. 39; Rod Stewart's "The Motown Song" debuts at No. 73. Quick: Someone do a remake of Philly Creme's "Motown Review."

Fred Schneider's "Monster" enters the Hot 100 at No. 95. With the B-52's, Schneider has landed two smash hits, "Love Shack" and "Roam." Both songs hit No. 3 and were nominated for Grammy awards.

WE GET LETTERS: William Simpson of Los Angeles notes that each of Van Halen's last three albums has had a "coded" title. "5150" is police code for drunk and disorderly conduct; we'll leave it to you to find the hidden message in "For Unlawful Carnal Knowledge" and "OU812." Simpson adds that Boyz II Men's "MotownPhilly" on Motown is the first top 40 hit to mention its label in the title since the 5th Dimension's "One Less Bell To Answer" on Bell in 1970.

And screen legend Gregory Peck wrote in to comment on a recent letter about album titles. A reader in Greece noted that Paula Abdul's "Spellbound" was the first No. 1 album with the same title as a classic movie since Fleetwood Mac's "Mirage" in 1982. The odd part: Peck starred in—and developed amnesia in—both films. Writes the droll Peck: "Spellbound"? 'Mirage'? Are you sure I was in those films?"

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COMMENTARY

MUSIC EDUCATION NEEDS YOUR SUPPORT

Gov't Cuts Hurting School Programs

BY MICHAEL GREENE

The National Commission on Music Education, a 60-member, blue-ribbon panel comprised of artists, educators, and civic and business leaders, has just issued a disturbing and compelling report on the deplorable state of music and arts education in the U.S.

It is no longer conjecture or supposition: The political leadership of our country has gone about the dirty business of methodically slashing music and arts programs in our schools for the past 15 years, and now we can clearly survey the specter of an artistically barren educational system. That has brought me and the Commission to a daunting, inescapable conclusion: America's culture is at risk.

The Commission—sponsored by a coalition comprised of the Recording Academy, the Music Educators National Conference, and the National Assn. of Music Merchants—traveled around the country conducting symposiums and taking testimony from teachers, students, political leaders, parents, and business people. Among the shocking conclusions it reached are the following:

- In urban and rural areas, nearly 60% of school districts do not have a full-time music specialist on staff.

- The national average is only one music teacher for every 497 students. In a survey of 41 states, California, one of our most populous states, ranks at the bottom with only one music teacher for every 1,535 students.

- Six of every 10 Americans have not attended a live music performance in the past year.

- The federal government spends nearly 29 times more on science education than it spends on arts education.

The arts are an integral component of the human experience, not an elective. "They are essential if

we are to survive together with civility and joy," wrote Dr. Ernest Boyer of the Carnegie Foundation, a Commission member. However, conventional back-to-basics wisdom on the public schools appears to be that, when there are financial problems, music and the arts get shown the door. To treat music as an "optional" item in education is simply absurd.

History has made the case for music education most powerfully. Socrates, Plato, and Aristotle un-

For example, in 1978-89, students taking music courses scored an average of 20-40 points higher on both verbal and math portions of the SATs than students who took no arts courses.

Let's suppose the so-called "wisdom" prevails and that music and the other arts become the sacrificial lamb of the education budget, and that fewer of our children get an education in music. Only private schools, or the communities with the biggest tax base, would retain their programs.

of our industry. Such programs foster critical and flexible ways of thinking; they teach self-discipline, create esteem, demand cooperative communication, and, in many cases, provide the therapeutic means of motivating many students who otherwise could not possibly plug in to their educational experience.

I believe there can be no more critical use of our creative fervor, stubborn indignation, artistic outrage, or maternal/paternal instinct than to protect our music and its heritage. We do this by ensuring that the next generation gets the chance to reach higher ground, to build on this country's music—the most coveted in the world.

So will we be able to survive with "civility and joy"?

The answer begins with members of the recording/music industry. We must target local decision makers with community-based advocacy at the grass-roots level. The Commission can supply you—PTAs, local parent groups, and individuals—with the print materials and videos to help you get music back in your schools.

We are allowing American's children to be robbed of an important part of their birthright as American citizens. This is categorically unacceptable. Many years ago, H.G. Wells wrote: "More and more, history is a race between education and catastrophe." He was half right, because his formulation leaves open the question of what kind of civilization we will have when—as it must—education wins. And for that, we must examine deeply why we educate our children. It's not simply to win that race against catastrophe. It is that, having won, we can "survive together with civility and joy."

For more information on how you can help in your local community, contact the National Commission on Education, c/o NARAS, 303 N. Glenoaks Blvd., Suite 140, Burbank, Calif. 91502.



'A solid arts/music education is good for the kids, good for the country'

Michael Greene is president of the National Academy of Recording Arts & Sciences.

derstood (in Plato's words) that "music is a more potent instrument than any other for education." Confucius said that only men who studied music were fit to govern. In medieval times, music was one of the four subjects in the higher division of the liberal arts, one of the foundations of modern learning.

Now only 29 states have music as a required part of their educational curriculum. This is a critical point, because music and the other arts are not frills that exist only to make the quality of our lives more meaningful aesthetically. Music must be thought of as a human and cultural imperative, just like math, science, or language.

There are impressive connections between participation in music classes and academic achievement.

Music would become a privilege of the rich, tied to class economics, and not a universal entitlement. Historians would point to this period as the beginning of a cultural caste system in this country, and we would be held accountable.

The rich tapestry of American music has seldom been created by the privileged upper class. To the contrary, it has been the common men and women of this country who have used music as their mouthpiece to articulate suffering, joy, and love. And when asked, you will find there was usually a public school music teacher who gave them the encouragement and training to pursue their musical dreams.

In general, a solid arts/music education is good for the kids, good for the country, and good for the future



SINGLES DELETIONS

I found Darren W. Stuart's letter concerning the deletion of singles (Billboard, May 11) very interesting for several reasons. We now know that Janet Jackson was denied a chance to set a new record for the number of top 10 singles from one album simply because A&M didn't make the single widely available (revenge for leaving that label?).

But the practice of taking singles off the market to spur album sales is just the latest scam record companies have come up with to rip off the consumer. For years, we've had greatest-hits collections that include a couple of new songs in hope of getting the consumers to buy what they already have to get something new. Sometimes the new cuts are released as singles, sometimes not. About a decade ago, Motown released Stevie Wonder's "Original Musicquarium," a greatest-hits collection with four

new songs. Only three of those songs were released as singles. Other times, different versions of hits have appeared on albums, so the consumers don't get what they thought they were buying.

These kinds of scams are damning evidence of the industry's hypocrisy when it accuses home tapers of ripping it off. Those of us working-class music lovers who already spend more than we should on the industry's products are supposedly crooks when we supplement our collections with home taping, or when we make our own personal tapes of selections from recordings we actually bought. But when wealthy corporations and artists rip us off, that's legitimate.

Richard Warren
Bronx, N.Y.

DISCO'S RETURN

In reference to Rockin' Rich Nordheim's reply (Billboard, June 1) to my letter about the resurgence of '70s music, I must admit that I overlooked some important artists of the '70s whose careers are still going strong. Along with Donna Summer, it is true

that Elton John, Rod Stewart, Aerosmith, Billy Joel, Chicago, Hall & Oates, and Michael Jackson have remained leading influences throughout the '80s and now the '90s.

However, along with the '70s remakes he mentioned, there is also a rise in remakes of disco classics in today's "house" and modern dance music. Samantha Fox, for instance, has just remade "More, More, More/Love To Love You Baby" on her new album "Just One Night." "Love To Love You Baby" has also been sampled in Digital Underground's new release. Pat & Mick recently scored with "I Haven't Stopped Dancing Yet" and "Use It Up, Wear It Out." You see, today's house and hi-NRG dance music has the same beat as a lot of disco. "How To Dance" by the Bingo Boys is a prime example.

At the same time, I agree, the classic rock of the '70s is going to become more popular. People like Rod Stewart are going to continue scoring big.

But I take exception to one statement in Nordheim's letter. He said that disco was "the most unpopular popular music of all time." That may

appear so, but there were more gold and platinum albums and singles during that era than in any other part of rock'n'roll's history. Not even the British Invasion, the Motown sound, or the San Francisco era of the late '60s comes close. Disco also pulled the music industry out of an economic rut and helped make the '80s prosperous for the industry.

Did disco ever die? In terminology, yes, but in reality, no. It just changed names. We now refer to it as "dance music." Madonna is disco taken another step forward. If Donna Summer hadn't ruled the discos of the '70s, Madonna never would have learned to "vogue."

Darrell Russ
Frederick, Md.

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.

"Hot" 100

ARTIST-BY-ARTIST

Joel Whitburn's TOP POP SINGLES 1955-1990

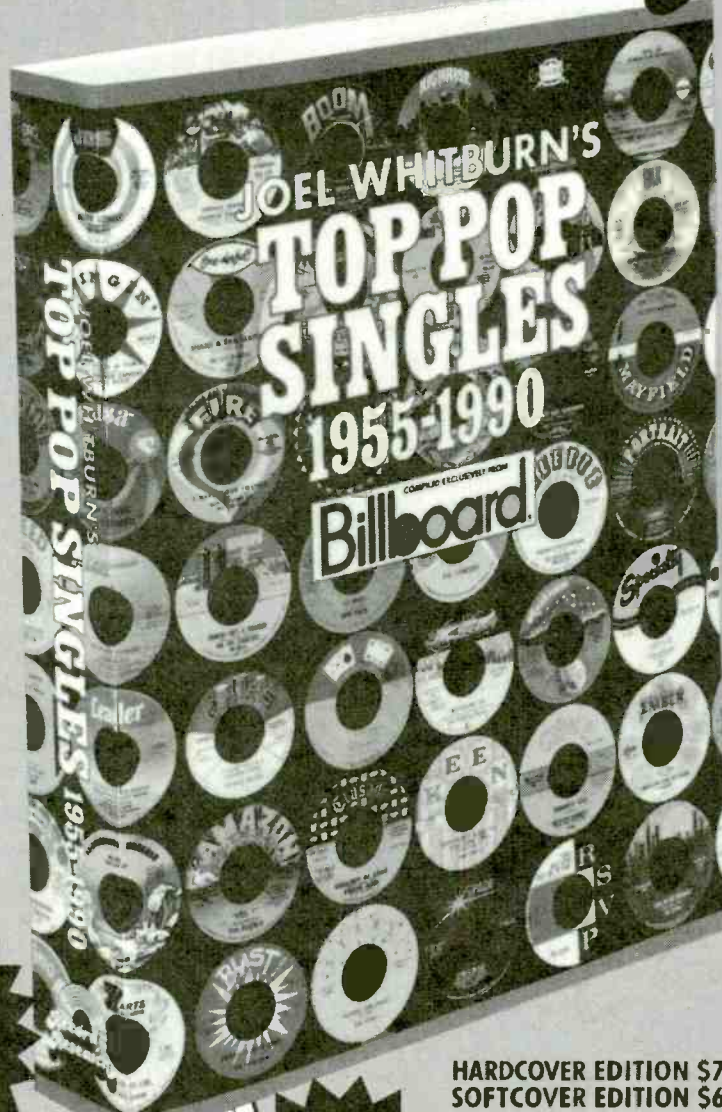
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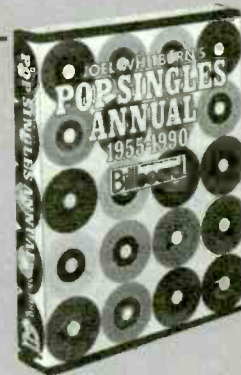
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11/12/55	16	15	COLLINS, Dorothy Born Marjorie Chandler on 11/18/26 in Windsor, Ontario; star of TV's Your Hit Parade; married orchestra leader Raymond Scott.	\$ 10	Coral 61510
1/28/56	17	10	1 My Boy-Flat Top Juke Box #16 / Top 100 #22	\$ 8	Coral 61562
12/21/59+ 6/13/60	43 79	10 3	2 Seven Days Juke Box #17 / Top 100 #25	\$ 8	Top Rank 2024
			3 Baciare Baciare (Kissing Kissing)	\$ 8	Top Rank 2052
			4 Banjo Boy with Milton DeLugg's Childrens Chorus	\$ 8	
			COLLINS, Judy Contemporary folk singer born on 5/1/39 in Seattle; raised in Denver.		
			1 Hard Lovin' Loser	\$ 5	Elektra 45610
			2 Both Sides Now	\$ 5	Elektra 45639
			3 Someday Morning	\$ 5	Elektra 45649
			4 Chelsea Morning written by Joni Mitchell	\$ 5	Elektra 45657
			5 Turn! Turn! Turn! / To Everything There Is A Season lyrics adapted by Pete Seeger from the Book of Ecclesiastes	\$ 5	Elektra 45660
			6 Amazing Grace recorded at St. Paul's Chapel, Columbia University; song attributed to hymn writer Rev. John Newton, 1779	\$ 4	Elektra 45709
			7 Open: The Door (Song For Judith)	\$ 4	
			8 Cook With Honey	\$ 4	Elektra 45755
			9 Send In The Clowns from the Broadway musical "A Little Night Music"	\$ 4	Elektra 45831
			10 Send In The Clowns	\$ 4	Elektra 45253
			11 Hard Times For Lovers	\$ 4	Elektra 45253
			COLLINS, Lyn Born on 6/12/48 in Lexington, Texas. With Charles Pikes & The Scholars in Brown Revue in 1969. Billed as "The Female Preacher."	\$ 4	Elektra 46020
			1 Think (About It) lyrics sampled on Rob Base & D.J. E-Z Rock's 1988 hit "It Takes Two"		
			2 Against All Odds (Take A Good Thing Going) tune sampled on the film Against All Odds		
			3 Me And My Baby Needs Now Is A Little More Lovin' title song from the film Against All Odds		
			4 What My Baby Needs Now Is A Little More Lovin' all of above written and produced by James Brown		
			COLLINS, Phil Born on 1/30/51 in London. Stage actor as a young child; played the production of Oliver. With group Flaming Youth in 1969. Joined Gerry became lead singer in 1975. Also with jazz-rock group Brand X. First 1988 film Buster.		
			1 Another Day In Paradise		
			2 Against All Odds (Take A Look At Me Now)		
			3 I Missed Again		
			4 In The Air Tonight		
			5 You Can't Hurry Love		
			6 I Don't Care Anymore		
			7 I Cannot Believe It's True		
			8 Against All Odds (Take A Look At Me Now) title song from the film Against All Odds		
			9 Easy Lover with PHILIP BAILEY and PAUL COLLINS		
			10 One More Night		
			11 Susudio		
			12 Don't Lose My Number		
			13 Late Lives with PHILIP BAILEY and MARILYN MARTIN from the film White Nights		

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'91 Poe Spotlights 'Desperation Factor'

■ BY SEAN ROSS

TYSON'S CORNER, Va.—Although this was, in many ways, the "What's Wrong With Top 40" version of the Bobby Poe convention (see story, page 1), top 40 PDs weren't the only contingent here with problems. Record folks had the glut of new labels, the "promotions-for-adds" syndrome, and the problem of record leaks to deal with.

Those aren't new issues, but top 40's increasing conservatism has exacerbated them and the debates on those issues were somewhat higher-pitched than in past years. Reprise's Marc Ratner cited the "desperation factor" that comes when 40 labels are competing for 30 playlist slots.

That doesn't mean there were a lot more answers. When, at the VP/promotion panel, Impact's Bruce Tennenbaum asked, "How come everyone on this panel gets held up for promotions?" there weren't a lot of panelists who would admit they were until several minutes later when WB's Greg Lee said, "Let's not B.S. each other" and suggested that an unnamed station recently had been given 500 CDs to add a record.

That prompted IRS' Barry Lyons to admit that the "adds-for-trips" syndrome is happening because

"there comes a certain desperation that leads us to let that genie out of the bottle . . . Show me someone who wouldn't do anything to get that last add for a breaker, and I'll call you a liar."

New Giant president Charlie Minor said that the tighter situation at radio had forced his label to "decide if we have a hit a lot faster than we've been doing." But other record people said they were coming to grips with the possibility that a hit might come home with less than 10 adds a week.

One oft-cited example of a record that had survived some slow weeks to become a hit was Jesus Jones' "Right Here, Right Now." SBK VP of promotion Ken Lane noted that his label had used time buys—something radio has asked for at previous conventions—to promote the record. That led WKZL Winston Salem, N.C., station manager Chuck Holloway to note that "Right Here" tested well right away, partly because the hook had been exposed repeatedly through record advertising.

But few PDs at Poe were receiving enough time buys to keep them happy. At the Radio/Records Hot Box session, WMXP Pittsburgh PD Rich Hawkins claimed that most of the combo dollars in Pittsburgh went to print and that label money was used

to "sell blank tape, video, and stereo equipment. What the hell does that have to do with anything?"

WB's Lee said that he didn't hear from enough radio sales people. But WLUM Milwaukee MD Dana Lundon countered that when her station tried to turn its "January" promotion into an ongoing sales promotion, record people were not interested.

The record leak issue was also a point of contention between programmers and label people. Geffen's Peter Napoliello claimed that his label never would have pursued legal action against WMMS Cleveland if the station hadn't said "No, fuck you," when asked to drop a Guns N' Roses track it had obtained early. (Geffen later took action against Mercury for allegedly giving WMMS the leak.)

But WSPK (K104) Poughkeepsie, N.Y., PD Sean Phillips told labels they couldn't be too upset when they frequently propagated leaks them-

selves. Phillips claimed to have been the third party on a phone call between a label contact and another label person who, unaware that Phillips was listening, started to outline his company's plans to leak a record.

While Reprise's Ratner responded that his company had never intentionally leaked a record and that Warner Bros. had, in fact, fired an employee for doing so in the mid-'80s, other panelists admitted that leaks were sometimes part of a campaign to break an artist. "If we're doing it, there's no harm," asserted Napoliello.

A lot of the discussion on the programming panels centered on just how much musical room top 40 had to maneuver, and whether the mass-appeal top 40 would return as it had during previous boom-bust cycles or whether the format was permanently locked into a niche. Much of the hot

(Continued on next page)



The Big Payback. One of the highlights of this year's Bobby Poe convention for many programmers was getting to meet James Brown, right, who received a "World Achievement Award" from Poe, left, at the convention banquet, then greeted programmers at the Scotti Bros. hospitality suite.

Can We Talk/News? It May Be FM's Future Format

■ BY CRAIG ROSEN

LOS ANGELES—Is news/talk radio finally making its way to FM?

After years of predictions that N/T would be the FM format of the future, a number of N/T outlets have finally surfaced on FM over the last year, due largely to the rise of simulcast and program supplier agreements. In fact, the M Street Journal newsletter reports that 16% of the N/T format is on FM, although that includes noncommercial outlets.

According to Pollack Media Group chairman/CEO Jeff Pollack, the future of news/talk will be on FM. "It is not a question of if it will happen, it's when it's going to happen, and it will be soon. It is a format that we will see in all the major markets in the next five years," Pollack contends.

Pollack points to the success of an all-news FM in Paris as an example. As for full-service talk, he says it can work. "All-talk can work on FM, but it would be more of a comedy-talk as opposed to traditional talk a la Larry King and Michael Jackson."

Traditional talk, however, has worked for 16 years and continues to do so on FM at WWDB Philadelphia. WWDB—which outlived its main AM competitor, WCAU—racked up a 4.1 12-plus in the winter Arbitron and is ranked 11th in the market. PD Dave Rimmer says WWDB is a success because of a "long commitment of making talk work here. The owner of the

station understands talk radio and talk personalities, and most importantly he and the sales manager know how to market it to the advertising community."

If talk on FM is viable in Philadelphia, why haven't more stations attempted it? "Talk radio is expensive to start up, wherever you are," Rimmer says. "Everyone doesn't want to go against natural flow and order, and talk on FM to most people is against the natural flow and order."

Yet more station owners are starting to take that risk. Thanks to a programming supplier agreement, WWTN Nashville signed on in January as an FM successor to the former WSIX-AM. The station's programming consists of a combination of local talk and nationally syndicated fare, such as Bruce Williams' Talknet program.

OM/assistant GM Dan McGrath, a veteran of rival N/T WLAC-AM, is making a conscious effort to make WWTN's brand of FM talk different from the AM competition. "The main thing is we want it to be hip," he says. "We want it to be talk, but we want it to be fun, and we've got great bumper music."

WWDB's Rimmer, however, has a different game plan. "The programming philosophies on AM and FM talk are the same," he says. "We are here to entertain and hopefully inform people . . . I don't think the mission is any different. The advantage

(Continued on page 14)

Stern Finally A Done Deal At KLSX; Driscoll Out At Q102; NBN Drops News

THE DEAL to put Infinity's WXRK New York morning man Howard Stern on KLSX Los Angeles is finally done, putting Stern on the air in four major markets. Stern will start around July 15 on KLSX. The first two hours of his New York show will air live at 3-5 a.m. L.A. time, then the entire East Coast show will be repeated. Infinity's Mel Karmazin says the next market Stern will target is Chicago.

PROGRAMMING: NBN DROPS NEWS

After 18 years, the National Black Network shut down its news operation June 27, terminating 20 employees in the process. NBN's overnight talk show, "Night Talk," with Bob Law, will stay. President Jack Bryant blames the changes on the lack of news programming at many urban stations. He says NBN may later expand with music- or sports-related shows.

OM Mark Driscoll is out at WIOQ (Q102) Philadelphia. Station sources say he may remain involved in some creative capacity but will not return as OM as he has in the past. . . . WWHT/WTLT Columbus, Ohio, GM/PD Tom Gilligan is upped to VP/operations for the parent MM Group. He'll remain GM of WWHT, but Rob Morris will assume the PD duties shortly.

WHTX (Gold 96) Pittsburgh has dropped those calls to return to spectrum AC as WVTY (Variety 96). Longtime morning team Larry O'Brian & John Garry are out. Their departure came about 72 hours before another veteran Pittsburgh morning team, Jimmy Roach

& Steve Hansen, left WMYG.

After 14 years in top 40, the embattled WKXX (Kix 106) Birmingham, Ala., has switched to Satellite Music Network's Real Country format as WBMH. Interim GM Jim Reeder is now permanent. SunGroup VP/program-



by Sean Ross with Craig Rosen & Phyllis Stark

ming, Southwest Zack Owen is now PD/mornings for WBMH, teamed with Julie—the only surviving member of the WKXX airstaff. Ken Curtis is upped from MD to PD at Owen's former home base, KYKX Longview, Texas. Country rival WZZK loses MD Bob Sterling to the PD job at WUSY (US101) Chattanooga, Tenn., this week.

Former WOMX (Mix 105.1) Orlando, Fla., PD Brian Thomas is officially PD of WEZB (B97) New Orleans, replacing Greg Rolling . . . KOY-FM (Y95) Phoenix PD Rick Thomas has returned to XHTZ (Z90) San Diego as PD, replacing Brian White. Y95 MD Monroe Greer is out also.

At album WYNF Tampa, Fla., APD/MD Charlie Logan is upped to PD, replacing Tom Marshall. Across town, longtime old-

ies outlet WHBO has dropped its calls and SMN's Kool Gold format to become simulcast AC WMTX-AM . . . PD Bill O'Brien is out at AC WYST (92 Star) Baltimore.

At KCCN-AM-FM Honolulu, PD Skylark Lindsay is out. P.M. driver Bill Van Osdol will program the FM; Night jock Kimo Keawe is named PD for the AM . . . Brian Depoe is upped from nights to PD/p.m. drive at CKWX (Country 1130) Vancouver, British Columbia . . . Norm Pelligrini has been named PD at classical WFMT Chicago. He returned to WFMT as an in-house consultant last winter when Peter Dominowski left . . . Sports WIP Philadelphia PD Tom Bigby adds station manager duties.

Urban WKWM Grand Rapids, Mich., morning man Michael Jackson is the new PD/MD at adult alternative KTNT Oklahoma City, replacing Tom Garrett. Also, WKWM PD Frank Grant has left for an AE position at AC rival WLHT . . . Former WXOK Baton Rouge, La., PD Matt Morton—last with Warner Bros.—returns as PD/mornings, replacing Jim Mitchum, who can be reached at 312-427-6451.

After several months with Satellite Music Network's Pure Gold, WGKL Charlotte, N.C., has its local lineup in place. Robb Stewart, former PD of crosstown WMXC, will do mornings. PD Tim Fox will handle middays. Market veteran Charlie Walker does afternoons. Dale Richards from crosstown WWMG does nights. Sharon Steele from WGKL's predecessor WZZG stays on for overnights.

(Continued on next page)

VOX JOX

(Continued from preceding page)

David Wheeler is the new PD at easy KMXD Des Moines, Iowa. He previously did mornings at crosstown KDMG . . . Scott Mahalick is out as OM/p.m. drive at WGTC (Country 102) South Bend, Ind. Night jock Doug Montgomery is the new PD/afternoons. Scott Salisbury from crosstown WFRN joins for nights . . . APD Brad West is upped to PD for AC/country combo KRMG/KWEN Tulsa, Okla.

WVY Coastal N.C. will move its staff and top 40 format to the frequency of now-dark WSFL and sell its old frequency to Bishop L.E. Willis . . . Former WSRZ Sarasota, Fla., APD/MD Scott Chase is the new PD of WTLQ (Q102) Wilkes Barre, Pa. PD Don Tandler may stay on as MD . . . PD Steve Wilson is out at top 40 WRFY (Y102) Reading, Pa.

After nearly a year off the air, WRDW-FM Augusta, Ga., is back as urban/AC WAKB under new PD Ron Ely, previously APD at crosstown WFXA (Foxy 103). WRDW's AM will come back soon as a gospel outlet . . . Chattanooga, Tenn., gets an all-sports outlet when the former WDXB returns to the air on August 1 as WJOC . . . WNF1 (I100) Daytona Beach, Fla., morning man Mark Ross is upped to PD, replacing Ron Brooks. Tim Travis goes from nights to p.m. drive. Former WTHZ (Z103) Tallahassee, Fla., personality Andrew Reninger replaces him.

Classic rock KZTR-FM Oxnard, Calif., will be Spanish KELF (Radio Elefante) by the time you read this, as part of a programming deal with crosstown Spanish AM KTRO (Radio Tiro). KTRO PD Albert Vera will oversee a contemporary Spanish format on KELF to go with the more traditional one on KTRO. Also, KZTR's AM will become Unistar country KKZZ. Tom Spence will be OM/mornings for the AM.

POLICE BLOTTER

300-pound actor Eustachio Robert Marena, who dances to such songs as "Bad To The Bone" and "Suicide Blonde" in TV commercials for WLUP-FM Chicago, was arrested by federal agents June 24 and charged with selling fireworks and explosive devices, among them the powerful M-250 firecracker. Marena, who faces up to 10 years in prison, is free on

\$4,500 bail. He is known on the spots as "Joey Bag Of Doughnuts."

Also, KNX Los Angeles anchorman Bruce Bernhart was arrested on June 19 during his nightly newscasts on suspicion of molesting a 13-year-old girl who came to his house to interview for a baby-sitting job. Bernhart is on leave from the station and will be arraigned July 17.

Ex-WFLA Tampa, Fla., host Liz Richards, who previously lodged an EEO complaint against that station, has now filed a sex discrimination and breach-of-contract suit against the Jacor station. Jacor VP/chief operating officer Randy Michaels, one of the people named in the suit, calls the charges "outlandish" and suggests that Jacor will countersue. On the other hand, Salem Communications has dropped its competing application for the license of Infinity's WXRK New York.

With former WXKS-FM (Kiss 108) Boston PD Sunny Joe White now across town at rival WZOU, Kiss owner Richie Balsbaugh claims that White has forfeited his ownership interest in parent company Pyramid. But former WZOU MD Cadillac Jack McCartney joins Pyramid as program coordinator for its Cody-Leach Broadcast Architecture divi-

sion. McCartney has a noncompete that would keep him out of Kiss 108 for six months.

Contrary to reports elsewhere, WPLJ New York VP Tom Cuddy claims his station *did* file "Mojo Radio" as a spring book slogan with Arbitron before rival WHTZ (Z100) did the same. He says Arbitron failed to notify WPLJ that Z100—which used the word "mojo" for several days before WPLJ—was claiming the slogan and that WPLJ will get full slogan credit in the spring book.

Finally, WOKI (I100) Knoxville, Tenn.'s Venus Swimwear Model Search contest at a local nightclub was disrupted June 20 when a patron who had been ejected from the club fired a 9 mm weapon at the bar's front windows. Several people, including I100's J.J. Randall, were cut by flying glass; nobody was hit by the 16 or so shots fired.

PEOPLE: DANIELS DIES

Pioneering female broadcaster Yvonne Daniels died June 21 of breast cancer at age 51. She was most recently the morning host at adult alternative WNUA Chicago. But those who DX'ed during the '60s know her as Sid McCoy's late-night co-host at WCFL. Those 10 years



Showing Her KODJ. Jean Jordan, left, was the winner of KODJ Los Angeles' Isuzu Stylus giveaway. Pictured with the winner and her new t-shirt are jock John Majhor, center, promotion director Maggie Day, right, and assorted listeners.

newsline..

KEN STEVENS is named VP/GM of WLIF Baltimore, replacing Winnie Brugman. He will remain GM of co-owned WJFK Washington, D.C., but will relinquish those duties at WYSP Philadelphia.

CURT PETERSON is the new GM at WODZ/WRVR Memphis, replacing Debbie Nichols. He was GM at KIDO/KLTB Boise, Idaho.

BILL JOHNSTON, GM of WMFR Greensboro, N.C., adds VP/GM stripes for co-owned WMAG. He replaces Dick Harlow, who will concentrate on the GM duties at sister station WWMG Charlotte, N.C.

DARREL GOODIN, station manager of WWKB/WKSE Buffalo, N.Y., adds VP/GM stripes.

DARRYL STEELE is out as GM of KCPX Salt Lake City. Ernie Kovak from Fairwest is named station manager.

younger remember her as the first full-time female jock on WLS during its top 40 heyday and the role model for many rookie broadcasters. Daniels also worked for Gordon McLendon's WYNR and was also part of the all-female lineup at WSDM, now WLUP-FM.

With urban KHYS Houston having become urban/AC Y98.5 (Billboard, June 29), ND Dee Ann Collins moves to middays. Midday host G.L. Hayes goes to afternoons. Part-timer Stevie T. will do nights, replacing Glen Cooper, who becomes production director. Les Holmes and Jay Lamont are out.

WMMO Orlando, Fla., midday host Suzanne Michaels joins AC WAXY (Mix 106) Miami as APD/MD, replacing Catherine Block . . . Former KWSS San Jose, Calif., MD Rick Anhorn joins WRBQ (Q105) Tampa, Fla., as MD. Former KWSS morning producer Michael Shannon goes to AC KWAV Monterey, Calif., for p.m. drive. MD Jim Seagull exits.

Midday host Wendy Naylor adds APD duties at modern KEDGE Dallas . . . WBCN Boston night jock Tami Heide heads to modern KROQ Los Angeles for overnights, replacing Swedish Egil, now with rival KSRF/KOCM (Mars FM) . . . Jimmy Novak from WLXC Waukegan, Ill., joins album WWBZ Chicago for p.m. drive.

Urban WIKS Coastal N.C. MD/midday host Yvonne Sanders heads to similarly formatted WHRK (K97) Memphis as morning co-host, replacing Pam Wells. P.M. driver Jeff Kin-

ney is named APD/MD . . . Night jock Geoff Gill adds assistant MD stripes at urban KJLH Los Angeles. Also, Ken Taylor joins from rival KACE for part-time. Across town, night jock Sky Walker exits KKB.T.

Former KNAC Los Angeles morning man "Gonzo" Greg Spillane goes to nights at WMMR Philadelphia. Bubba John Stevens is now permanent in afternoons . . . KFMS Las Vegas p.m. driver Tad Swenson goes to middays at country KYGO-FM Denver, replacing J.J. McKay, now with album rival KRFX . . . Former KIOI San Francisco morning partner Karen Dee joins country rival KSAN for nights, as Frank Terry goes to middays and Terry Rhodes exits radio.

At top 40 KUTQ (Q99.5) Salt Lake City, P.M. driver Tom Timmons is upped to APD/MD, replacing Tony Rumfallo, who is called up by the Utah National Guard. Brandon Young from crosstown KBER joins for nights . . . J. Karen Thomas goes from late nights to middays at top 40 WAPW (Power 99) Atlanta . . . At standards KFRC San Francisco, Jim Lange replaces Carter B. Smith in mornings. Dan Sorkin from rival KGO joins for afternoons.

Former KRBE Houston morning man Mark Waldi goes to middays at rival KKBQ, replacing Chris Kelly, now with WYXR (Star 104.5) Philadelphia. Also at WYXR, Anne Gress from WMTX Tampa, Fla., joins as MD. Another ex-WMTX'er, Charlie Davis, joins the morning team at WMXC Charlotte, N.C.

LABELS AND TOP 40 PDs TRADE PUNCHES AT POE CONVENTION

(Continued from preceding page)

box panel, for instance, centered on whether dance stations could play Extreme's "More Than Words."

On one side of the niche issue was Joel Salkowitz, OM of dance outlet WQHT (Hot 97) New York, who charged that "stations that own the variety position are in deep shit because they have no core," and former WEZB (B97) New Orleans PD Greg Rolling, who said the teen audience at his station had rejected Nelson and any other act that wasn't urban-based.

They were pitted against the likes of WAPW (Power 99) Atlanta PD Rick Stacy, who pointed out that Harry Connick Jr.'s "Recipe Of Love" was his No. 1 testing 18-24 record and KOYE Laredo, Texas, PD Steve Chase, who claimed that the musical polarization of teens and adults "isn't

as bad as everyone thinks."

Chase contended that artists like Celine Dion and Whitney Houston work at nights and that top 40's real problem was PDs who think they have to play only rap and hard rock at night. He was seconded by WAPE (Power 95) Jacksonville, Fla., PD Jeff McCartney, who added, "Too many people are saying you can't do this at night. They don't know until they try."

McCartney was also one of several PDs who came out in favor of increased use of '70s and '80s gold, especially now that songs like "Somebody's Watching Me" were showing up again on VH-1. "We made 'Shake It Up' by the Cars familiar. We made it a hit. Then we said to AOR, 'Take it, it's yours,'" he said.

Similarly, Chase noted that 60% of

his requests were for gold. And WAYS Macon, Ga., PD Rick Woodell said that oldies "should have never left as far as true top 40 is concerned. I don't know who came up with the idea that a kid is going to turn off the radio because you play 'After The Love Is Gone' or 'Shining Star.'"

But WDCG (G105) Raleigh, N.C.'s Brian Patrick noted that while it might be all right to bring back something—like "Der Komissar"—that no longer belonged to any particular format, "We can't repeat with AC for Journey oldies. They're gone . . . When we backed off on oldies, we got our upper demos back."

In contrast to last year's Poe, which took place during the heart of the 2 Live Crew controversy, social issues had a much smaller presence at the '91 Poe. Consultant Alan

Burns, who opened the convention, was applauded when he thanked the industry for its support of the Persian Gulf troops, but not when he suggested that they help register voters for the '92 election.

The indecency issue was, however, the focus of MCA president Richard Palmese's keynote address. Palmese accused labels and radio of perpetuating "a plague of hatred" with material that was racist, misogynist, and homophobic. Palmese praised Gefen's decision not to release last year's album by the Geto Boys—the only recording act he cited by name—adding, "There is censorship and then there is taste and I think we all know the difference."

Attendance at this year's Poe was reported at 812 people, up sharply from last year's 600 or so attendees.


Radio Awards Corrections

These are corrections to the 1991 Billboard Radio Awards ballot that appeared in the June 29 issue.

- Major-market urban air personality nominee Guy Black is presently at WHQT Miami.
- Small-market urban MD of the year Larry Carr is at WQIC Meridian, Miss.
- Small-market country air personality nominee Jay Richards is at KLLL Lubbock, Texas.
- "American Country Countdown" should have been listed as "American Country Countdown With Bob Kingsley."

HEAD CANDY

THEIR DEBUT ALBUM
STARCASTER
 Produced by Tom Tatman and Head Candy
 Mixed by Andy Wallace



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FM GOING NEWS/TALK?

(Continued from page 12)

that we have is the great pool of available listeners on the FM band and we are trying to capitalize on that."

Part of the advantage to FM is the fact that there are more listeners in younger demographics on that band. "There are more young people available to you," Rimmer says. "The question is how do you draw them in and make it socially acceptable for them to say they listen. That is the battle for any talk station."

Rimmer acknowledges that luring younger demos to WWDB would give the station a sales boost, yet thus far that station has only been moderately successful in increasing its listenership among younger adults.

If there is a hotbed of FM talk sta-

"Talk radio is expensive to start up wherever you are"

tions, it would have to be New Hampshire, where several small market AMs are simulcasting on FM.

WKBK-FM Keene, N.H., signed on in March. Its AM sister station has been doing talk for 30 years, but GM Tal Hood sought an FM simulcast to increase his coverage area. "Because I have an FM station, and everyone plays music on FM, it doesn't mean I have to play music," Hood says.

Hood acknowledges it is hard to find good local talk talent, but if you can fill a staff, talk can work on FM. "Some folks are so tied into FM, they barely acknowledge the existence of AM," he says. "They go up and down the FM dial, hit talk radio, and go, 'What the hell is this?' Then we got 'em, because we are talking about the local issues they are interested in."

Bob Vinikoor, GM/PD/owner of another FM simulcast talk station, WNTK Lebanon, N.H., says it's not only local talk that will score on FM. "Every format of music is in the market," he says. "Talk helps us differentiate ourselves from the other stations. When you hear Rush Limbaugh doing a 'Femi-Nazi Update,' you are going to stop and listen."

Another advantage to talk on FM is that it gives stations a market exclusive. "If I play 'the best oldies in town,' so can the station across the street, but if I've got Rush [Limbaugh] or Dr. Dean Edell, no one else in the market can have them."

Vinikoor adds that talk on FM may be a solution in these tough economic times. "People are going to start trying things that are nontraditional, in order to make it through the downturn in the economy," he says.

Ed McLaughlin, CEO/chairman of EFM Media Management, which syndicates Limbaugh and Edell, says he wouldn't be surprised if talk took off on FM. "It may take someone designing a format that appeals to the 18-49 audience," he says. "Then you might see some FM stations do it. That may help them to commit to the change."

WWDB's Rimmer concurs. "When music stations realize that they don't want to carve up music between a few different formats, they will have to start thinking talk," he says. "I'm surprised it hasn't happened sooner."

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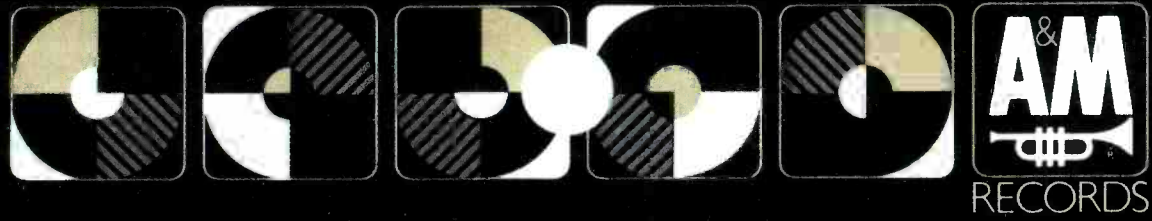
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	7	★★ NO. 1 ★★ KISS THEM FOR ME Geffen 7-24387	SIOUXSIE AND THE BANSHEES 1 week at No. 1
2	1	1	11	GET THE MESSAGE Warner Bros. 2-21832	ELECTRONIC
3	4	7	4	CHOCOLATE CAKE Capitol 44725	CROWDED HOUSE
4	5	18	3	STAND BY LOVE A&M 1568	SIMPLE MINDS
5	11	—	2	SHINY HAPPY PEOPLE Warner Bros. 4-19242	R.E.M.
6	9	17	3	KOZMIK Virgin 4-98819	ZIGGY MARLEY & THE MELODY MAKERS
7	3	2	9	THE OTHER SIDE OF SUMMER Warner Bros. 4-19333	ELVIS COSTELLO
8	7	14	4	FLOWERS IN THE RAIN Reprise Album Cut	STRESS
9	15	21	4	CRAZY Sire 4-19298/Warner Bros.	SEAL
10	19	20	4	WHICH WAY SHOULD I JUMP? A&M Album Cut	MILLTOWN BROTHERS
11	10	10	8	SING YOUR LIFE Sire Album Cut/Reprise	MORRISSEY
12	22	—	2	MARBLE Fontana Album Cut/Mercury	HOUSE OF LOVE
13	21	29	3	I WANNA BE A BOSS Geffen 19102	STAN RIDGWAY
14	16	24	3	EVERYDAY SUNSHINE Columbia 38-73859	FISHBONE
15	NEW ▶	1	1	I FEEL SO GOOD Capitol 15728	RICHARD THOMPSON
16	6	6	11	DIANE Mercury 868 165-2	MATERIAL ISSUE
17	23	28	4	BETTER BACK OFF Paradox Album Cut/MCA	MARSHALL CRENSHAW
18	25	—	2	PEARL Dedicated Album Cut/RCA	CHAPTERHOUSE
19	NEW ▶	1	1	RUSH Columbia 44-73844	BIG AUDIO DYNAMITE II
20	8	4	8	TEXARKANA Warner Bros. Album Cut	R.E.M.
21	28	—	2	SUBMARINE SONG DGC Album Cut	THE CANDY SKINS
22	26	25	6	WOMAN WITH THE STRENGTH OF... Epic Album Cut	PETER HIMMELMAN
23	NEW ▶	1	1	WALKING DOWN MADISON Charisma 2-96342	KIRSTY MACCOLL
24	30	—	2	GROOVY TRAIN Reprise Album Cut	THE FARM
25	13	5	13	THERE SHE GOES London 869 370-4/PLG	THE LA'S
26	18	15	7	CARAVAN Elektra Album Cut	INSPIRAL CARPETS
27	NEW ▶	1	1	ROCKAWAY Reprise Album Cut	RIC OCASEK
28	14	8	10	OBVIOUS SONG Virgin Album Cut	JOE JACKSON
29	NEW ▶	1	1	EAST EASY RIDER Island Album Cut	JULIAN COPE
30	12	9	13	AMERICAN MUSIC Slash Album Cut/Reprise	VIOLENT FEMMES

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

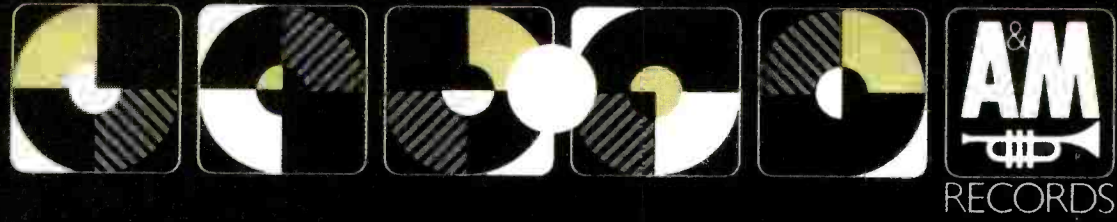
Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	3	★★ NO. 1 ★★ LEARNING TO FLY MCA 54124	TOM PETTY & THE HEARTBREAKERS 2 weeks at No. 1
2	2	1	5	POUNDCAKE Warner Bros. Album Cut	VAN HALEN
3	4	4	5	SMOKESTACK LIGHTNING Atlantic Album Cut	LYNYRD SKYNYRD 1991
4	5	7	3	LOWDOWN AND DIRTY Atlantic 4-73999	FOREIGNER
5	7	11	3	THE SOUND OF YOUR VOICE Charisma 4-98773	38 SPECIAL
6	3	2	9	SEEING THINGS Def American Album Cut/Reprise	THE BLACK CROWES
7	9	—	2	YOU COULD BE MINE Geffen Album Cut	GUNS N' ROSES
8	8	9	8	TEXARKANA Warner Bros. Album Cut	R.E.M.
9	6	5	14	WIND OF CHANGE Mercury 868 180-4	SCORPIONS
10	12	14	7	JET CITY WOMAN EMI Album Cut	QUEENSRYCHE
11	NEW ▶	1	1	★★★ FLASHMAKER ★★★ END OF THE LINE Epic Album Cut	ALLMAN BROTHERS BAND
12	11	10	14	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
13	10	6	10	ORDINARY AVERAGE GUY Pyramid 35-73843/Epic	JOE WALSH
14	14	19	4	MONKEY BUSINESS Atlantic 4-87673	SKID ROW
15	16	—	2	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	BRYAN ADAMS
16	28	—	2	ROCKAWAY Reprise 4-19300	RIC OCASEK
17	17	—	2	HEY STOOPID Epic 34-73845	ALICE COOPER
18	20	20	13	MAN IN THE BOX Columbia 38-73851	ALICE IN CHAINS
19	26	32	3	HOLE HEARTED A&M 1564	EXTREME
20	23	22	8	BEEN YOUR FOOL Atlantic Album Cut	TATTOO RODEO
21	13	8	12	LIFT ME UP Arista 2218	YES
22	24	24	7	HANG ON ST. CHRISTOPHER Warner Bros. Album Cut	BULLETTYOYS
23	15	15	8	BLOOD ON THE BRICKS Jambco Album Cut/Mercury	ALDO NOVA
24	30	33	3	SAY IT WITH LOVE Polydor Album Cut/PLG	THE MOODY BLUES
25	31	31	5	BUILD A FIRE Island Album Cut	DRIVIN' N' CRYIN'
26	27	29	4	OH WELL Virgin Album Cut	JOE JACKSON
27	43	—	2	★★★ POWER TRACK★★★ RIGHT NOW Warner Bros. Album Cut	VAN HALEN
28	40	—	2	RUNAROUND Warner Bros. Album Cut	VAN HALEN
29	29	28	5	I CAN'T LIVE WITH YOU Hollywood Album Cut/Elektra	QUEEN
30	37	49	3	SAVING MY HEART Arista Album Cut	YES
31	35	45	3	SOMETHING TO TALK ABOUT Capitol 44724	BONNIE RAITT
32	34	30	5	ALL THE TIME IN THE WORLD Geffen Album Cut	JUNKYARD
33	18	12	13	DIRTY LOVE Geffen 19026	THUNDER
34	19	13	11	ALL THE WAY FROM MEMPHIS Impact Album Cut/MCA	CONTRABAND
35	22	16	14	WALKING IN MEMPHIS Atlantic 4-87747	MARC COHN
36	38	35	5	3 STRANGE DAYS Capitol 44738	SCHOOL OF FISH
37	47	48	3	FACTS OF LIFE Capitol Album Cut	BILLY SQUIER
38	39	44	5	MISS YOU IN A HEARTBEAT Atlantic Album Cut	THE LAW
39	NEW ▶	1	1	BUILD ME UP EMI Album Cut	HUEY LEWIS & THE NEWS
40	NEW ▶	1	1	ROLLIN' ON Capitol Album Cut	THE DOOBIE BROTHERS
41	NEW ▶	1	1	TOP OF THE WORLD Warner Bros. Album Cut	VAN HALEN
42	21	17	8	HELLO LITTLE GIRL EMI Album Cut	GEORGE THOROGOOD
43	48	—	2	STAND BY LOVE A&M 1568	SIMPLE MINDS
44	41	39	4	TELL THE TRUTH Warner Bros. Album Cut	DAVID LEE ROTH
45	42	41	5	THE MORE THINGS CHANGE Mercury Album Cut	CINDERELLA
46	NEW ▶	1	1	APPLE PIE Elektra Album Cut	WHITE TRASH
47	NEW ▶	1	1	KISS MY LOVE GOODBYE Polydor Album Cut	L.A. GUNS
48	NEW ▶	1	1	SILVER THUNDERBIRD Atlantic Album Cut	MARC COHN
49	25	21	9	DESERT MOON Capitol 44713	GREAT WHITE
50	33	26	6	SET ME IN MOTION RCA 2846	BRUCE HORNSBY & THE RANGE

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating 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.



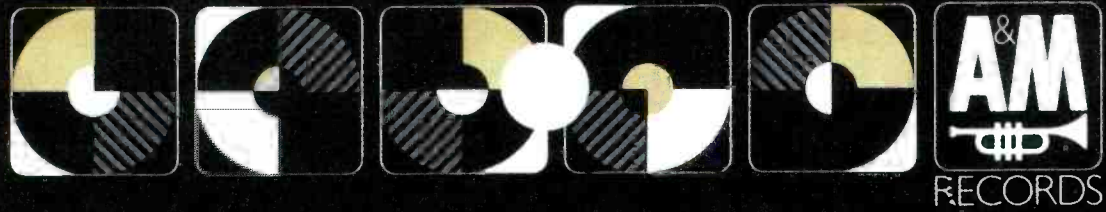
**THE ELEMENTS OF ARTIST
DEVELOPMENT.**



PD-3

79
Au

Artists with natural talent-every label needs them, and every successful label knows how to nurture and refine that talent by making the right records and developing the right marketing strategy to break their artists to the biggest possible audience.



The history of A&M is the history of signing unknown artists and turning them into superstars. With their new platinum albums, Amy Grant and Extreme join Sting in the ultimate refining of their gifts.



STING

Multi-platinum worldwide
Sold-out Spring American theater tour
Sold-out European arena tour now in progress
American arena tour coming this Fall
New home video out soon

AMY GRANT

Platinum

"Baby Baby" #1

Top Ten 

VH1 June Artist of the Month

Heart In Motion Summer Tour starts July 4



EXTREME

PLATINUM

"MORE THAN WORDS" #1 BILLBOARD AND 

NEW HOME VIDEO PHOTOGRAFFITI ALREADY GOLD

ON TOUR NOW WITH

DAVID LEE ROTH AND CINDERELLA

UPCOMING TOUR WITH ZZ TOP

ARTIST DEVELOPMENT AT A&M.
IT'S ELEMENTAL



Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	9	★★ NO. 1 ★★ RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL 2 weeks at No. 1
2	2	4	10	MORE THAN WORDS A&M 1552	◆ EXTREME
3	5	5	11	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
4	3	1	12	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
5	4	2	14	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
6	6	10	7	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
7	10	11	15	PLACE IN THIS WORLD REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
8	7	9	10	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
9	8	7	18	BABY BABY A&M 1549	◆ AMY GRANT
10	12	14	9	STARTING ALL OVER AGAIN ARISTA ALBUM CUT	DARYL HALL JOHN OATES
11	9	6	13	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
12	15	21	4	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
13	16	19	5	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
14	14	16	11	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
15	13	13	13	LOVE AT FIRST SIGHT A&M 1548	◆ STYX
16	11	8	17	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
17	17	18	11	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
18	19	17	10	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
19	21	36	3	LOVE AND UNDERSTANDING GEFFEN 19023	◆ CHER
20	22	33	4	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
21	20	15	22	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
22	24	35	5	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
23	23	31	5	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
24	48	—	2	★★★ POWER PICK ★★★ (EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
25	25	28	5	SET ME IN MOTION RCA 2846	BRUCE HORNSBY & THE RANGE
26	18	12	15	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	◆ CELINE DION
27	27	32	4	EVERYBODY GETS A SECOND CHANCE ATLANTIC 4-87679	◆ MIKE/MECHANICS
28	31	34	6	LOSING MY RELIGION WARNER BROS. 4-19392	◆ R.E.M.
29	35	39	4	MOVE RIGHT OUT RCA 2839	◆ RICK ASTLEY
30	37	41	5	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
31	38	38	7	KISSING YOU QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
32	28	26	22	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
33	30	24	20	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
34	47	—	2	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
35	26	22	15	JUST THE WAY IT IS, BABY ATCO 4-98874	◆ THE REMBRANDTS
36	29	25	17	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
37	32	23	17	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
38	36	29	14	JOYRIDE EMI 50342	◆ ROXETTE
39	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
40	44	49	3	A BETTER LOVE RADIOACTIVE 54101/MCA	◆ LONDONBEAT
41	34	20	13	NOTHING BUT THE RADIO ON CAPITOL 44674	◆ DAVE KOZ
42	NEW ▶	1	1	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
43	41	37	24	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
44	45	46	3	HERE I AM (COME AND TAKE ME) VIRGIN 4-99141	◆ UB40
45	43	42	18	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
46	50	—	2	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
47	39	43	11	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 466-4/PLG	◆ CATHY DENNIS
48	42	44	29	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
49	40	40	31	SHOW ME THE WAY A&M 1536	◆ STYX
50	33	27	12	CIRCLE OF ONE FONTANA 868 162-4/MERCURY	◆ OLETA ADAMS

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

RADIO

WLTW New York Says Best Promo Is No Promo Dept.

Promotions & Marketing



by Phyllis Stark

NEW YORK—It's difficult to believe that in what has been dubbed the "age of marketing," a successful station could have no promotion department whatsoever. But in the winter Arbitron, soft AC WLTW (Lite FM) New York was tied for third place with a 5.0 12 plus share, and was the market's leading AC.

Surprisingly, PD Kurt Johnson says, "I think part of our success is that we don't have a [promotion director]. Since the focus is music, we want to minimize the things that can get in the way of that—and promotions can. There are formats like ours where the execution of promotions interrupts what we are trying to accomplish. We're



here to play music and that's what we do."

WLTW runs just two promotions each year. These are "Lite lunch," an eight-week spring promotion in which the station provides a catered lunch for a designated office each week, and the winter "Lite night," a major listener party. But even these are not heavily promoted on air. Johnson says the announcements are carefully placed and "worked into the flow of the station."

Both promotions are handled by GM George Wolfson's assistant, Lori Flitcroft, who also handles the station's merchandising along with another office manager.

Despite the lack of promotions, Johnson sees marketing as vital to the station's success. Toward that end, the station buys a fairly heavy television schedule. "No matter what you are doing," Johnson explains, "you have to educate the consumer as to what you are."

And although he firmly believes that promotions are not right for

WLTW, Johnson admits to keeping a watchful eye on crosstown rival WNSR (Mix 105), which now has both a marketing director and a promotion director, and is extremely active promotionally. In the winter ratings, WNSR was up to a 4.2. In the second spring trend, the two stations were almost neck and neck, WLTW had a 4.8 to WNSR's 4.6.

Like WLTW, WNSR runs a heavy TV schedule, and Johnson believes this is the main reason for the station's success. "I think they are moving up more from their marketing than their on-air contesting," he says.

But while WNSR promotion director Paul Heffner doesn't completely credit his station's gains to promotions either, he says, "it has made a difference."

IDEA MILL: PRINCELY PROMO

KPWR (Power 106) Los Angeles marked the release of the film "Robin Hood: Prince of Thieves," by encouraging "rich listeners" and corporations to donate food to the Union Rescue Mission... KQMQ Honolulu, Hawaii will distribute 200,000 pairs of specially-designed glasses, sporting the call letters, which listeners can use to watch the eclipse of the sun on July 11.

KFBK Sacramento, Calif. is promoting "no tie Friday" all summer. When the temperature hits 90 degrees, male listeners are encouraged to go tieless. Women can go without stockings.

WCKZ (Kiss 102) Charlotte, N.C., hosted an all-night drug- and alcohol-free graduation celebration at a local amusement park last month. Over 11,000 graduates (Continued on page 22)



Star Look-Alike. WZTR (Star 95) Milwaukee recently hosted a Gen. Norman Schwarzkopf look-alike contest at a local mall. Operation Desert Storm veteran Mike Brewster, who currently serves in the Wisconsin Air National Guard, was the winner. Pictured, from left, are runner-up Michael Wilson, Brewster, and Star 95 morning man Bob Barry.

Hot Hits in Tokio

Week of June 16, 1991

- 1 The Other Side Of Summer - Elvis Costello
- 2 Rush Rush - Paula Abdul
- 3 Welcome To The Edge - Billie Hughes
- 4 Power Of Love/Love Power - Luther Vandross
- 5 Love Is A Wonderful Thing - Michael Bolton
- 6 Get The Message - Electronic
- 7 Kissing You - Keith Washington
- 8 Fun Day - Stevie Wonder
- 9 Ring Ring Ring (Ha Ha Hey) - De La Soul
- 10 We Are In Love - Harry Connick, Jr.
- 11 I Wanna Sex You Up - Color Me Badd
- 12 Save Some Love - Keady
- 13 Unbelievable - EMF
- 14 Strike It Up - Black Box
- 15 I Don't Wanna Cry - Mariah Carey
- 16 More Than Words - Extreme
- 17 Because I Love You - Stevie B
- 18 Lift Me Up - You
- 19 What Comes Naturally - Sheena Easton
- 20 Back To The Basic - Anri
- 21 There Must Be An Angel - Eurhythms
- 22 Rhythm Of My Heart - Rod Stewart
- 23 Here We Go - C&C Music Factory
- 24 Crazy - Seal
- 25 Couple Days Off - Huey Lewis & The News
- 26 Calypso - Round The Clock G Race
- 27 La Chabola - Cathy Claret
- 28 Stranger Than Fiction - Joe Jackson
- 29 Gonna Make You Sweat - C&C Music Factory
- 30 Baby Baby - Amy Grant
- 31 I Just Wanna Stop - Gino Vannelli
- 32 Don't Treat Me Bad - Firehouse
- 33 You Don't Have To Go Home Tonight - The Triplets
- 34 I Touch Myself - Divinyls
- 35 I Like You - Culture Beat
- 36 Highwire - The Rolling Stones
- 37 Touch Me (All Night Long) - Cathy Dennis
- 38 Almaz - Randy Crawford
- 39 Joyride - Roxette
- 40 Light In Your Heart - Hanne Boel
- 41 I Like The Way (The Kissing Game) - Hi Five
- 42 Miracle - Whitney Houston
- 43 Unconditional Love - Susanna Hoffs
- 44 Passarada - Hiroko Kokubu & Ivan Lins
- 45 Caymmis - Joyce
- 46 Sur Ton lie - Isabelle Antona
- 47 Sadness Part 1 - Engone
- 48 So Long - Pat Benatar
- 49 See The Lights - Simple Minds
- 50 Sayonara Naisu No Hi - Mitsuru Yamashita

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

KMEL JAMS

San Francisco P.D.: Keith Naftaly

- 1 Lisa Fischer, How Can I Ease The Pain
2 Keith Washington, Kissing You
3 Crystal Waters, Gypsy Woman (She's Hot And Wet)

SILVER



Providence P.D.: Paul Cannon

- 1 Paula Abdul, Rush Rush
2 Luther Vandross, Power Of Love/ Love P
3 Color Me Badd, I Wanna Sex You Up (Fr
4 UB40, Here I Am (Come And Take Me)

96.1 FM

Hartford P.D.: Tom Mitchell

- 1 Paula Abdul, Rush Rush
2 EMF, Unbelievable
3 Extreme, More Than Words



Miami P.D.: Frank Amadeo

- 1 Paula Abdul, Rush Rush
2 Michael Bolton, Love Is A Wonderful T
3 Color Me Badd, I Wanna Sex You Up (Fr

- 27 30 Peabo Bryson, Can You Stop The Rain
28 12 Black Box, Strike It Up
29 EX Keith Washington, Kissing You



Miami P.D.: Bill Tanner

- 1 Paula Abdul, Rush Rush
2 Color Me Badd, I Wanna Sex You Up (Fr
3 Crystal Waters, Gypsy Woman (She's Ho

- A EX Firehouse, Love Of A Lifetime
EX Steelheart, I'll Never Let You Go
EX EX The Rembrandts, Someone



Cincinnati P.D.: Dave Allen

- 1 Michael W. Smith, Place In This World
2 Kane Roberts, Does Anybody Really Fal
3 Hi-Five, I Like The Way (The Kissing



Milwaukee P.D.: Mike Berlak

- 1 Extreme, More Than Words
2 Paula Abdul, Rush Rush
3 David A. Stewart Introducing Candy Du



St. Louis P.D.: Mark Todd

- 1 EMF, Unbelievable
2 Paula Abdul, Rush Rush
3 Michael W. Smith, Place In This World



New Orleans

- 1 Paula Abdul, Rush Rush
2 Extreme, More Than Words
3 EMF, Unbelievable

Power 95 FM

Dallas P.D.: Frank Miniaci

- 1 4 Paula Abdul, Rush Rush
2 3 Rhythm Syndicate, P.A.S.S.I.O.N.
3 2 Mariah Carey, I Don't Wanna Cry



Houston P.D.: Steve Wyrostok

- 1 2 Jesus Jones, Right Here, Right Now
2 3 Color Me Badd, I Wanna Sex You Up (Fr
3 4 EMF, Unbelievable



San Diego P.D.: Kevin Weatherly

- 1 3 Extreme, More Than Words
2 2 EMF, Unbelievable
3 1 Paula Abdul, Rush Rush



Riverside P.D.: Larry Martino

- 1 Paula Abdul, Rush Rush
2 Color Me Badd, I Wanna Sex You Up (Fr
3 Another Bad Creation, Playground

KUBE 93 FM

Seattle P.D.: Bob Case

- 1 1 Color Me Badd, I Wanna Sex You Up (Fr
2 2 Paula Abdul, Rush Rush
3 3 EMF, Unbelievable

KPLZ

Seattle P.D.: Casey Keating

- 1 5 EMF, Unbelievable
2 1 Color Me Badd, I Wanna Sex You Up (Fr
3 3 Paula Abdul, Rush Rush

HOT R&B PLAYLISTS

Sample Playlists of the Nation's Largest Urban Radio Stations



New York P.D.: Vinny Brown

- 1 2 Guy, Do Me Right
2 5 Crystal Waters, Gypsy Woman (She's
3 1 Ralph Tresvant, Do What I Gotta Do



Washington D.C. P.D.: B.K. Kirkland

- 1 2 En Vogue, Don't Go
2 3 Mariah Carey, I Don't Wanna Cry
3 4 Luther Vandross, Power Of Love/ Love



Dallas P.D.: Michael Spears

- 1 1 Whitney Houston, Miracle
2 7 Lisa Fischer, How Can I Ease The Pain
3 4 Ralph Tresvant, Do What I Gotta Do



New Orleans P.D.: Brian Wallace

- 1 Lisa Fischer, How Can I Ease The Pain
2 1 Guy, Do Me Right
3 5 Ralph Tresvant, Do What I Gotta Do

Billboard's

PD of the week

Joel Folger
KEGL Dallas



TO APPRECIATE just how much of a change there's been in Dallas top 40 over the past three years, consider the following midday monitor of KEGL (The Eagle): Color Me Badd, "I Wanna Sex You Up"; Seduction, "Two To Make It Right"; Roxette, "Joyride"; Hi-Five, "I Can't Wait Another Minute"; Taylor Dayne, "Heart Of Stone"; Amy Grant, "Every Heartbeat"; Corina, "Temp-tation"; Paula Abdul, "Rush Rush"; Lenny Kravitz, "It Ain't Over 'Till It's Over."

The mid-'80s KEGL might have played "Rush Rush" eventually. Maybe even Corina. But Hi-Five? Color Me Badd? Not likely. It definitely would not have segued from "Playground" into "Dreamboy Dreamgirl" into "Every Little Step" as it does at night. And there probably would have been a Sammy Hagar record in there somewhere. Then again, KEGL's rival, KHYI (Y95), was sitting out most urban product at the time. Now it's top 40/dance outlet Power 95. The only thing that hasn't changed is the ferocity of the top 40 battle.

When PD Joel Folger arrived at KEGL for the first time in 1983, Eagle had segued from rock 40 to a modern/top 40 hybrid to mainstream top 40. In 1988, he returned from a year as PD of KJYO Oklahoma City, Okla. And shortly thereafter, the discussions about returning to the center started. "I remember looking at the Hot 100 and out of the top 30 records, we were only playing eight or something like that," he says. "There wasn't a lot of quality rock product at the time. We were faced with becoming a classic rock top 40 station, kind of like what happened to a lot of AORs, and I don't think anybody wanted that."

By early 1989, Y95 had already moved back to the center. And churban KJMZ had just debuted, although it has since gone more urban. KEGL, Folger says, was able to add dance material without alienating its 18-34 target audience. Or without its target audience particularly noticing.

"Listeners don't pick up on these changes as quickly as people tied into the industry. After listening for a month or two after this transition—which didn't happen overnight—listeners probably sat back and said 'Oh, they're playing more new music than they were before' or that the music was a little more upbeat."

So if there were no major complaints, were Metroplex listeners really ever that adamant about not wanting to hear urban crossovers on their top 40 stations? "I guess we'll never know," says Folger. He also points out that "in those years between 1984-88, Eagle was in a great position, halfway between the ACs and the AORs." And he notes that KEGL's last two morning shows—Stevens & Pruett and Moby—skewed male. Current morning man Dave Kraddick's female appeal was "an important factor in our switch."

In the winter Arbitron, KEGL was up 4.2-4.4 12-plus

while KHYI fell 4.0-3.1. By the second spring trend, KEGL had cracked a five share while KHYI remained in the threes about a month after modifying its format.

How KEGL responded to KHYI's change depends on whom you ask. Folger insists there was never an attempt to block KHYI musically. He also claims that the promos about how much variety KEGL plays and the much-used liner, "The New Mix Is On 97.1," have been in place since before KHYI's change and AC KMGC's switch to KDMX (Mix 103).

Folger also says there are still records that differentiate KEGL from KHYI—Roxette, Cher, Nelson, Wilson Phillips, Poison, etc. He's even fooled around with Garth Brooks' "Unanswered Prayers" and "Friends In Low Places" because of the sharing between KEGL and country leader KSCS.

But KHYI PD Frank Miniaci claims that since Y95's change, KEGL has become "a completely dance-oriented churban station. They flavor it with a little rock gold from time to time, but we've been looking at tracking for both stations and they're playing the same music."

Both Miniaci and Folger claim they want to end the street warfare between the two top 40s that reached its nadir last September when Y95's interactive phone line somehow ended up carrying a plug for KEGL—something in which the latter station denies any involvement. But there are still incidents.

Miniaci claims KEGL has bus cards showing its Eagle mascot crushing the old Y95 logo. And he acknowledges that he did let p.m. driver Billy Burke go on the air and congratulate someone for winning \$7,000 in "Big Money Hi-Low," which happens to be KEGL's contest. That incident ended up in a local magazine, then on Kraddick's morning show, although Folger contends he was only covering it as a news story. Miniaci has since added an hourly promo in which he personally calls for an end to on-air radio wars.

Folger says he never considered filling the hole for a dance outlet before KHYI got to it. Although he says "the jury is still out" on whether KHYI can do better than KJMZ, which was unable to walk the line between urban and top 40, he will say, when pressed, "For the most part, the tastes of Hispanics in this city are not that different from everybody else... Most of them have grown up in this city and the [radio] choices have been the same for them as they have for everybody else that they're going to go for it."

Besides Hi-Low, which has run on-and-off since last fall, KEGL's current promotions include a variant on the song-of-the-day contest in conjunction with GTE where listeners call a phonemail number to find out what the \$1,000 money song is. KEGL's bus cards also include such "attitude" slogans as, "Solid As Our Savings & Loans" and "Help, We're Under The Bus." SEAN ROSS

Premiere, MJI Taking New Tacks On Oldies Programming

LOS ANGELES—The oldies arena is one of the most competitive in syndicated programming, and it became more so when veteran gold personality Dick Bartley left Westwood One Radio Networks for ABC Radio Networks (Billboard, Feb. 16). With Bartley's move to ABC, all of the big four networks now have gold-based syndicated fare.

The stiff competition, however, isn't stifling the creation of new gold programming. New York-based MJI Broadcasting will join the mix during the week of July 15 with "The Oldies Countdown," while Los Angeles-based Premiere Radio Networks launched its R&B/oldies show "Reflections" June 22.

"The Oldies Countdown" is a two-hour weekly show hosted by oldies WCBS-FM New York afternoon driver Bob Shannon. Each week, the show will count down the hits of the week for a specific year. "The important aspect is that it's a genuine countdown," says MJI Broadcasting president Josh Feigenbaum. "We are providing a service to oldies radio stations that hasn't been provided before—a fully produced countdown with all the actualities and jingles."

Going with the current trend in countdowns, MJI is also offering the show unhosted to those stations that want to maintain their own identity during every daypart. "We think Bob is great and stations would do well to use him, but we also know that stations have their own stars in their respective markets, so we are offering a fully produced, unhosted version with scripts, actualities, jingles, and clean copies of the records on CD," says Feigenbaum.

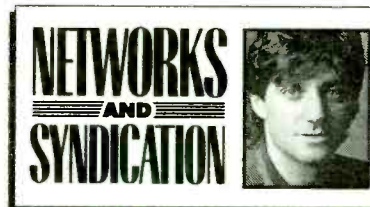
Affiliates for "The Oldies Countdown" include KFRC-FM San Francisco, WFOX Atlanta, and KDWB Minneapolis.

Rather than throw another show into the oldies jungle, which includes Premiere's own "Live From The '60s," that network decided to give gold a new twist by focusing on urban radio. "Reflections" is a two-hour show featuring the biggest R&B and soul hits from the '50s, '60s, and '70s. According to Premiere executive VP Tim Kelly, the network polled its urban affiliates on what type of show it should offer. After it got those results, Premiere created "Reflections."

"Reflections" is hosted by KKBT

(The Beat) Los Angeles personality Big John Monds, and will mix interview bits with the music. "We try to capture the feeling of the year with the music, social, historical, and show-business events of the times," Kelly says.

Features will include a "Time Machine" segment and "Solid Soul Trivia" portion of the show, which will be tied into a phone number listeners can call. There will also be a feature on the hot songwriters behind the hits of yesteryear.



by Craig Rosen

AROUND THE INDUSTRY

Robert Meyrowitz's RBM Productions Corp. will certainly have a hot Fourth of July with "Radio Desert Storm," a four-hour special featuring dedications and song requests to troops still stationed in the Middle East. The special is sponsored by General Motors. More than 100 stations in the U.S. plus Armed Forces Radio and stations in more than 100 countries around the world are set to broadcast the special. Affiliates include WNEW-FM New York, WCKG Chicago, WMMR Philadelphia, KRQR San Francisco, and others.

WW1 has announced the excellent or bogus (depending on your point of view, *dude!*) hosts of its "Solar Eclipse Rock Radio Festival," set for July 11. They are Alex Winter and Keanu Reeves, aka Bill and Ted of "Bill And Ted's Excellent Adventure" and the new sequel, "Bill And Ted's Bogus Journey." Celebrities contributing their voices to the special include William Shatner, astronaut Buzz Aldrin, and "Rocketeer" star Bill Campbell, along with various rockers including Rolling Stone Ron Wood and the B-52's Fred Schneider.

Premiere Radio Networks president Steve Lehman has been selected as a finalist in the 1991 Entrepreneur of the Year Awards and was to be honored at a June 26 banquet at the Century Plaza Hotel in Los Angeles.

PROMOTIONS AND MARKETING

(Continued from page 19)

from 57 high schools visited the park from 6 p.m. to 6 a.m. . . . At WQHT (Hot 97) New York's recent dance concert, attendees could get free measles shots, compliments of the New York City Health Department.

Winners of the annual Gold Medallion Awards were announced at a June 19 ceremony, which concluded the Broadcast Promotion and Marketing Executives' annual conference. Radio winners included KIRO Seattle, KMOX St. Lou-

is, WINS New York, WKQX (Q101) Chicago, WPCH Atlanta, WRMM Rochester, N.Y., WSNY Columbus, Ohio, and WXRT Chicago.

PRO-MOTIONS

Top 40 WBBM-FM (B96) Chicago needs a new marketing director to replace Dan Kieley. Contact VP/GM Tom Matheson . . . Rick Tyler is named promotions director at WZYP Huntsville, Ala., replacing Jim Long who exits radio.

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Jammin' At The Apollo. Super producers Jimmy "Jam" Harris & Terry Lewis pay a visit to Harlem's Apollo Theatre Recording Studio in support of the Save The Apollo campaign. Shown, from left, are Erik Nuri, A&R consultant and Save The Apollo studio coordinator; Lewis; Harris; and Percy Sutton, Apollo Theatre Investor group managing partner.

No Stopping Balladeer Peabo Bryson Columbia Pours On Promos For New Album

■ BY JANINE McADAMS

NEW YORK—Peabo Bryson, the smooth vocalist best known for his urgent vocalizing on such tracks as "I'm So Into You," "Reaching For The Sky," "Feel The Fire," and "If Ever You're In My Arms Again," has returned to recording after a two-year hiatus with a new album and a new label. "Can You Stop The Rain," both the new album and single on Columbia, are being welcomed with open arms by radio and record buyers.

Bryson has been through several labels since he debuted on his own on Bang Records and then as lead singer for the Michael Zager Moon Band on Bang subsidiary

Bullet Records in 1976. His last hit single came on Elektra, a remake of the Al Wilson hit "Show And Tell." Before that, Bryson spent years on Capitol.

"The next move I made was not about money, it was about respect

'This is music to make love by'

for my career," says the singer about his jump to Columbia. "It was a more amicable parting than you would think. We mutually decided to do some things. It was difficult, but it wasn't as difficult as it could have been. There's nothing wrong with Elektra and Capitol; they just weren't right for Peabo."

One of the differences at Columbia is that the label seems to take a more active interest in promoting Bryson to a wide number of markets, including pop. The single debuted on the Hot 100 Singles chart three weeks ago with a bullet and shows good upward movement; it was last week's Power Pick Sales on the Hot R&B Singles chart at No. 25. And Bryson, who has long enjoyed a solid core of R&B fans who revered his classically sensuous tenor, couldn't be happier with the staff at Columbia.

"I am exceptionally happy," he says. "I've never been with a company that has done it as well as they've done it, and we're not even at the halfway point [with this single]. They have been able to maintain a high level of intensity for a very long period of time . . . You have good people at the helm like [president] Donnie Ienner, [black music promo VP] Eddie Pugh, and

[chairman] Tommy Mottola too. They have a great A&R department. And the pop department is always ready to come to the party."

Columbia's game plan for Bryson has been keyed to advance exposure. The artist has already appeared on "The Tonight Show" and "Showtime At The Apollo," and his image has been seen on Sony's giant screen in New York's Times Square. In addition, Bryson has been featured on Mallvision, a series of screens set up at 20 malls nationwide, as part of a record retail contest for consumers. Bryson was also scheduled to perform the national anthem at the Mike Tyson/Razor Ruddock title bout June 28 in Las Vegas, according to Sandra Trim-DaCosta, director of marketing. With Showtime, which has rights to the fight, the label has coordinated a contest with R&B radio, in which winners won tickets to the fight.

Bryson's album is heavy on the ballads, his forte, with about half the material written by the artist. "This is music to make love by and to have a relationship by," Bryson explains, adding that he feels this is the best album he has made to date. Producers include Walter Afanasieff, Sir Gant, Barry Mann, Peter Bunetta, Rick Chudacoff, and Dwight Watkins. Bryson co-produced five tracks.

With "Can You Stop The Rain" just hitting its stride at pop and urban radio, Columbia is reluctant to choose a second single just yet. But Bryson is expected to begin a series of performances around the country in August, with a formal tour to be announced in the fall.

Low 'Priority': N.W.A.'s Chart-Topping Album Violence, Misogyny Mar Un-Eazy-E 'Efil4zaggin'

EFIL4CIGART: I'd been holding off on speaking on it because I felt that doing so would only pump the hype machine. But I am compelled to comment in light of all the hoopla. Tragic: That's what I think of "Efil4zaggin," the new album by N.W.A. On the one hand it's a triumph for Priority, and for independent labels in general, because of the way the new SoundScan chart system lodged this album at the top of the Billboard Top Pop Albums chart. Some would say it is clear evidence of the acceptance of rap in the mainstream.

Cool. But look at it this way: A lot of kids paying to hear a group of black gangstas call themselves "niggaz" not once but continuously throughout an album rife with images of violence and personal disrespect—that's gotta be popular in the new racially charged era. Who

needs Axl Rose? And anyone who has read my column knows what my stand is on such album tracks as "To Kill A Hooker," "One Less Bitch," "Findum, Fuckum, & Flee," and "She Swallowed It." N.W.A. proved how easily it was influenced by the Luther Campbell esthetic on the last EP release; here, it takes its misogyny to hateful extremes. But we know why this is popular. There's no question that the production is sharper than ever (many funky grooves, many borrowed from Parliament/Funkadelic). Eazy-E singing "I'd Rather Fuck You" is sheer comedy just for his delivery. But if this kind of musical message is the wave of the future, then we are surely without hope.

STARR FILE: The latest word on the Gang Starr/Chrysalis situation is that the rap group has not been dropped completely from the label. It is still performing around the country at the moment. But there will be new developments forthcoming in terms of its status. Watch this space.

I'M LISTENING, I'M LISTENING! Metal band Anthrax takes on the Public Enemy anthem "Bring The Noise" with Chuck D. on board for the ride. This is slammin', hard, to the point. P.E. always had a driving, rock-tinged edge, and this version raises Chuck's ministerial delivery to new heights. It's

from the Anthrax album "Attack Of The Killer B's" (Island/Megaforce). Look for the video with live-performance clips of the band sharing the stage with P.E. . . . **Color Me Badd's** upcoming debut album, "C.M.B.," (Giant) is a nicely turned, unique collection that places the "Sex You Up" dynamos squarely at the vanguard of the doo-wop/hip-hop movement. With reedy, urgent vocal harmonies and innovative, up-to-the-minute production by hot hit men **Dr. Freeze** and **Spiderman**, Color Me Badd's



by Janine McAdams

foursome robs from the past (Motown, Philly soul), mixes in street-edged hip-hop realism, and runs back to the future with sly assurance. Besides its current "New Jack City" track, this multiracial troupe hits with the driving, hooky "Heartbreaker"; "I Adore Mi Amor," a sweet-as-candy ballad with a Stevie Wonder-ish chorus; the radio-ready "Roll The Dice"; the chugging "Slow Motion," which takes an old **Blood Sweat & Tears** bass line and funks it up into an irresistibly engaging groove; and "You're Da One I Onena Love," which hooks into a "pop-pop-pop-music" sample. This is quirky, youthful, jammin', and badd . . . We recently caught a four-song sample of the upcoming **Vanessa Williams** "Comfort Zone" project on Wing/Mercury. All we can say is that 'Nessa is breaking out sassier than ever. The title track is a smooth dance tune with Brit-soul rhythms; in the more hyper dance mover "Running Back," she reads her man for his wrongs; and on "My Boots," she gives much contemporary attitude (she even raps) in a funky hip-hop setting filled with samples and orchestra hits. With "Best For Last," she goes classic pop diva with a superbly written love ballad lush with acoustic piano and strings. Her voice sounds stronger and more supple here than it ever did on "Darlin', I." This will firmly establish her as a pop singer to be reckoned with. Can't wait to hear the rest . . . Atlantic is gearing up for the debut of **Chris Pittman**, the smooth 15-year-old crooner from the Maurice Starr stable. This former lead singer for **Perfect Gentlemen** steps into the limelight July 8 with the single "Show Me" from the album "C.P. Time." Also coming soon from Atlantic, a new **Anne G.** album.

**The
Rhythm
and the
Blues**



Pepsi & Friends. Columbia artist Cheryl "Pepsi" Riley, left, manager/producer Bowlegged Lou of Full Force, and Capitol artist Melba Moore show support for New York's Urban Women's Retreat, a shelter for more than 100 women and children who are victims of domestic violence. Riley performed "How Can You Hurt The One You Love" from her new album, "Chapters."


Kool Moe Dee

funk e funk e wisdom

THE ALBUM AND LONGFORM VIDEO
THE ALBUM PRODUCED BY TEDDY RILEY AND KOOL MOE DEE
Featuring- Rise 'n' Shine featuring KRS-ONE and Chuck D,
How Kool Can One Black Man Be, Here We Go Again,
To The Beat Y'All



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His first single was
a No. 1 smash.

Now, the great voice of
"Tomorrow" is back today.

tevin
campbell
just ask
me to

Produced by A I B. Sure!
and Kyle West

The new single from
the forthcoming
motion picture soundtrack
"Boyz N The Hood"



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TERRI ROSSI'S
RHYTHM
SECTION

AT THE TOP: "How Can I Ease The Pain" by Lisa Fischer (Elektra) clings to the top of the singles chart, making a slight increase in both radio and retail points. "Do Me Right" by Guy (MCA) rises 6-2, due in part to a solid retail gain and in part to four records that fall out of the top five. It has No. 1 reports from six stations, including KMJQ Houston; WRKS New York; and WKYS Washington, D.C. The two bulleted singles in the top five are very close in points, but their radio and retail profiles rank inversely.

"Do What I Gotta Do" by Ralph Tresvant (MCA) is No. 3 in radio rank with reports from 102 stations. It has top five reports from 40 stations and No. 1 reports from six: WDAS Philadelphia; KMJM St. Louis; WHJX Jacksonville, Fla.; WBLX-FM Mobile, Ala.; WLWZ Greenville, S.C.; and KSOL San Francisco. It ranks No. 6 in total retail points with reports from 102 of the 117 retailers. "Exclusivity" by Damian Dame (LaFace) gains WMVP Milwaukee and WRKS New York: It has 101 radio reporters. It is No. 1 at WBLK Buffalo, N.Y., and has top five reports from 35 stations. Its radio rank moves 9-5; its retail rank moves 7-3 with 113 retailers.

THIRTYEVERYTHING: Eight records in the 30s are bulleted and all of them are strong performers. "Let The Beat Hit 'Em" by Lisa Lisa & Cult Jam (Columbia) vaults 40-31 with reports from 85 stations, gaining 10 new reports. It makes dramatic playlist increases, such as 21-12 at WOWI Norfolk, Va., and 25-14 at WDKX Rochester, N.Y. Sales increases are significant with activity from more than 40% of retailers. "The Morning After I Made Love To You" by Jeffrey Osborne (Arista) gains three stations for a total of 90 and has significant reports, such as 21-17 at WRKS New York; 31-17 at WGOK Mobile; 18-13 at KKDA-FM Dallas. "Amazing Love" by Phil Perry (Capitol) has reports from 80 stations, gaining six. It moves 34-26 at WDAS Philadelphia and 27-20 at WDKX Rochester, N.Y. "Addictive Love" by BeBe & CeCe Winans (Capitol) has reports from 100 stations, gaining two this week. Strong moves include 36-24 at WUJM Charleston, S.C.; 36-26 at WHR Memphis; and 33-17 at WZAK Cleveland. "If You're Serious" by Riff (SBK) is new at seven stations, including WUSL Philadelphia; WMXD Detroit; and WJMI Jackson, Miss. It is on 86 stations and makes good moves, such as 32-18 at WKYS Washington, D.C., and 23-15 at WEBB Baltimore. "Special" by Vesta (A&M) is on 90 stations, gaining six. It jumps 39-29 at WCKU Lexington, Ky.; 38-27 at WYLD-FM New Orleans; and 39-30 at WTLC Indianapolis. "For The Love Of Money" by Troop, Levert featuring Queen Latifah (Giant) continues the "New Jack City" soundtrack tradition, with five new stations for a total of 91. It surges 42-27 at WCKX Columbus, Ohio and 22-17 at KJMZ Dallas. "Now That We Found Love" by Heavy D. & The Boyz (Uptown) gains five new reports for a total of 72. It's new at WGCI Chicago, KPRS Kansas City, Mo.; and WIZF Cincinnati. It is already No. 13 at WBSL New York.

CHECK THE FACTS, MA'AM: Thanks to Glenn Slade of Brooklyn, N.Y., for checking last week's column regarding "Unforgettable" by Nat "King" Cole (Capitol). The reference book that I used started with information beginning in 1955. This single charted in 1951, according to "Joel Whitburn's Pop Memories 1890-1954," and peaked at No. 14.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 21 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 104 REPORTERS	TOTAL ON
ARE YOU STILL IN... KEITH WASHINGTON QWEST	6	14	27	47	48
DON'T WANNA CHANGE... PHYLLIS HYMAN PHILLY INT'L	10	10	19	39	40
WHY CAN'T YOU COME HOME EX-GIRLFRIEND REPRISE	4	9	15	28	29
NEVER STOP BRAND NEW... DELICIOUS VINYL	6	5	14	25	63
I KNEW CHRIS BENDER EAST WEST	5	8	11	24	27
SO MUCH LOVE B ANGIE B BUST IT	1	8	13	22	69
THINGS THAT MAKE YOU... C&C MUSIC FACTORY COLUMBIA	4	6	10	20	38
SUMMER BREEZE NICKI RICHARDS ATLANTIC	5	6	8	19	58
ALWAYS PEBBLES MCA	6	1	9	16	64
UNFORGETTABLE NATALIE COLE ELEKTRA	3	5	8	16	50

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★ No. 1 ★★					
①	2	5	6	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
②	3	7	5	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
③	1	3	9	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
④	8	12	5	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
⑤	5	8	6	MOVE YOUR BODY (ELEVATION) OPTIMISM (IMPORT)/ARISTA	◆ XPANSIONS
⑥	7	9	8	TASTE THE BASS MERCURY 868 305-1	SAFIRE
⑦	4	1	10	GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
⑧	15	20	5	MALFUNCTION RCA PROMO	N-JOI
⑨	11	15	7	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
⑩	13	16	5	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
⑪	6	2	12	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
⑫	18	24	5	DEEP IN MY HEART ATLANTIC PROMO	CLUBHOUSE
⑬	9	4	10	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
⑭	23	41	3	THROW YOU DOWN REPRISE 0-19378	THELMA HOUSTON
⑮	19	28	4	CARAVAN MUTE 0-66543/ELEKTRA	INSPIRAL CARPETS
⑯	17	19	6	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
⑰	10	10	8	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
⑱	14	11	8	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
⑲	20	26	5	OH YEAH (THINK ABOUT...) RCA 2816-1-RD	D.J.H. FEATURING STEFY
⑳	12	6	12	TONITE MCA 54069	THOSE GUYS
㉑	16	13	9	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
㉒	26	34	4	TEMPTATION CUTTING CR-248	CORINA
★★★HOT SHOT DEBUT★★★					
㉓	NEW	1	1	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
㉔	31	48	3	DROPPIN' LIKE FLIES WARNER BROS. 0-40085	SHEILA E
★★★POWER PICK★★★					
㉕	36	49	3	ONE STEP AHEAD ATLANTIC PROMO	DEBBIE GIBSON
㉖	30	45	3	LOVE DESIRE FEVER 38-73755/COLUMBIA	SANDEE
㉗	33	—	9	MOVE (DANCE ALL NIGHT) MCA 23998	SLAM SLAM
㉘	28	39	4	BRUTAL EQUATION NETTWERK V-13822	CONSOLIDATED
㉙	37	46	3	HUMAN NATURE RCA 2855-1-RD	GARY CLAIL
㉚	30	22	9	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
㉛	43	—	2	SEX ON WHEELZ WAX TRAX 7163	MY LIFE WITH THE THRILL KILL KULT
㉜	NEW	1	1	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
㉝	42	—	2	NIGHT BY NIGHT COLUMBIA 44-73816	ALANDA DRAKE
㉞	21	14	10	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
㉟	NEW	1	1	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
㊱	NEW	1	1	DIN DAA DAA '91 CARDIAC 3-4016-0	GEORGE KRANZ FEATURING DOUG LAZY
㊲	46	47	3	ANOTHER MAN'S RHUBARB RCA 2834-1-RD	POP WILL EAT ITSELF
㊳	NEW	1	1	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	◆ BROTHERS IN RHYTHM
㊴	27	25	7	BOB'S YER UNCLE ELEKTRA PROMO	HAPPY MONDAYS
㊵	34	35	6	THIS IS YOUR LIFE LONDON 869 373-1	◆ BANDERAS
㊶	41	30	8	SET ME FREE ZYX 6639-US	BEVERLEE
㊷	40	40	4	IT'S UNBELIEVABLE I.R.S. PROMO	YEN
㊸	45	37	5	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
㊹	25	22	10	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
㊺	24	18	12	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
㊻	NEW	1	1	SPLIT WAX TRAX PROMO	KMFD
㊼	NEW	1	1	OOOPS TOMMY BOY 986	808 STATE
㊽	NEW	1	1	ARE YOU GONNA BE THERE I.D. PROMO	SHAY JONES
㊾	NEW	1	1	RED HILLS ROAD ATLANTIC 0-11670	CANDY FLIP
㊿	NEW	1	1	BORROWED LOVE ATLANTIC PROMO	BINGO BOYS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
★★ No. 1 ★★					
①	2	2	9	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ COLOR ME BADD
②	1	1	10	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
③	6	11	4	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
④	3	3	10	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
⑤	8	9	8	TEMPTATION CUTTING CR-248	CORINA
⑥	7	7	7	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
⑦	5	5	10	ESP/GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
⑧	10	10	7	TASTE THE BASS MERCURY 868 305-1	SAFIRE
⑨	4	4	12	TONITE MCA 54069	THOSE GUYS
⑩	12	15	5	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
⑪	15	29	4	LOVE DESIRE FEVER 38-73755/COLUMBIA	SANDEE
⑫	14	21	4	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
⑬	13	20	6	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
⑭	9	8	9	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
⑮	18	23	5	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
⑯	17	18	8	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
⑰	22	40	3	SUMMERTIME JIVE 1465-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
⑱	21	26	5	DO ME RIGHT MCA 54097	◆ GUY
⑲	11	6	11	PLAYGROUND MOTOWN 4765	◆ ANOTHER BAD CREATION
⑳	19	19	7	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
㉑	25	33	5	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
㉒	26	35	4	CIRCLE OF ONE FONTANA 868 162-1/MERCURY	◆ OLETA ADAMS
★★★HOT SHOT DEBUT★★★					
㉓	NEW	1	1	NOW THAT WE FOUND LOVE MCA 54088	HEAVY D. & THE BOYZ
㉔	28	37	4	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
㉕	30	36	5	WE WANT THE FUNK INTERSCOPE 0-98815/EAST WEST	◆ GERARDO
★★★POWER PICK★★★					
㉖	35	47	3	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
㉗	16	17	7	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
㉘	NEW	1	1	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
㉙	20	22	6	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
㉚	23	25	8	WEEKEND TSR 866	◆ DJ DICK
㉛	37	46	3	DO WHAT I GOTTA DO MCA 54035	◆ RALPH TRESVANT
㉜	40	—	2	YOUR LOVE JUST AIN'T RIGHT VIRGIN 0-96363	◆ ANGEL
㉝	49	—	2	P.A.S.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
㉞	47	—	2	THE CHUBBSTER SELECT 62379	◆ CHUBB ROCK
㉟	39	42	3	EXCLUSIVITY LAFACE 4000/ARISTA	◆ DAMIAN DAME
㊱	32	39	5	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
㊲	24	14	16	UNBELIEVABLE EMI V-56209	◆ EMF
㊳	NEW	1	1	PIECE OF MY HEART GIANT 0-19458/WARNER BROS.	◆ TARA KEMP
㊴	27	12	13	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
㊵	50	48	3	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA	◆ 3RD BASS
㊶	46	—	2	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
㊷	NEW	1	1	KISS THEM FOR ME GEFEN 0-24387	◆ SIOUXSIE AND THE BANSHEES
㊸	41	—	2	SEE-SAW EMI 56206	ATOOZI
㊹	44	45	6	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-98831	◆ YO-YO
㊺	NEW	1	1	MOVE (DANCE ALL NIGHT) MCA 23998	SLAM SLAM
㊻	NEW	1	1	LOVE'S CONTAGIOUS COLUMBIA 44-73857	GEORGE LAMOND
㊼	NEW	1	1	ELEVATE MY MIND ISLAND 162440 519	STEREO MC'S
㊽	33	24	16	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
㊾	42	38	17	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
㊿	29	13	9	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS

○ 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.

This Is A Dance Ultimatum!

Dancing isn't optional when CUT 'N' MOVE hits the floor with "GET SERIOUS," the lead track from their debut release. "GET SERIOUS." Featuring hit man MC Zipp and sultry siren Thera, this track rocks the house and thoroughly takes control. 12" mixes by the Basement Boys and Soulshock & Cutfather.

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Exciting D'Bora; Fond Of 'Rae'; Soulful 'Sensation'

MUSIC ROUND-UP: Those who jammed on the **Freestyle Orchestra's** 1990 top five hit "Keep On Pumpin' It Up" would be wise to note the solo debut of **D'Bora**, the featured singer on that track. On "Dream About You" (**Smash**), she delivers a polished and soulful vocal amid plush R&B/house surroundings. There are mixes here for nearly every format, with our faves being **E-Smoove's** horn-rimmed "Dreamy Mix" and **Tony Humphries'** string-laden extended version. Look for her fine full-length disc, "ESP," due out shortly.

Fonda Rae resurfaces with "Who Is She" (**GMV**, Long Island City, N.Y.), a finger-snappin' slice of diva-house that has the sass'n' groove to go further than last year's "Do You Want My Love." Our only quibble with this very festive track is that it comes in five similar mixes—none of which is a workable dub.

Although we were starting to wonder if they would ever be picked up by a U.S. label, we're pleased to note the domestic release of **Soul Family Sensation's** brilliant "I Don't Even Know If I Should Call You Baby" on **Epic**. **Marshall Jefferson** has refashioned this easy-paced slice of nouveau jazz/soul with a tougher bassline than the original, as well as caressing strings. A nice way to cool off at the end of the evening, though this would be an intriguing change of pace for peak-hour sets.

While New York-based **Maxi Records** isn't as active as we'd like it to be, its records are usually well worth the wait. This time, they offer a fierce deep houser, "Your Love Has Taken Me Over" by **SK Project Featuring Roberta Gilliam**. Gilliam glides with vocal ease over a spine-stirring bassline, and wraps herself around an infectious hook that could help spark some deserved crossover radio action.

Picking up lots of early regional

attention is **Abby Lynn's** "Love Will See Us Through" (**Martu/Mic Mac**, New York). Although the A-side version is an insinuating mid-tempo R&B/funk jam, the real deal is **Todd Terry's** sweaty underground house mixes. Very deep.

Fun Foundation bows as the first act to come out of the new **Elektra**-distributed **Pendulum Records**. "Masterplan" is shuffling slab o' hip-hop, replete with clever rhymes and diva vocals at the chorus. It may initially remind some of **C&C Music Factory**, but this stands tall on its own merits. We've had the chance to preview the trio's upcoming debut album, and it's much more diverse musically than this single indicates.

For something atmospheric, check out "Moodswings" by **Works Of Atreus** (**Atreus**, New York). This 12-inch single is a refreshing four-song series of jazz- and ambient-flavored underground house dubs that work in a stylistic vein similar to **Strictly Rhythm** and **Nu-Groove**. Cool for early a.m. sets.

Sometimes you just can't be there on time. Although we're prepared to take our lumps for being late, we can't resist giving a word or two of praise to the brilliant "If U Want My Love" by **Dionne** (**First Choice**, New York). This deep-bassed houser was a huge hit in the U.K., and has been knocking around the underground club scene here for awhile now. We're astonished that a major hasn't snapped up this delicious rave, which is draped with plush strings and Dionne's equally

silky vocals. Better late than never.

ON THE IMPORT TIP: Hi-NRG circles have been twirling gleefully with **Kylie Minogue's** festive, house-inflected "Shocked." Taken from her **PWL** disc, "Rhythm Of Time," this cut was first featured



by Larry Flick

here on an installment of **Hot Tracks'** "NRG For the '90s" remix package. "Shocked" is so catchy that it could be the multiformat hit that **Minogue** has been after. She's signed to **MCA** in the U.S. We wonder what they're waiting for...

There's a tremendous underground buzz surrounding the first single by **Cooltempo** act **Circuit**, "Shelter Me." It made its debut in the top 20 of **Music Week/Record Mirror's** Club Play Chart last week. The track is a chunky, sound effect-filled houser that bears the unmistakable R&B influence of producers **Jolley Harris Jolley** (who recently earned kudos for their work with **Innocence**). Smokin'.

From fab Italian label **Media** comes "It's Gonna Be Alright" by **Sharada Featuring Valerie Etienne**. Chock full of nifty synth/organ lines and peppy percussion, this cut will sate those who are han-

kering for a taste of **Black Box/49ers**-style disco-house. A twirlin' good time!

Also worth a spin or two (or more) is **Donna Gardner's** "Good Thing" (**Virgin**, U.K.). Gardner's lovely alto lends a retro-soul vibe to the tune's flute-filled pop/house arrangement.

A SLAMMIN' DEAL: **EMI Records** has formed a new dance and rap label, called **Slammin' Records**. The label will focus mostly on 12-inch singles, and will be distributed through New York-based indie label **Quark**.

Ron Urban, executive VP/GM of **EMI**, says, "Slammin' will offer a successful launching pad for certain initial releases before their albums go through **CEMA Distribution**."

The first release on the label will be a 12-inch version of "A Groove" by the **Jaz**.

TID-BEATS: **Dave Costanza** has left his post as director of dance music at **Epic Records**. Sources say the split was amicable. The label plans to reorganize the dance department, which will be headed up by **Frank Ceraolo**, currently national dance promotion manager. **Michele Levan**, dance promotion coordinator, will also have increased responsibilities... Due to unforeseen circumstances, the **Jersey Sound Coalition Showcase**, slated for June 27 at the **Apollo**, was postponed. It will be rescheduled for later this summer... While U.S. jocks contemplate the **Adventures of Ste-**

vie V's fab new 12-inch, "That's The Way It Is" (which features choice rhymes by **Monie Love**), the U.K.-bred producer/songwriter is already hard at work on his second album for **Mercury**. Still in early stages, it will tentatively include appearances by **Thelma Houston**, **Ruby Turner**, and a newcomer named **Jacqueline Juliet**... Folks in search of CD versions of their fave '70s disco classics should look for three more volumes to be added to **Priority Records'** (Hollywood, Calif.) extensive "Megahits" series. Due out in August, the collections will include such gems as "Passion" by the **Flirts**, "You Sexy Thing" by **Hot Chocolate**, "Fire" by **Ohio Players**, and "Knock On Wood" by **Amii Stewart**... Speaking of disco, prepare for **Omar Santana** house remixes of **Sarah Dash's** nugget "Sinner Man," out this month on Chicago-based **Composite Records**. Rapper **Kool Rock Steady**, who recently left **DJ International** to join **Composite**, has also added a rhyme or two.



Workin' It. House music diva **Liz Torres** visited **Frankie Knuckles** at the **Sound Factory** in New York during a recent trip to promote her new **Streetside** single, "Out Of My Life (Don't Mess With Me)." **Knuckles** is preparing for the release of his **Virgin Records** debut album, "Beyond The Mix," which is due out in August. The first single from the set, "The Whistle Song," ships to club DJs next week. (Photo: Tina Paul)

ARTIST DEVELOPMENTS

PROMOTING INNOCENCE

Cooltempo/Chrysalis recording act **Innocence** was in the enviable position of coming to the U.S. after having already generated five hits in its native U.K. A surprising success for a group that began, according to singer **Gee Morris**, as "very much of an experiment."

"I was temping in a bank when they called me," says **Morris**, referring to the group's other members, the production/songwriting team of **Anna Jolley**, **Mark Jolley**, and **Brian Harris**. "They asked me to come down and do a song they had written for me."

Initially compared with **Soul II Soul** because of its down-tempo grooves and **Morris'** smooth, sophisticated delivery, **Innocence** soon carved its own niche with a combination of R&B, house, jazz, and ambient styles.

"We're trying to introduce a live feel back into dance music," says **Morris**. "Kids are getting tired of the same samples over and over again."

That awareness was evident on the group's first U.S. single, "Let's Push It," which enjoyed underground club success but never broke in the mainstream. Over a chugging rhythm section, **Morris** weaves her voice in and out of a mellow electric guitar solo, creating a new sound from familiar but

disparate elements.

Morris drew on her experience as a session singer with such acts as **Duran Duran**, **Jonathan Butler**, the **Pet Shop Boys**, and **Stevie Wonder**. "I'm not uncomfortable in almost any musical genre," she says. "I think of our sound as a mature version of dance."

Judging by the songs on the group's album, "Belief," that maturity extends to **Anna Jolley's** lyrics, as well. **Morris** uses phrases like "uplifting," "positive vibes," "thriving off each other's energies," and "seeking knowledge of self" to describe the 10-song set.

"All our tracks have messages, but you're not obliged to respond to them," she says. "People tend to listen more when they're not intimidated."

Although "Belief" got off to a slow start in the U.S., **Chrysalis** plans to forge ahead with a new single from the album, "Silent-Voice."

PETE ARDEN

EMF DIPS INTO SUCCESS

Along with compatriots **Ride** and **Charlatans UK**, **EMI** recording group **EMF** is involved in a burst of young energy that has ensconced itself on the U.K. pop and dance charts and has begun to have a strong presence on the U.S. charts as well.

The combination of a successful

concert tour, a top 10 club and pop radio hit with "Unbelievable," and a well-received first album, "Schubert Dip," has made the band feel like it has hit the U.S. with a vengeance. And the group plans on enjoying every moment of it.

"EMF are here to enjoy," says band member **Derry Brownson**. "The whole thing about the music business is that everything's so serious. We've knocked down a few barriers."

Ian Dench adds, "We don't look miserable on stage."

EMF likes to stand up and be counted—or even do some of the counting itself. As for the continual comparisons to other bands **EMF** has had to endure, the group members take them lightly.

"All music has degraded to a dance beat," says **Dench**. "Everyone's doing it; [take] **My Bloody Valentine** for example. But 'Unbelievable' is basically a rock song you can dance to."

"Schubert Dip" is a 10-song set, highlighted by the controversial track "Lies," the current single. It has drawn sharp criticism from **Yoko Ono** due to the use of a sound bite from **Mark Chapman** in which he gives a description of his assassination of **John Lennon**. The band and **EMI** have agreed to remove that sample from the single.

RICK MORDECON

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THE UNDERGROUND AND INDEPENDENT DANCE CHART

- | | |
|---|-----------------|
| 1. LIQUID OXYGEN "Revenge" | DANCEFLOOR |
| 2. A BITCH/JOHANNA "Freak It (Re-mix)" | PROJECT X |
| 3. HI TECH BOYS "Shattered Dreams" | DANCEFLOOR |
| 4. DREAMSCAPE "Techno Dreams" | F.B.B. |
| 5. RARE ARTS "Boriqua Posse (Re-mix)" | S.R. RECORDS |
| 6. SAMPLE MINDED "Eternity" | BOTTOM LINE |
| 7. SMOKE SIGNALS "Epilogue: I Want Your Love" | EMOTIVE |
| 8. MAURICE "Melody Remix" | ID RECORDS |
| 9. CHOSEN FEW "Positivity" | FOKUS RECORDS |
| 10. SERIOUS BEATS "Volume Two" | DANCEFLOOR |
| 11. SOUND SOURCE "Naked Theme" | RIGHT AREA |
| 12. FREQUENCIES "BASS & Bleeps Vol 2" | F.B.B. |
| 13. "HOUSE WITHOUT A HOME - Vol 5" | MAACHAN RECORDS |
| 14. TRANSCENDENCE "Frenzy"/etc. | STROBE |
| 15. EBONEE "Stand Strong, Stand Tall" | ECHO USA |
| 16. TAALAM "It's A Political Thing" | HYPERTHRUST |
| 17. PROJECT XYZ "4 Track E.P." | MORE MUSIC |
| 18. BITS AND GROOVES "Volume 2" | F.B.B. |
| 19. BASS IS BASE "The Spirit" | HI BIAS |
| 20. YOLANDA "Living For The Nite" | U.R. RECORDS |

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Hot Dance Breakouts

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1. KISS THEM FOR ME SIOUXSIE AND THE BANSHEES GEFREN
2. WHAT WOULD WE DO DSK FFRR
3. NO DEEPER MEANING CULTURE BEAT EPIC
4. EVERYDAY PEOPLE ARETHA FRANKLIN ARISTA
5. THAT'S THE WAY IT IS THE ADVENTURES OF STEVIE V MERCURY

12" SINGLES SALES

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2. MALFUNCTION N-JOI RCA
3. BORROWED LOVE BINGO BOYS ATLANTIC
4. OOPS 808 STATE TOMMY BOY
5. THROW YOU DOWN THELMA HOUSTON REPRISE

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

Talent



White Winged Voice. Stevie Nicks, left, joined Mark Lennon, lead singer of the California band Venice, right, at the Santa Monica club At My Place, in a benefit show for the twin brother of the band's drummer, recently diagnosed with multiple sclerosis, with additional proceeds going to the National Multiple Sclerosis Society. The all-star guests at the June 4 show also included Jackson Browne, drummer L. L. Taylor, and Little Feat percussionist Richie Hayward. Venice has released a new album on Modern/Atlantic Records. Venice guitarist Michael Lennon and drummer Scott Crago will back Nicks on her summer tour, which opens July 9 at the Woodlands Pavilion in Houston. (Photo: Robin Carr)

Foreigner's Latest Sound Is Familiar New Singer Complements Vets On 'Unusual' Set

BY SCOTT BRODEUR

NEW YORK—Mick Jones couldn't help himself. While at a London party with some of his friends this winter, Jones snuck into the room with the stereo and popped in a song from his band's new album. Call it personalized market research.

"The tape was on for 10 seconds and everyone was asking if this was the new Foreigner record," Jones says. "I thought that was incredible." For a number of reasons. First, the new Atlantic Records disc, "Unusual Heat," was then months away from being released, and not many people even knew about it. More important, the new album is the band's first without lead singer Lou Gramm.

The reaction at the party is the same one Atlantic executives are hoping radio programmers and record buyers have. They want people to realize that Foreigner is lead guitarist

Mick Jones, not Lou Gramm. And that's what Bud Prager, president of E.S.P. Management Inc. and a long-time member of the Foreigner team, also expects.

"Music comes from a person," Prager says. "Mick Jagger may be the star of the Rolling Stones, but it's Keith Richards that gives the group its sound. It's always been like that."

In its 15 years of recording, Foreigner has sold more than 30 million records. All six studio albums have enjoyed significant play at album rock stations as well as top 40 outlets.

But with the budding success of his solo efforts, Gramm could no longer commit to Foreigner the way the band expected him to, Jones says. So when discussions for "Unusual Heat" began, Gramm told the band he did not have the time to devote to recording and touring.

"Lou made the first step and said he couldn't meet our expectations," Jones says. "It was actually a huge relief. We all just took a big breath and realized that it was the best thing for everyone."

(Continued on next page)

38 Special Shoots For Wider Audience With Charisma Debut

BY CARLO WOLFF

CLEVELAND—Guitarist Jeff Carlisi of 38 Special prides himself on records that tuck Southern rock punch into a slick pop package. He says "Bone Against Steel," the band's debut for Charisma Records after nearly 14 years with A&M, will expand the group's following while retaining its longtime fans.

Sparked by the top 10 album rock single "The Sound Of Your Voice," the album's 13 tunes represent a year of songwriting and four months of studio work. Carlisi is on the front line along with vocalists Donnie Van Zant and Max Carl, who joined the band with guitarist Danny Chauncey in late 1987 after the departure of singer Don Barnes.

The first album this lineup did was 1988's "Rock And Roll Strategy," which yielded the hit "Second Chance." Despite that album's success, Carlisi thinks "Bone Against Steel" is better, particularly since former Survivor tunesmith Jim Peterik co-wrote several tunes, including the new single.

The new disc also reunites the band with Phil Quartararo, president of Charisma Records. Quartararo first worked with 38 Special in 1977 as a regional promotion man for A&M, when the band was a baby act.

"'Rock And Roll Strategy' was a bit of an experiment," Carlisi says. "We had been together about six

months before we made that record." While "Strategy" is a "good record, not a great record," Carlisi says "Bone Against Steel" is "the best we've ever made." That comes from a man who considers 1981's "Wild Eyed Southern Boys" a hot album that "typified the spirit and sound of its time."

(Continued on next page)

Censored Reading; Estefan Endorsement; Divinyls Lively; Simon In Central Park

GATHERED AROUND the table at the Tower Books store in lower Manhattan were three individuals who have felt the sting of censorship—the renowned Allen Ginsberg, poet Ellen Myles, and editor and publisher Barney Rosset, formerly of Grove Press, the publishing house that bucked the moralists of an earlier day by printing out such once-banned books as "Lady Chatterley's Lover," "Tropic Of Cancer," "Naked Lunch," and "The Autobiography Of Malcolm X."

Joining them before a small audience at this low-key book party were two writers in the forefront of today's battle against restrictions on free expression—whether in print, on stage, on screen, or in pop music. Diana Demac, with her book "Liberty Denied" (Rutgers Univ. Press, \$10.95), has provided an essential account of censorship's rise in the '80s and what it means to any artist—or audience—to do it. And Dave Marsh, editor of the rock'n'politics newsletter "Rock & Roll Confidential," has compiled "50 Ways To Fight Censorship, An Important Facts To Know About The Censors" (Tender's Mouth Press, \$5.95), an indispensable D.Y. guide to joining the free-speech fight.

In the eve of the long Fourth of July break—when it's worth celebrating a nation's declaration of freedom with more than a picnic—the Beat offers these suggestions for your summer reading list. In the name of disclosure, let me acknowledge a minor role as contributor to Marsh's book (and a contribution of my proceeds to the anti-censorship "Right To Rock" campaign). But no one who works in the music or home entertainment industry, or enjoys their creative output, can afford to ignore the history in "Liberty Denied," or the ideas offered in "50 Ways . . ." Actions such as the recent explicit-lyric-labeling vote in Louisiana (Billboard, June 29) make it clear that efforts to brand and limit access to pop music, and other arts, have not stopped. The recent rise of N.W.A.'s hardcore rap disc "Efil4zaggin" to No. 1 on the Top Pop Albums chart seems certain to unleash the right-wing moralists again. They will demand ac-

tion to restrict access to violent, misogynistic records—without asking the more soul-searching question of why so many young fans respond to this stuff. As repugnant and troubling as such discs may be, they call for vigorous criticism—not censorship. (See The Rhythm & The Blues, page 23). And that critical discussion is not possible, of course, without preserving the right of expression for all.

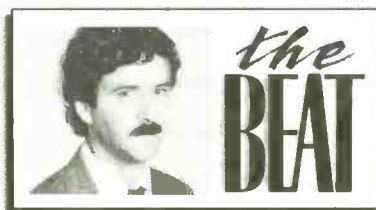
It is a right under siege. But "50 Ways To Fight Censorship" offers a battle plan, ways to work through the political system, the schools, the media, the marketplace, the existing network of free expression organizations, and more.

Most important of all, the book says don't believe the right-wing hype that has made raunchy rap or rock the focus of the debate. Step No. 50: "Attack the real obscenities: homelessness, unemployment, war and militarism, racism, sexism, AIDS, homophobia," it says. "Censorship often serves the basic purpose of thought control. It's designed to sweep aside essential questions—about power and its profits particularly—while raising phony ones."

And it is time to fight back.

ON THE BEAT: "Gloria Estefan and Bacardi Imports, Inc. urge fans to 'make the responsible choice,'" trumpets a press announcement of Bacardi's sponsorship of the singer's 1991 North American tour, hyping the company's new low-alcohol rum drink. While the deal includes ads by Estefan encouraging moderation, wouldn't the more "responsible choice" have been a non-alcoholic sponsor? . . . Hi-Five, meanwhile, disputes reports that the young singers are no longer on the Budweiser Superfest bill with L.L. Cool J, Ralph Tresvant, Keith Sweat, Pebbles, and Johnny Gill. Manager Robert Ford says Hi-Five "has no problem with what Anheuser-Busch is trying to do and no intention of performing on dates deemed inappropriate by the sponsor. However," he adds, "it is un-

(Continued on next page)



by Thom Duffy

Chris Whitley's Bluesy Bow

BY THOM DUFFY

NEW YORK—As Chris Whitley describes the sparse, blues-accented songs on "Living With The Law," his debut disc on Columbia Records, he talks not of lyrics, but of landscapes.

He sits in a coffee shop in Manhattan's old Hell's Kitchen neighborhood, where the landscape is one of walk-up tenements and street-front meat markets. It evokes an earlier, earthier era, despite the modern glitz so close by.

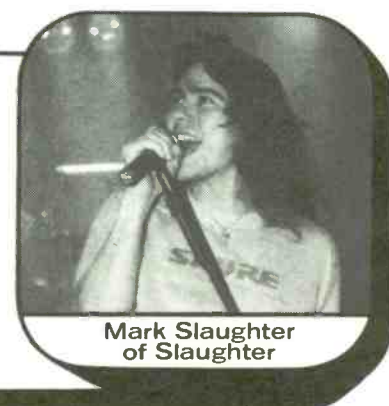
So it is with Whitley's Columbia disc, which arrives Tuesday (2) after an extensive promotional buildup by the label. The 12-

(Continued on next page)

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Mark Slaughter of Slaughter

FOREIGNER'S NEW SOUND

(Continued from preceding page)

Jones also knew he wanted to continue the band with bassist Rick Wills and drummer Dennis Elliott, and he solicited tapes for a new singer. "A lot of names that would surprise you came up as possible replacements," Jones says, smiling. "But I didn't want to go with someone well-known." So

'We had to find somebody fresh to forge ahead'

he pored through hundreds of tapes—there were many who did perfect Gramm imitations—before he came across the one sent by Johnny Edwards.

Edwards, 36, originally from Louisville, Ky., is a bar band veteran who did the audition tape on a whim from his manager at that time. Jones was immediately impressed.

"I heard the tape, and in the first four bars of his singing I knew that this was the voice I wanted," he says. "There was emotion and strength. There was tone and attitude. It was perfect. I could have gone for a Lou Gramm clone, but I knew it was the wrong thing to do. I knew we had to find somebody fresh to forge ahead and write another chapter in our career."

So Jones took a chartered plane to Los Angeles where Edwards was living and asked him to come back to New York that same day to begin working on material. Edwards did, and the material came to be "Unusual Heat," a record filled with the same type of pop/rock songs that have made Foreigner such a consistent chart winner. The lead single from the album, "Lowdown And Dirty," debuted in the top 10 on the Album Rock Tracks chart.

Paired with veteran producer Terry Thomas, Jones was able to come up with songs that drew from his strengths—beefy guitar riffs and catchy choruses—without sounding formulaic or dated. "Only Heaven Knows" and "Mountain Of Love" are two examples of the crunchy pop that has become synonymous with Foreigner. The ballad "I'll Fight For You," though a bit lengthy at more than six minutes, could also be a big single for the band.

Chicago Blues Fest Trumpets Alligator Records

BY MOIRA MCCORMICK

CHICAGO—Nearly 600,000 people attended the eighth annual Chicago Blues Festival June 14-16 at Grant Park's Petrillo Bandshell. The festival, which featured, among other things, a 20th anniversary salute to pioneering blues independent Alligator Records, drew a total of 590,000, compared with last year's tally of 550,000.

The most heavily attended evening was June 15, when 210,000 turned out to see a program titled "Uptown Saturday Night," which included headliners Betty Everett, Jimmy Witherspoon, Joe Louis Walker, Champion Jack Dupree, and Junior Wells. Blues Fest's opening night, with its customary theme of "Sweet Home Chicago"—which this year featured the Alligator tribute—drew 200,000 people. The evening's lineup fea-

tured all artists from the Chicago-based label, including Koko Taylor with Kenny Neal, Lonnie Brooks, Son Seals, Little Charlie & the Nightcats, Li'l Ed & the Blues Imperials, and others.

Sunday's main headliner, Willie Dixon, was forced to cancel his appearance due to an injury, but members of his musical family per-

formed classic Dixon tunes such as "Hoochie Coochie Man." Other headliners included Jimmy Rogers and Sunnyland Slim, plus numerous artists in a pair of special sets. "Echoes of Robert Johnson" honored the 80th anniversary of the legendary bluesman's birth with performances of his music by Taj Mahal, John Hammond, and others. The oth-

er set, "KFFA's King Biscuit Time," paid tribute to the longest-running blues radio program in the country, and featured Pinetop Perkins, Robert Jr. Lockwood, and Frank Frost with Sam Carr.

Assistance in preparing this story was provided by Patricia Malecke.

38 SPECIAL SHOTS FOR WIDER AUDIENCE

(Continued from preceding page)

"Wild Eyed" and its hit, "Hold On Loosely," show how 38 Special is evolving, according to Carlisi. "If you listen to those songs lyrically, they're really not Southern songs," he says. "The thing that made it Southern was we were still a bluesy, roots-oriented band and the spirit and fire a lot of Southern groups had were very much part of

the 38 Special sound."

The band has always been able "to combine that Southern, blues-based music with a pop sensibility. The more you do it as a songwriter, all you can do is become better at it," Carlisi says.

"When you have an act that's been making records for as many years as this, the catch is to make it

as fresh as you can but not alienate the core fan who has given the band growth and momentum," Quartararo says. "I've been able to see this band develop and become more mass-appeal in terms of consumer awareness. I've been able to see it refine itself."

In the '70s and '80s, 38 Special worked the album rock field, like Lynyrd Skynyrd, Molly Hatchet, and the Allman Brothers. But in the '90s, its core fan has grown up and its music has gained broader appeal, according to Quartararo, who notes that "Second Chance" was successful at top 40 and AC and it had a winning video.

"We think we have a half-dozen hits in this album," he says. "Some lean AC, upper demo, some more rock. You introduce the new album by letting the consumer who has been there for 12 albums know the band has a new album. Then you start to broaden the base."

NEW ON THE CHARTS

"My music is a mix between pop and jazz," says Candy Dulfer. "If people accept it as well as they did in Europe, it would be great; it would be a sign that people are willing to listen to something a bit more complicated."

While male musicians like Kenny G continue to prove that instrumental songs can wander into pop territory, rarely if ever does a woman come along who can do the same, charming a mainstream top 40 audience without singing a word. Enter Candy Dulfer, a Holland-born saxophonist who at the age of 21 landed a U.S. deal with Arista Records and is currently in the Hot 100 with her instrumental song "Lily Was Here," written and produced by the Eurythmics' Dave A. Stewart.

Dulfer credits her father, a fam-

ous Holland jazz musician, for encouraging her to perform. She began doing so at the young age of 12 and two years later created her own band, which performed in her home town of Amsterdam. As time went on, the artist gained a loyal following in the Netherlands and soon took her eight-piece act on the road

to other European countries.

As news of her talent spread, Dulfer hooked up with the director of "Lily Was Here," a Dutch movie in need of a soundtrack. The director introduced her to Stewart and the two immediately developed an artistic rapport.

The title song from the film, which included Dulfer's solo sax performance, was released throughout Europe and went to No. 1 in Holland and top 10 in countries including England, Germany, and France. She was subsequently signed to BMG International and was given the opportunity to record "Saxuality," a full album of material that includes songs she wrote with her guitarist, Ulco Bed. Arista picked the disc up for stateside release three months ago.

Dulfer is currently planning a second album and is set to embark this summer on a European tour that will be followed by U.S. gigs in the fall.

JIM RICHLIANO



CANDY DULFER

CHRIS WHITLEY'S BLUESY BOW

(Continued from preceding page)

song disc, composed by Whitley on a 1928 National steel guitar, was produced by Malcolm Burns, engineer and keyboard player for Daniel Lanois, and recorded in Lanois' New Orleans studio. The result is a sonic mix of the very old and very new: Robert Johnson meets U2.

The album's atmospheric style is inspired by "places that I lived that I really wanted the music to sound like," says Whitley, a Texas native, bred in locales from Oklahoma to Mexico to New England, who cut his musical teeth from street gigs in New York to pop bands in Belgium.

"I played for awhile in the '80s in these electro-pop bands and, basically, what it did was bring me back to what I valued," he says. A fan of blues records from the '40s and '50s, Whitley credits Johnny Winter's 1969 debut disc on Columbia with turning him on to the blues bite of the steel guitar.

When Whitley returned to New York from Europe in 1988, he was delighted to discover a boom in blues

clubs—and privileged to meet Lanois through a mutual friend. Last year, at a barbecue at Lanois' home in New Orleans following the Jazz & Heritage Festival, the producer in turn introduced Whitley to L.A.-based music publisher Kathleen Carey, president of Reata Music.

"I got home from New Orleans and was playing his tape in my car," recalls Carey. "I pulled off the road, tracked him down on the phone, and said, 'I've got to work with you.'" She signed Whitley to a publishing deal a week later.

Among the many label execs for whom Carey subsequently played Whitley's demo tape was Michelle Anthony, senior VP of Sony Music. As record company interest in Whitley snowballed, he obtained management with Nick Wechsler and Danny Heaps of Addis Wechsler & Associates, who represent the likes of Robbie Robertson, Sinead O'Connor, Steve Earle, and Michael Penn.

But Columbia—which experienced one of the surprise hits of 1990 with

its boxed set of vintage Robert Johnson blues—successfully wooed Whitley and, after signing him, presented him in select industry solo showcases last fall.

The label's campaign for Whitley, which began at the National Assn. of Recording Merchandisers' convention last spring, started rolling in earnest two months ahead of the in-store date of "Living With The Law." Advance tapes and a postcard endorsement from Lanois were mailed in May. Trade magazine ads, a national promotional tour, and promo CDs for album-rock and modern-rock outlets hit in June. Whitley's song "Kick The Stones" is on the soundtrack of the sleeper hit flick "Thelma & Louise" and a video of the album's title track is aimed at MTV and VH-1.

Whitley, meanwhile, soft-spoken and video-genic, looks forward to a late-summer showcase tour and the most direct promotional tactic of all. "You just have to see me play live," he says. "I know—really know—what I do."

THE BEAT

(Continued from preceding page)

fortunate that the sole sponsor of the largest national tour featuring black artists is a distributor of alcoholic beverages" . . . While the Divinyls touched the pop top 10 last month with their delightful ditty "I Touch Myself," a rocking Ritz gig by the Virgin Records' act in New York June 20 proved these Aussie punks have lost none of their guitar-crunch credibility during the past decade.

ON THE ROAD: New York City officials (hungry for any good news nowadays) say Paul Simon plans a free concert this August in Central Park. An HBO special and album are being discussed . . . Poison cut short its "Flesh & Blood" tour after the flesh and blood of bassist Bobby Dahl's fingers were broken in a slammed car door. But the band denies rumors of a breakup. A live, double disc, with five new studio tracks, arrives this fall . . . Blue Oyster Cult and Rights Of The Accused launched a summer club swing June 26 at Biddy Milligan's in Chicago . . . Yes opens a summer U.S. tour Friday (5) at the Florida State Fairgrounds in Tampa, Fla. . . . Tour openings: keyboardist Jan Hammer and jazz drumming great Tony Williams, Sunday (30), Park West, Chicago; Amy Grant, Thursday (4) Civic Arena, Pensacola, Fla.; Steel Pulse, Wednesday and Thursday (3-4), the Greek Theater, Los Angeles; EMF, July 8, Le Spectrum, Montreal; Robert Palmer, July 12, Caesar's, Lake Tahoe.

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New Porter, Green Folios Something To Sing About

A SONGWRITER'S greatness can be measured in tributes that must, by necessity, omit a long list of deserving gems. This is not by any means meant to knock Warner Bros. Publications' "Cole Porter 100th Anniversary" (\$22.95) folio, for it contains 18 glowing and mostly familiar reasons why a Porter song is the best. **Words & Music** was a little concerned, too, when on page 10 it appears that one of Porter's earlier triumphs, 1928's "Let's Do It," short-singer) with lyrics. But, as is seen on succeeding song blessed with several Porter reprises, at other versions and five additional refrain follow the sheet music—



by Irv Lichtman

they've been reprinted from musical theater annotator Robert Kimball's "Complete Lyrics Of Cole Porter." Kimball, who has also contributed a foreword to the folio, was the wonderful Carnegie Hall June 1989 songwriter's birth. Despite unfortunate racial slurs in Porter lines such as "And that's why Chinks do it, Japs do it"—even great talents sometimes do not rise above their delight, for instance "Penguins in do it/Even li do it." in "Let's Do Which is something one can do all over again in

Racketeer Influenced and Corrupt Organizations Act, a federal statute that deals with mail and wire fraud. In an action filed June 11 in the U.S. District Court of New York, **Hunter Country Club Inc.** of Richmond, Ill., which ASCAP has been attempting to license since the mid-'80s, claims that, among other things, it has had a tough time obtaining information with regard to copyrights licensed by ASCAP, so much so that brochures it mails declaring the availability of such information are fraudulent to the point of breaking the law. ASCAP general counsel **Bernard Korman** says the action has no merit, adding he can recall only one other case in which ASCAP was charged with racketeering and that case was thrown out of court.

NICE BEGINNING: Keith Thomas, staff writer/producer for Sony Music, has given the publisher his first hit effort, having already shown his stuff as the co-writer of Amy Grant's smash "Baby Baby." For Sony, the relationship is with the big R&B single "Addictive Love," a Capitol outing by BeBe & CeCe Winans, also co-writers of the song. Thomas is producer of the session.

DEALS: Los Angeles-based Playhard Music has signed an exclusive subpublishing agreement with Silver Angel Music to represent the Sade catalog as of Monday (1). The catalog contains about 40 songs, mostly from the albums "Diamond Life," "Promise," and "Stronger Than Pride." Harry Paress and Curt Cuomo, writers with such artist credits as Bangalore Choir (Giant), Vixen (EMI), and Pretty Boy Floyd (MCA), have worked out a co-publishing deal with Playhard. The duo is collaborating with John Wetton (from Asia), Ricky Phillips (from Bad English), Debbie Holland (from Stilletto), and Jimu Jamison (from Survivor) ... Meadowgreen Music, the Christian music publisher in Nashville, has extended the writer contracts of Larry Bryant, Billy Simon, and Mark Hauth.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:
 1. Dances With Wolves, soundtrack selections
 2. Megadeth, Rust In Peace (guitar tab)
 3. Nelson, After The Rain (guitar tab)
 4. Cole Porter 100th Anniversary (piano/vocal)
 5. Rediscovered Gershwin (piano/vocal)

JOHNNY GREEN, Songwriter: best known as the director for MGM in its heyday. It so happens that Green, who died in 1989 at the age of 80, was also a fine songwriter whose credits include such stalwarts as "Over The Water where," and "In My Arms." By way of England comes a new songbook of 32 songs published by The Music Theatre Guild of London. Philip Glass and edited the The Music Theatre Guild is the equivalent of the U.S.' **Goodspeed Opera House** in Connecticut, which mounts rare and worthy musicals. The Music Theatre Guild recently mounted a '30s London show, "Milk and Honey," with music by Green.

This led to the company's involvement in its first effort in the music print field. In the U.S., its distribution will be through **Hal Leonard Publishing** at a price of about \$14.

THE YEARS HAVE SEEN lots of challenges to market licensing, but few have accused a performing rights organization of violating the

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GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD/ ROGER MCGUINN	Soldier Field Chicago	June 22	\$1,573,891 \$27.50/\$22	58,416 sellout	Jam Prods. Metropolitan Entertainment
GRATEFUL DEAD/ DWIGHT YOAKUM	RFK Stadium Washington, D.C.	June 14	\$1,322,900 \$25	53,597 sellout	Metropolitan Entertainment/ Cellar Door Prods.
JULIO IGLESIAS/ MAX ALEXANDER	Radio City Music Hall New York	June 11-22	\$1,291,510 \$35/\$30/\$25	39,828 41,692 sellout	Radio City Music Hall Prods.
GRATEFUL DEAD/ JOHNNY CLEGG & SAVUKA	Los Angeles Coliseum Los Angeles	June 1	\$1,019,200 \$25	40,768 60,000	Bill Graham Presents Avalon Attractions
FRANK SINATRA/ STEVE LAWRENCE/ EYDIE GORME	Sports Palace Mexico City, Mexico	June 22	\$872,582 (2,643,435,000 Mexican pesos) \$83.33/\$60/\$25	14,931 17,000	Ogden Presents Ocesa
THE MUSIC OF ANDREW LLOYD WEBBER	Universal Amphitheatre Universal City, Calif.	June 20-22	\$760,690 \$32.50	25,004 sellout	MCA Concerts
GUNS N' ROSES/ SKID ROW	Hersheypark Stadium Hershey, Pa.	June 11	\$628,460 \$32.50/\$22.50	27,274 30,000	Joseph Entertainment Group
GRATEFUL DEAD	The New Pine Knob Music Theatre Clarkston, Mich.	June 19-20	\$612,039 \$23.50/\$21.50	27,402 sellout	Cellar Door Prods. Belkin Prods. Metropolitan Entertainment
THE BEE GEES	Schlyler-Halle Stuttgart, Germany	June 10-11	\$546,939 (959,143 German marks) \$45.71/\$20	18,326 19,086	Marek Lieberberg Konzertagentur GmbH
GUNS N' ROSES/ SKID ROW	The Spectrum Philadelphia	June 14	\$450,425 \$25	18,017 sellout	Electric Factory Concerts
GUNS N' ROSES/ SKID ROW	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	June 17	\$436,550 \$25	17,462 sellout	Metropolitan Entertainment
DON HENLEY/ SUSANNA HOFFS	Garden State Arts Center Holmdel, N.J.	June 18-19	\$433,925 \$27.50/\$17.50	21,604 sellout	in-house
GUNS N' ROSES/ SKID ROW	Charlotte Coliseum Charlotte, N.C.	June 23	\$421,802 \$23.50	17,949 sellout	Cellar Door Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND/ FINGERS TAYLOR & THE LADYFINGER REVIEW	Shoreline Amphitheatre Mountain View, Calif.	June 15	\$396,802 \$25/\$19.50	18,275 sellout	Bill Graham Presents
ELVIS COSTELLO/ THE REPLACEMENTS	Madison Square Garden New York	June 22	\$362,225 \$25	14,489 15,000	Ron Delsener Enterprises
AC/DC/ L.A. GUNS	Olympic Saddledome Calgary, Alberta	June 23	\$343,683 (393,001 Canadian) \$26.50	15,117 17,489	Perryscope Concert Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND/ FINGERS TAYLOR & THE LADYFINGER REVIEW	Blockbuster Desert Sky Pavilion Phoenix	June 23	\$326,359 \$23/\$18	17,267 18,000	Evening Star Prods.
GUNS N' ROSES/ SKID ROW	Hampton Coliseum Hampton, Va.	June 22	\$310,500 \$22.50	13,800 sellout	Cellar Door Prods.
AC/DC/ L.A. GUNS	Shoreline Amphitheatre Mountain View, Calif.	June 14	\$268,600 \$22.50/\$19.50	14,252 20,000	Bill Graham Presents
AC/DC/ L.A. GUNS	ARCO Arena Sacramento, Calif.	June 15	\$265,110 \$25/\$22.50	11,676 12,000	Bill Graham Presents
CLASH OF THE TITANS: ANTHRAX/MEGADETH/ SLAYER/ALICE IN CHAINS	Alpine Valley Music Theatre East Troy, Wis.	June 15	\$238,652 \$29.50/\$24.50/ \$18.50/\$10	13,399 25,000	Joseph Entertainment Group
STEVE WINWOOD/ WARREN ZEVON	Garden State Arts Center Holmdel, N.J.	June 22	\$216,799 \$28/\$17.50	10,325 10,802	in-house
THE MUSIC OF ANDREW LLOYD WEBBER	Concord Pavilion Concord, Calif.	June 18	\$200,913 \$32.50/\$17.50	8,611 sellout	Bill Graham Presents in-house
ELVIS COSTELLO/ THE REPLACEMENTS	Mann Music Centre Philadelphia	June 15	\$196,215 \$22.50/\$12.50	10,651 13,339	Electric Factory Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND/ FINGERS TAYLOR & THE LADYFINGER REVIEW	Concord Pavilion Concord, Calif.	June 16	\$192,117 \$29.50/\$19.50	8,550 sellout	Bill Graham Presents in-house
STYX/ VINNIE JAMES	World Music Theatre Tinley Park, Ill.	June 21	\$190,077 \$22.50/\$20/ \$9.80	10,591 20,000	Tinley Park Jam Corp.

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Brooks' Towering Success At Fan Fair 'No Fences' Chain's Top Seller At Fest

NASHVILLE—Garth Brooks' triple-platinum "No Fences" is Tower Records' best-seller at its Fan Fair operation here June 11-14.

The others in the top ranking were, in this order: Jackson's "Don't Rock Me"; Ricky Van Shelton's "Backroads"; Travis Tritt's "It's All About To Change"; Black's "Put Yours In My Shoes"; Jackson's "Hill Country"; "Garth In The Real World"; "Garth In The Kentucky Headhunter Barnyard"; and Davy Crockett's "Fighting Fire With Fire."

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At Tower's regular Nashville location, the sales ranking was the same except that Mark O'Connor's "The New Nashville Cats" nudged Daniel out of 10th place.

According to Tower manager Michael Tannen, sales were up over last year only slightly at the Fan Fair store but up "a good deal" at the regular store. Several top country and gospel acts did live late-night acoustic sets at the regular Tower location.

Although he says he doesn't have the specific count, Tannen estimates that the top two albums sold more than 200 copies each at the Fan Fair location.

Country Music TV, Radio Team Up 25 Stations Join Vid Channel's Promo

BY EDWARD MORRIS

NASHVILLE—In mid-July, Country Music Television will begin a continuing cross-promotion between itself and radio stations in the various markets where the music video programming service is available. The purpose of the promotion is to shift fan attention back and forth between a participating radio station and CMT.

So far, 25 stations have agreed to participate. Under the terms of the promotion, each station gets exclusivity in its market area. It will allude to CMT during its broadcast day "as practical and appropriate," citing the local CMT channel number and the cable system that carries the service.

For its part, CMT will produce and air 15-second spots to tout the cooperating stations, recommending that viewers listen to those stations when they're not watching CMT. The promo spots, which will air nationally, will include the station's call letters, its positioning statement, and its city of license. These spots will air nationally, rather than market by market. At the outset, one station will be spotlighted each hour. CMT has not decided how many stations it will ultimately work with.

As noted in a CMT press release, there is a growing interdependence between music videos and radio. Nashville labels tend to release their music videos from a few to several weeks before the corresponding single is shipped to radio. CMT adds new videos to its playlist almost as soon as they are received. Consequently, states the release, CMT viewers may call radio stations requesting that a song be played well before the single is available. The promotion is built on the premise that country fans both like to watch video and listen to radio, and that each medium can profit by drawing attention to the other.

Participating stations will be sent CMT's weekly playlist to enable them

to refer to specific songs or artists in their promos.

Stations will be solicited for the promotion from a list comprised of Billboard, Radio & Records, and Gavin reporters, as well as candidates provided by TNNR (The Nashville Network's radio programming service) and the Country Music Assn.

Stations signed to date are KSSN Little Rock, Ark.; KIKK-FM Houston; WAYZ Hagerstown, Md.; WSOC Charlotte, N.C.; KPLX Dallas; KYKR Beaumont, Texas; KZLA Los Angeles; KYGO-FM Denver; WSM-AM-FM, Nashville; WPOC Baltimore; KGMN Kingman, Ariz.

Also KYYK Palestine, Texas; KEEY Minneapolis; KUPL Portland, Ore.; WCRJ Jacksonville, Fla.; WKKG Columbus, Ind.; WYAY/WYAI Atlanta; WCLT-FM Columbus, Ohio; WUSN Chicago; KMPS-FM Seattle; KSAN San Francisco; WWKA Orlando, Fla.; and WKDW Staunton, Va.

The cross-promotion is being handled through CMT's special projects administrator, Dawn Gardenhour.

CMT is jointly owned by Opryland USA, which also owns The Nashville Network, and Group W Satellite Communications.

Keith Whitley: Gone But Not Forgotten Upcoming RCA Album Unveils Hidden Treasures

KENTUCKY BLUE Expect to hear something profoundly moving when the new Keith Whitley album comes out in September. This isn't a great album of the songs haven't been available before. But to enrich the project even further, Whitley's last producer, Garth Fundis, has searched through family archives, demos, and sound bites to illustrating character and artistry. One of the newly unveiled songs is a duet with Earl Thomas Cole called "Brother Love." (That song, the way, is also on Cole's current album and will be out in August as a single.)

Whitley was schooled and steeped in bluegrass music, but his reigning passion was for the honky-tonk style. Without compromising either form, he was able to fuse the stark emotionality of one with the energy and recklessness of the other to create some of the most heartfelt country music ever recorded. He was just beginning to enjoy the critical and commercial acclaim he had worked for most of his life when it all came to an end two years ago with an alcohol overdose. Tentative title for the new album is "Keith Whitley: Kentucky Blue."

Expect to hear something profoundly moving when the new Keith Whitley album comes out in September. This isn't a great album of the songs haven't been available before. But to enrich the project even further, Whitley's last producer, Garth Fundis, has searched through family archives, demos, and sound bites to illustrating character and artistry. One of the newly unveiled songs is a duet with Earl Thomas Cole called "Brother Love." (That song, the way, is also on Cole's current album and will be out in August as a single.)



by Edward Morris

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by Edward Morris

MARK YOUR CALENDAR: The first Bluegrass In The Hills festival will be held Aug. 16-18 at the Jamboree In The Hills site near St. Clairsville, Ohio. Among those scheduled to perform at the three-day extravaganza are Bill Monroe, Ralph Stanley, Jim & Jesse, Alison Krauss, Mac Wiseman, John Hartford, the Lewis Family, the Osborne Brothers, Tim O'Brien, the Nashville Bluegrass Band, the Dry Branch Fire Squad, Del McCoury, Peter Rowan, the Dillardards, the Mike Snider Trio, the Bluegrass Cardinals, the Tony Rice Unit, Doyle Lawson & Quicksilver, Elmer Bird, Cabin Fever String Band, Short Crick Flatpickers, Dog Hollow Bluegrass Band, and Loren Porter. . . . Canada's Country Music Week '91 will be held in Hamilton, Ontario, Sept. 10-15.

SIGNINGS: Singer and songwriter Chris Eddy to the Beckett-Seals Music Group for publishing. He is the son of guitarist Duane Eddy and will be produced by Barry Beckett as part of his development deal. . . . Patty Loveless to Fitzgerald Hartley, Los Angeles, for management. . . . the Malaco Records & Music Group to Evelyn Shriver Public Relations.

REPORT FROM THE TROPICS: Bert Higgins—the of "Key Largo" fame—called Scene today that he and his Paradise Band are soon going on tour that will take them to the Caribbean and then Japan. Prior to that, he was scheduled to do a 10th anniversary showcase at Atlanta's Center Stage that was also to be videotaped for commercial release. Higgins' upcoming album (on Southern Tracks) is "Back To The Island." Its lead single is "The F Word."

MAKING THE ROUNDS: Brenda Lee, Kevin Welch, the Texas Tornados, and Jim Lauderdale are set to perform at this year's Montreux Jazz Festival. . . . In case you missed it in the tabloids, Randy

K-tel Hopes To Get Country Fans 'Hooked On' New Project

NASHVILLE—K-tel International is acknowledging country music's growing popularity with the issuance of the album "Hooked On Country." The project is the latest in the company's 10-year-old "Hooked On" series that packages large numbers of medleys to represent different formats. "Hooked On Country," for example, has 10 themed cuts that use portions of 58 songs.

The album will be available in cassette and CD and will be supported by a single, a companion music video, and TV advertising. The records will be sold exclusively through retail stores. Stores may participate in the TV campaign on a co-op basis.

"Hooked On Country" is performed by the Wood Brothers, who are musicians at the Opryland USA amusement park, and several of Nashville's top session players. "Hooked On Country Love," the first single release, has snippets of "Young Love," "Love Takes Time," "Love Is All Around," "(I Wanna) Love My Life Away," "A Love Song," "Pure Love," and "Say You Love Me"—all in three minutes and 35 seconds.

Other "Hooked On" country cuts feature Randy Travis, Willie Nelson, Merle Haggard, George Strait, Marty Robbins, Johnny Cash, trains, waltzes, and country

parties. Covering nine hits and running for six minutes and 14 seconds, the Strait cut is the longest one.

K-tel will service the "Hooked On Country Love" single and music video in early July.

First single features snippets of love songs

Although this is K-tel's first country entry in the series, Albert Coleman and the Atlanta Pops Orchestra recorded an album for Epic Records in 1982 called "Just Hooked On Country." Two cuts from that album charted.

"Hooked On Classics," released in 1981, was the first in the K-tel series. It has been followed with packages on swing, bluegrass, Dixieland, polka, instrumentals, movies and theatrical themes, and dance.

Country music's star is rising in Canada, where domestic acts are starting to carve their own niche . . . see page 54



by Lynn Shults

NO. 1: "Don't Rock The Jukebox" becomes the second No. 1 hit for **Alan Jackson**. The song was written by Jackson, **Roger Murrah**, and **Keith Stegall**, who co-produced the record with **Scott Hendricks**. The album by the same title holds down the No. 2 spot on the Top Country Albums chart and the No. 23 position on the Top Pop Albums chart.

INSIDE THE TOP 10: **Travis Tritt** is getting calls from people who care as "Here's A Quarter (Call Someone Who Cares)" (13-9) is this week's big gainer. "Somewhere In My Broken Heart" (6-5) by **Billy Dean** also continues to grow.

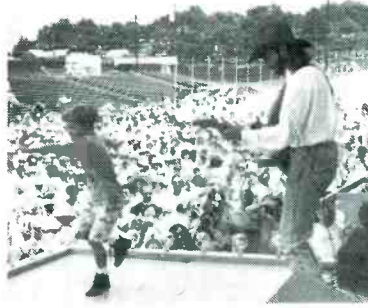
ROUNDING OUT THE TOP 20: "You Know Me Better Than That" by **George Strait** (24-17) is the most active record on the chart for the fourth consecutive week. **Trisha Yearwood's** "She's In Love With The Boy" (22-15) is a close second, followed by **Alabama's** "Here We Are" (20-12), **Marty Stuart's** "Till I Found You" (18-16), and "The Moon Over Georgia" (16-11) by **Shenandoah**.

ELSEWHERE IN THE TOP 50: "She's A Natural" by **Rob Crosby** (26-21) leads this group and is the third most active record at the monitored stations. The **Lee Greenwood & Suzy Bogguss** duet "Hopelessly Yours" jumps from No. 38 to No. 30, barely squeezing out **Reba McEntire's** "Fallin' Out Of Love" (27-22). Gaining ground quickly is "Down At The Twist And Shout" by **Mary-Chapin Carpenter** (49-42); **Dolly Parton's** "Silver And Gold" (45-36); "Down To My Last Teardrop" by **Tanya Tucker** (46-37); **Vince Gill's** "Liza Jane" (32-24); and "Brand New Man" by **Brooks & Dunn** (54-47).

DEBUTING THIS WEEK: Thanks to airplay monitoring, numerous new acts have made a stronger and faster impact on the Hot Country Singles & Tracks chart. This week's example is **Eddie London**, who leads all new entries with "If We Can't Do It Right" at No. 56. London is followed by **Lionel Cartwright's** "Leap Of Faith" (58); "Whole Lotta Holes" by **Kathy Mattea** (59); **Ray Stevens' "Working For The Japanese"** (64); "You Call Everybody Darling" by **K.T. Oslin** (69); **Chris Ledoux's** "This Cowboy's Hat" (72); and "Nothin' But You" by **Robin Lee** (75).

THE ALBUM CHART: "No Fences" by **Garth Brooks** continues to hold the No. 1 position by outselling the competition by a three-to-one margin. There is plenty of action to be found on the chart, with the strongest gains for the week being registered by **Ricky Van Shelton's** "Backroads" (3-3); Tritt's "It's All About to Change" (5-5); "Put Yourself In My Shoes" by **Clint Black** (7-6); Shelton's "RVS III" (30-25); "Pocket Full Of Gold" by Gill (19-16), and Dean's "Young Man" (18-15) . . . **Highway 101** explodes on the chart with "Bing Bang Boom," which debuts at No. 36 . . . **Vern Gosdin's** "Out Of My Heart" enters at No. 59.

COMMENTS: Writer/artists seem to be the rage of the early '90s, and six of this week's top 10 fall in this category. Interestingly, Brooks, Dean, Jackson, Wynona Judd, and Pam Tillis all have one or more co-writers; only Tritt has a solo songwriting credit. Why so many collaborations? Music Row veterans often note that once a writer/artist's career gets going, the demands of being a "hit act" consume most of his or her time, leaving little energy for songwriting. Based on that theory, the co-writing trend should continue.



Martin Delray delivers his recent hit, "Get Rhythm," during the Atlantic Records show while 8-year-old Nicholas Bass re-creates his dance number from Delray's music video of the song.



Epic artist Shelby Lynne gives her recent tour buddy, Columbia artist Willie Nelson, a hug before their performance at the WSIX Fan Jam II concert at Starwood Amphitheatre.



Warner Bros. artist Kevin Welch entertains the crowd and chuckles as guitar sidekick Michael Henderson shows off one of his guitar-playing tricks before a rain-soaked crowd.

Festivities At Fan Fair



Arista artists and execs gather following the label's show June 13. Pictured, from left, are Pam Tillis; Allen Butler, senior director of national promotion and artist development, Arista Nashville; Michelle Wright; Alan Jackson; and Tim DuBois, VP/GM, Arista Records Nashville.



Shown backstage before the MCA Records show June 11, from left, are Joe Deters, director of regional promotion, MCA/Nashville; Vince Gill; Mark Chesnutt; and Tony Brown, executive VP and head of A&R, MCA/Nashville.



Several RCA artists visit with label execs prior to the label's show June 12. Pictured, from left, are Joe Galante, president, RCA Records; Larry Stewart of Restless Heart; Clint Black; Aaron Tippin; Richard Sterban of the Oak Ridge Boys; and Jack Weston, VP/GM, RCA/Nashville.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
51 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL	22 FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP	65 I KNEW MY DAY WOULD COME (Hookem, ASCAP/Blue Lake, BMI)	48 FANCY (Northridge, ASCAP) CPP	44 PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM	16 TILL I FOUND YOU (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
35 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI) WBM	49 FANCY (Northridge, ASCAP) CPP	55 I MUST HAVE BEEN CRAZY (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP)	43 FEED JAKE (Tom Collins, BMI) CPP	3 POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM	34 TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
23 BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL	53 FRIDAY NIGHT'S WOMAN (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP) HL	14 IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL	73 GET RHYTHM (House Of Cash, BMI) CLM	39 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)	48 TIME PASSES BY (Sheddhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL/WBM
32 BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM	9 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL	54 I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI) CPP	12 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI)	60 RESTLESS (Cedarwood, BMI) HL	50 TO BE WITH YOU (Silverline, ASCAP)
28 BLUE MEMORIES (Irving, BMI/Littlemarch, BMI) CPP	29 HEROES (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM	58 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI)	30 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	40 ROCKIN' YEARS (Southern Gallery, ASCAP) CPP	68 TOO MANY HONKY TONKS (ON MY WAY HOME) (Buttputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP)
47 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	4 I AM A SIMPLE MAN (Rick Hall, ASCAP)	24 LIZA JANE (Benefit, BMI/Englishtowne, BMI)	25 IF I CAN FIND A CLEAN SHIRT (WB, ASCAP/Two Sons, ASCAP/Waylon Jennings, BMI)	15 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM	66 TOO MUCH CANDY FOR A DIME (Milene, ASCAP)
61 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP)	52 IF I KNOW ME (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL	27 LUCKY MOON (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM	46 (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Millstone, ASCAP)	36 SILVER AND GOLD (Briek Hit, BMI) CPP	62 TOO MUCH FUN (Fame, BMI/Bobworld, BMI/Makin' It Up, BMI/Music Of The World, BMI)
20 CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI)	26 IF IT WILL IT WILL (Bocephus, BMI) CPP	13 MEET IN THE MIDDLE (Sony Tree, BMI/Willesden, BMI/Zomba, ASCAP) HL	10 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL	33 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM	7 WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
1 DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM	10 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL	11 THE MOON OVER GEORGIA (Fame, BMI)	56 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI)	70 THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM/HL	71 WHAT ABOUT THE LOVE WE MADE (Vintage, BMI)
42 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getareajob, ASCAP) HL	56 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI)	75 NOTHIN' BUT YOU (Gold Line, ASCAP/WB, ASCAP)		72 THIS COWBOY'S HAT (Warner-Elektra-Asylum, BMI/Brooks Bros., BMI/Halsey Bros., BMI)	63 WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM
38 DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) WBM		45 OH WHAT IT DID TO ME (Champion, BMI) HL		2 THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP)	59 WHOLE LOTTA HOLES (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP)
37 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI)		8 ONE HUNDRED AND TWO (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP			57 WITH THIS RING (Vee Ve, BMI/Ala King, BMI)
41 EVEN NOW (With Any Luck, BMI/Sleepy Time, BMI/Screen Gems-EMI, BMI) CLM/WBM		19 ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP			64 WORKING FOR THE JAPANESE (Paul Craft, BMI)
		6 ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM			69 YOU CALL EVERYBODY DARLING (Edwin H. Morris, ASCAP)
					17 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Sheddhouse, ASCAP) HL
					31 YOU'RE THE ONE (Coal Dust West, BMI) WBM

Billboard

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PRO AUDIO



Platinum Apollo. Ray Chew, left, shows his platinum albums to studio manager David Miles, top right, and engineer Elai Tubo at Apollo Recording Studios. Miles is co-producing Chew's next album at the Neve-equipped studio using 3M's new 966 analog audio mastering tape.

DOLBY BOWS NEW CINEMA SOUND PROCESS

(Continued from page 42)

the small size of the audio bits could make them prone to damage with repeated playings.

According to Kodak publicity coordinator Dave Harney, CDS is a reliable, robust system. "There are many digital audio systems in use around the world, namely CD players, that have no backup. We don't believe that a backup system is required for CDS," he says.

In creating Dolby SR•D, the San Francisco-based company examined several parts of the film looking for places on which to encode the digital data before deciding on the space between the sprockets.

The common perception that the sprocket area on film gets scratched with repeated playback was labeled a myth by Allen. In reality, he said, what occurs is a scraping, so that after many playings, a gray coating eventually accrues on the film. However, since the SR•D data bits are very large, they can still be seen through the gray and the sound is unaffected, he explained.

At the press conference, Dolby ran a damaged SR•D film loop without visuals, projecting the blank film on the screen as it ran.

Scratches and other imperfections could be clearly seen, but the digital sound remained unaffected.

In addition, the SR•D format has a fail-safe system, so that if the digital encoding does get too damaged to play, the playback will switch to the analog soundtrack, then back to digital when the damaged area has passed.

According to Allen, SR•D is capable of a peak sound level of 105 dB, louder than the 100 dB of 70mm or the 90 dB of analog Dolby, and its frequency range is 20 Hz to 20 kHz.

The average 35mm optical analog soundtrack has a 40 Hz to 12.5 kHz frequency range with a dynamic range of 59 dB. Four-channel Dolby 70mm film—the best of analog theater sound—offers a 30 Hz to 14.5 kHz frequency range.

During the presentation, various sounds were played in analog Dolby SR and new SR•D formats. The digital version was noticeably clearer, with better channel separation. The same was true when several movie clips—from "The Abyss," "Jacob's Ladder," and "The Silence Of The Lambs"—were played with the new format.

NEW PRODUCTS AND SERVICES

(Continued from page 42)

DUPE DIRECTORY: Corbell Publishing, Marina del Rey, Calif., announced "The 1991 Video Duplication Directory" with a suggested list price of \$147. It includes listings of video duplicators, an introduction to the industry, and statistics on the business.

QUANT-M LEAP: Quant-m Research, Middleport, N.Y., announced 3-D Sound Surround, designed to produce three-dimensional surround sound using conventional automobile stereo systems. Joining Archer Communication, Roland, Hughes Aircraft, and others in developing 3D systems, the Quant-m automobile unit is designed to enhance FM broadcasts, as well as cassettes and CDs, and is significantly lower in

price, listing at \$25, according to the company. A home stereo version is also under development.

NEW MOON: Phil Moon, former marketing manager for Yamaha Corporation of America, founded two new companies aimed at serving the marketing needs of the music and professional audio businesses. Moon launched Loft Marketing and Loft Market Research in Stanton, Calif.

99 TRACKS: Digital House, New York, took the CD format to its limits recently when it mastered and replicated a 99-track CD for the Minnesota Dept. of Education. The disc is used as an interactive evaluation tool throughout the Minnesota statewide

AES Fetes 91st Meet In Big Way

NEW YORK—The Audio Engineering Society will offer a record 142 papers and a dozen seminars and workshops at its 91st convention, Oct. 4-8 at the New York Hilton & Towers here.

The organization has also expanded the length of its technical program from four to five days.

According to convention committee chairman Jerry Bruck of Posthorn Recordings, New York, more than 160 papers were submitted for consideration.

Sessions for the presentation of papers are scheduled for the mornings and afternoons of all five convention days, with three additional evening sessions.

Paper topics include architectural acoustics, microphones, recording, audio production, digital technology, loudspeakers, sound reinforcement, psychoacoustics, and transmission concepts.

Authors from France, Germany, England, Hungary, Japan, Poland, Italy, Canada, and the U.S. are slated to participate.

The seminars and workshops will explore a wide range of subjects, including a re-examination of the audiotapes from the President Kennedy assassination, and women in audio. Other topics include new audio media for the '90s, digital audio broadcasting for the U.S., restoration and transfer of sound archives, and digital audio compression.

Several technical tours will also be conducted at some of the city's hi-tech broadcast and recording studios and religious and theatrical venues.

The convention also will feature six floors of exhibits in the redesigned Hilton & Towers. The Americas, halls I and II, will be used, along with the second floor, ballroom, and fifth and sixth floors that the AES has previously used.

The organization has also appointed a new official drayage and decorating firm, Freeman Decorating Co., and a new security company, McRoberts Protective Agency. SUSAN NUNZIATA

education system. Digital House has also expanded its offices, increasing design, printing, and support services.

MOVING FENDER: Fender Musical Instruments is relocating its corporate headquarters from La Brea, Calif., to Scottsdale, Ariz. It plans to expand engineering and research and development, and will work with Arizona State Univ.'s Electrical Engineering Department on research and development leading to product development, according to Fender president Bill Schultz. About 30 employees will relocate with the company, which will maintain a presence in California with its Corona manufacturing operation.

Billboard® Home Video

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Building Blockbuster's Case On Wall St. Huizenga Assures Analysts Of Co.'s Strength

■ BY DON JEFFREY

NEW YORK—Blockbuster Entertainment Corp. chairman H. Wayne Huizenga took his defense of his company's future to Wall Street June 17, asserting that new technologies are not a threat to video retailing and that his chain would continue to add market share at the expense of smaller retailers.

In a 20-minute address to analysts and investors, Huizenga restated Blockbuster's intention to increase its market share in three years to 20% from 13%.

Maintaining that there would be "virtually no price increases" on video rentals, Huizenga said that this policy would prevent other retailers from gaining any advantage over Blockbuster. "We don't want to give the little guy room to breathe," said the feisty chief executive. "Market share is the name of the game for us."

Concerning expansion, he said the chain expected to meet its target of 2,000 franchised and company-owned stores by the end of the year. But, replying to a question, Huizenga conceded that the defection of Cox Communications as a franchisee had "hurt" the company's franchising goals (Billboard, May 18). Cox, with 82 Blockbuster locations, had planned to open an additional 40 outlets by the end of the year.

Nonetheless, Huizenga said, the chain would still add 240 franchised stores this year, although "maybe not in the quarters" expected.

Expansion of company stores would be financed internally through cash flow, said Steven Berrard, chief financial officer. Last year the company generated a cash flow of \$214 million, which he said was "sufficient to fund 100% of new store growth."

He said securities analysts have projected 1991 systemwide revenues (sales from franchised and company stores) of \$1.6 billion, company revenues of \$800 million, and net profit of \$79 million to \$95

million, primarily by franchisees to expand their reach in markets in which they already operate. He said the smaller-store concept would probably not be a strategy for company-store growth. "We're getting pressure to build larger stores," he added. Berrard said that no such downsized units were currently open and that the company was "not in any rush to open any."

Baczko did tell analysts about the new Blockbuster store prototype that is being rolled out this year, which features improvements in layout, fixtures, and merchandising. He said the additional investment to change an existing store to this new look was "truly minimal."

The new president was also asked about direct buying of product from the studios, an issue that has roiled distributors. He said the chain had no plans to institute such buying but admitted that it could happen in the future.

Since the meeting was held about one block away from the New York Stock Exchange, where Blockbuster's shares are listed and traded, it was inevitable that the analysts would question executives on the sluggish performance of the stock. Fielding a question about short-selling of Blockbuster's stock and its relationship to a 2-year-old controversy over Blockbuster's accounting methods, Berrard noted that the company had changed its amortization policy on hit videocassettes "earlier than we had to."

Some investors had charged that the company wrote off, or amortized, the value of its videos over too long a period, thus inflating quarterly earnings.

But short selling and the performance of the company's stock continue to be issues for the company. For the one-month period that ended June 14, Blockbuster had the highest short interest of any U.S. company—it totaled 14.2 million shares, a 30.7% increase from the previous month. (Short interest is the number of shares that investors have borrowed and sold short but not yet repurchased. Short sellers hope to replace the borrowed stock at a lower price.)

Many defenders of Blockbuster believe that the short sellers have been responsible for the negative news and implications about the company's future, hoping that such reports will drive down the price of the stock. The stock, in-

(Continued on page 51)

'We don't want to give the little guy room to breathe'

million. For 1990, the Blockbuster results were: systemwide revenues, \$1.13 billion; company revenues, \$632 million; net profit, \$68.6 million.

Asked about acquisitions, Huizenga said Blockbuster would "probably acquire a franchisee or two." He also said he was in "ongoing negotiations" with small video retail chains about possible buyouts.

The matter of the proposed new small-size Blockbuster stores for smaller markets, known as Home Town Superstores, did not come up during the formal meeting (Billboard, June 18). Afterward, Joseph Baczko, the new president and chief operating officer, said such a concept would be used pri-



Loads With Film. Best director Kevin Costner, third from left, helps director of photography Dean Semler, second from left, set up a shot during the filming of the multi-Oscar-winning "Dances With Wolves." "Dances," which has grossed nearly \$175 million to date, will be released on cassette by Orion Home Video Aug. 28. It is widely expected to be one of the biggest-shipping rental titles of the year.

A LIVE One: 40-Title Surge On \$14.95 Vid Sell-Thru

LOS ANGELES—LIVE Home Video continues to aggressively attack the \$14.95 sell-through market with plans now to promote close to 40 titles at that price point in September alone, including "Teenage Mutant Ninja Turtles: The Movie."

LIVE, one of the earlier proponents of \$14.95 theatrical catalog product, joins an expanding list of suppliers that have targeted the fall sell-through landscape with more product at those price levels.

The rising popularity of the \$14.95 price tag, say analysts, stems from a number of factors, including a keener fight for shelf space, expanding participation of grocery and drug chains, and a discernible jump in impulse purchases when titles move from \$19.95 to \$14.95.

Recently, in fact, two \$14.95 "holdouts," FoxVideo and MCA/Universal Pictures Home Video, announced promotions along those lines (Billboard, June 8). And Orion Home Video, another hold-out, recently bypassed the \$14.95 price point altogether and an-

nounced the release of six titles at \$7.98 list, each duplicated in the extended play (EP) mode (Billboard, June 29).

In addition to the "Turtles" movie, the newer LIVE repriced \$14.95 mix includes "Rambo: First Blood Part 2," "Rambo 3," "Iron Eagle II," "Red Heat," "Weekend At Bernie's," "Lock Up," "Short Time," "Fright Night 2," "Howling V," "Watchers II," "Silent Night, Deadly Night IV," "Prom Night III," "Lobsterman From Mars," and others.

Family Home Entertainment, LIVE's children's line, also plans to create a new line of animated Teenage Mutant Ninja Turtles called "Sewer Hero Series." Each title in this series, which will spotlight individual Turtle characters, will retail for \$12.95. Meanwhile, FHE continues to market other animated children's product in the \$10-\$15 range, including the highly successful animated "Teenage Mutant Ninja Turtles" series at \$14.95 each.

At the same time, LIVE is also

(Continued on next page)

GORGEOUS FIGURES.



For 52 weeks straight, Playboy has had more non-theatrical video product on *Billboard's* Top 40 Sales Chart than any other single company.

No wonder we're known for great figures!

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'Lucy' Laser Set Is A Ball 1st In Voyager's TV-Classics Line

BY CHRIS MCGOWAN

LOS ANGELES—On Oct. 15, exactly 40 years after "I Love Lucy" first aired on CBS, Lucy and Ricky and Fred and Ethel will be getting the complete "bells and whistles" treatment on laserdisc from Voyager Co.

The label will launch its new "The Criterion Collection: Television Classics" line with an "I Love Lucy" special-edition disc that pays tribute to one of the most successful programs in television history.

Santa Monica, Calif.-based Voyag-

Voyager will follow the 'I Love Lucy' disc with a 'Twilight Zone' set

Voyager's Paul Norman is co-producing the "Lucy" disc with Bart Andrews, author of Doubleday's "The 'I Love Lucy Book.'" Andrews has been researching and cataloging the series for more than 15 years.

One of the two sides of the \$49.95 Voyager "I Love Lucy" disc will be in the CLV (extended-play) format and contain two uncut episodes from the series: "Job Switching" (also known as the "Candy Factory" segment) and "Lucy Does A TV Commercial" (better known as "Vitameatavegamin"). Included will be the show's original opening and closing credits, and its commercials from Philip Morris.

The other side of the disc will be in the CAV format, which allows for direct access to individual frames. It will include the original scripts for the aforementioned two shows (which ended up being shot differently from how they were written), as well as plot synopses of all 180 episodes of "I Love Lucy."

On both sides, the laserdisc's digital audio track will carry the soundtrack of featured episodes and clips, while the two analog audio tracks will feature two different running commentaries on the footage by the cast, crew, and writers.

Among those lending their memories and thoughts to the three hours of commentary will be cast members Doris Singleton, Mary Jane Croft, Ross Elliott, and Jerry Hausner; prop man Herb Brower; Bart Andrews and Prof. David Marc (the latter has penned several books about television); writers Bob Carroll Jr. and Madelyn Pugh Davis; and associate producer Al Simon.

(Continued on page 51)

er is best known for its deluxe laser presentations of American and foreign film classics such as "Citizen Kane" and "L'Avventura." Voyager packaged such titles, under the name "Criterion Collection," with on-disc supplementary material such as interviews, shooting scripts, storyboards, and second audio tracks of film commentary by directors or critics.

Now, for the first time, Voyager will be giving the Criterion treatment to important television shows, beginning with "I Love Lucy," which starred Lucille Ball and Desi Arnaz, and originally ran from 1951 to 1957.

In early '92, Voyager will follow the "Lucy" disc with a special "Twilight Zone" edition.

LIVE'S 40-TITLE SURGE ON THE \$14.95 VID MARKET

(Continued from preceding page)

planning a number of price reductions in September on recent theatrical product to \$19.95, including Arnold Schwarzenegger's "Total Recall," "Air America," "Narrow Margin," and "Music Box."

Says Stuart Snyder, senior VP of sales for LIVE, "It [\$14.95] has been a growing category for the racks and mass merchants. Obviously, the lower price point also allows other retailers to enter the business and it becomes attractive for them."

He adds that in addition to more \$14.95 theatrical catalog product from LIVE, the company plans to release about 10 Vestron theatrical catalog titles at \$14.95 as well.

"We were one of the front-runners at \$14.95," he continues, "and we think it's a good price point for titles which have maxed out at higher price points. It gives them new energy and new spin."

"While more grocery stores and drug chains are getting involved with \$14.95 product, it's still a growing category with the mass merchants and discount stores. As more good product comes along at these price points, they are willing to dedicate more space to it."

Snyder adds that all \$14.95 re-priced theatrical product will be duplicated in the SP (standard play) mode.

JIM McCULLAUGH

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	8	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
2	3	38	THREE TENORS IN CONCERT ▲ ²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
3	4	36	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
4	2	58	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
5	5	14	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
6	10	11	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
7	6	8	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
8	9	19	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
9	7	38	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
10	8	40	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
11	14	12	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	22.98
12	13	11	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
13	16	2	THE PRICE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
14	17	7	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal	1990	R	19.98
15	24	29	MADONNA: THE IMMACULATE COLLECTION ▲ ²	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
16	25	16	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
17	11	18	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video FoxVideo 2858	Michael Jordan	1990	NR	19.98
18	12	8	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
19	15	4	EXTREME: PHOTOGRAFFITTI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
20	35	12	VOICES THAT CARE	Giant/Warner Reprise Video 38245	Voices That Care	1991	NR	9.98
21	18	3	DESERT STORM: THE VICTORY	Turner Home Entertainment 3058E	Bernard Shaw	1991	NR	14.98
22	28	250	THE SOUND OF MUSIC ▲◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
23	26	32	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
24	19	19	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
25	30	3	WHITNEY HOUSTON: WELCOME HOME HEROES	Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	1991	NR	19.98
26	27	22	DUMBO◆	Walt Disney Home Video 24	Animated	1947	G	22.98
27	36	19	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
28	23	165	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
29	RE-ENTRY		FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
30	29	4	GLORIA ESTEFAN: COMING OUT OF THE DARK	SMV Enterprises 19V-49088	Gloria Estefan	1991	NR	19.98
31	20	37	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
32	40	19	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
33	22	18	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
34	38	10	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
35	37	189	CALLANETICS >	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
36	RE-ENTRY		MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	22.98
37	31	63	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
38	39	6	THE MIND'S EYE	Miramir MPV6001	James Reynolds	1991	NR	19.95
39	NEW ▶		DAMN YANKEES	Warner Bros. Inc. Warner Home Video 35109	Gwen Verdon Tab Hunter	1958	NR	19.98
40	33	33	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99

◆ RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. > ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc

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J2 President Jimirro Defends Purchase Of National Lampoon

J2 Communications president Jim Jimirro has finally sought to stem criticism of his company's purchase of National Lampoon (Billboard, March 24, 1990). Almost from the beginning, the acquisition has been viewed negatively by investors and has proved a drag on J2's stock. In a talk before the West Coast Chapter of Special Interest Video Assn. June 19 at the Beverly Hills Country Club, Jimirro said the magazine has been losing money since it peaked in the early '80s at 850,000 circulation. Today, the magazine's circulation stands at 250,000. "When you think of how that company has been under-managed, it's remarkable that they have 250,000 and about 2.2 million who read it," said Jimirro. "We purchased it because we think it is a franchise, one of three brand names in the entertainment business," behind numbers one and two, Disney and Playboy. While acknowledging that National Lampoon is not quite a family-type property, he said, "Our business plan is to revitalize National Lampoon and then get it involved in every area of leisure time built around a central theme." He identified "video, television, radio, comedy clubs, restaurants, theme parks, Broadway theater, touring shows, convention entertainment—the same thing Disney is doing. There is nothing in family leisure time that Disney isn't doing," said Jimirro, who spent 14 years at the Magic Kingdom.

Republic Pictures Prez Kountze Steps Down

Veteran home video executive Vallery Kountze, president of Republic Pictures Home Video, has resigned that post to consult and pursue outside interests. She will do some consulting work for Republic, including completing "several advertiser-supported home video projects," according to a prepared statement. Before moving to Republic in 1986, Kountze was VP of marketing for RCA/Columbia Pictures Home Video. Glenn Ross, who was recently elevated to senior marketing VP, will now report directly to Steven Beeks, Republic Pictures executive VP, on home video matters. During the last several years, Republic's home video division has been increasing its sales revenues on a consistent basis, logging about \$30 million last year.

Shari Lewis Pacts With A&M For Audio/Video

Children's entertainer Shari Lewis, creator of the puppet Lamb Chop, has inked an audio and video pact with A&M Records. The first release, to be distributed on video by PolyGram Video, the home video arm of A&M's parent, will be "Lamb Chop In The Land Of No Manners." The release date, which will be simultaneous with the audio release of the same title, is slated for Aug. 20. In its continuing efforts to expand beyond longform music video (reflected in the company's recent dropping of "Music" from its name), PolyGram Video recently announced it will distribute all A&M children's videos. In making the announcement, PolyGram did not disclose the length of the deal or how many titles it involves.

Best Film & Video Bags Marvel Rights

Best Film & Video has catapulted itself into the front ranks of sell-through, but also plans to increase its minor role in rental through licensing deals for Marvel Comics characters and product featuring Benji, the celebrated mongrel star. The deal with Mulberry Square has Best acquiring 21 "Benji" programs—four movies, four specials, and 13 episodes of a network series. Initial releases will be "Benji" and "For The Love Of Benji," both at \$19.99, and a 30-minute "Benji's Very Own Christmas Story" at \$14.99. In a separate licensing pact, Best has picked up 150 animated programs featuring Marvel Comics characters. Initial release will be eight of the 30-minute suggested-list-price \$14.99 animations in August and five more in October.

Starmaker Licensing 24 Vidmark Titles

Starmaker Entertainment, the New Jersey-based budget video supplier, has licensed 24 titles from Vidmark and is planning to release the titles, at a rate of two per month, with a list price of \$9.99 each. The first 12 titles to be announced include "Sizzle Beach USA," which features the first film appearance of Academy Award winner Kevin Costner. Also included are "Breaking Up Is Hard To Do," starring Billy Crystal, who is currently appearing in what may be the summer's biggest comedy box-office hit, "City Slickers," and a remake of the 1939 John Ford classic "Stagecoach," starring country music stars Willie Nelson, Kris Kristofferson, and Waylon Jennings.

VSDA Bits: Michael, Miller, Maltin

The Video Software Dealers Assn. has announced that Dennis Michael, correspondent for "ShowBiz Today," the entertainment news report that airs on CNN, will serve as MC for this year's "Viddies" reception at the VSDA convention in Las Vegas July 14-17. The "Viddies" are given each year in recognition of outstanding advertising campaigns and materials for prerecorded product. The "Viddies" reception will be held the evening of July 16 at the Las Vegas Hilton... The VSDA also announced that comedian Dennis Miller, best known for his work on "Saturday Night Live," will entertain attendees during the closing-night awards banquet July 17. The MC for the awards presentations will be Leonard Maltin, returning after last year's successful engagement in the same gig.

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	3	2	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
2	8	2	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
3	2	4	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
4	1	5	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
5	9	2	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
6	5	4	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
7	4	4	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
8	7	13	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
9	6	6	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
10	10	6	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
11	12	6	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
12	11	6	AVALON	Tri-Star Pictures RCA/Columbia Home Video 70543-5	Armin Mueller-Stahl Joan Plowright	1990	PG
13	13	8	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
14	18	13	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
15	NEW ▶		GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
16	14	12	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
17	17	9	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
18	15	4	THE KRAYS	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	1990	R
19	16	6	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
20	19	8	THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
21	20	4	WARLOCK	Vidmark Entertainment 5378	Julian Sands Lori Singer	1989	R
22	22	11	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
23	NEW ▶		COME SEE THE PARADISE	FoxVideo 1854	Dennis Quaid Tamlyn Tomita	1990	R
24	24	11	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
25	21	3	THE NEVERENDING STORY II	Warner Bros. Inc. Warner Home Video 12041	Jonathan Brandis John Wesley Shipp	1991	PG
26	NEW ▶		GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
27	31	8	ROCKY V	MGM/UA Home Video 902288	Sylvester Stallone Talia Shire	1990	PG-13
28	25	10	SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
29	33	12	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
30	26	15	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
31	NEW ▶		WHITE FANG	Walt Disney Home Video 1153	Ethan Hawke Klaus Maria Brandauer	1991	PG
32	28	18	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
33	23	12	WHITE PALACE◆	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
34	34	16	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
35	27	7	THE SHELTERING SKY	Warner Bros. Inc. Warner Home Video 12062	Debra Winger John Malkovich	1990	R
36	29	13	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
37	30	3	POPCORN	Studio Three Film Corp. RCA/Columbia Home Video 91253	Jill Schoelen Tom Villard	1991	R
38	38	9	TUNE IN TOMORROW	HBO Video 90526	Keanu Reeves Peter Falk	1990	PG-13
39	37	2	FEMME FATALE	Republic Pictures Home Video 1295	Colin Firth Lisa Zane	1991	R
40	36	10	CHILD'S PLAY 2◆	Universal City Studios MCA/Universal Home Video 81024	Alex Vincent Jenny Agutter	1990	R

◆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.

MUSIC VIDEO REVIEWS

The Triplets, "Video Triple Single," PolyGram Video, 16 minutes, \$9.95.

PolyGram Video's first video single, featuring new recording act the Triplets (yes, they really are triplets), actually contains two cuts, "You Don't Have To Go Home Tonight" and "Sunrise." The first one, however, is seen both in its MTV form and in a live

version. The songs are appealing, pure pop numbers, and the interview footage is fairly standard stuff, save for the spontaneous harmonizing, in Spanish no less, the Mexican-American siblings occasionally break into (no vocal coaches or harmonizers here). At \$9.95, this tape could make a good impulse add-on for anyone buying the Triplets CD. **PAUL SWEETING**

Cinderella, "Heartbreak Station Video Collection," PolyGram Video, 22 minutes, \$14.95.

The best thing about this tape is the ending, where a message appears on screen reading, "To be continued..." This short long-form, featuring three cuts from the group's "Heartbreak Station" album that peaked at No. 19 on Billboard's Top Pop Albums chart, is a very appealing introduction to the hard-rock quartet. If a Part II is actually in the works, it would be most welcome. The first cut here, "Shelter Me," is one of the best Aerosmith songs Aerosmith never recorded, and that's said with all due respect to both groups. The middle section includes a segment on the making of the clip for the title cut. The clips themselves are competently done, if unspectacular. The "making-of" footage is interesting, but would have been better if it dwelled more on each band member, allowing viewers to get a feel for the individual personalities. The tape closes with a live version of "The More Things Change." Good, unpretentious stuff. **P.S.**

LaTour, "People Are Still Having Sex," PolyGram Video, \$9.95.

Smash/PolyGram recording artist LaTour raised the ire of AIDS activist groups several months ago with his recent top 40 pop/dance hit "People Are Still Having Sex." Now that the media furor surrounding the song has faded, the original, uncut version of the music video is available.

The clip is a vivid swirl of colors and ambiguous, sensual interpretative dancing. Tightly edited, it's a fine visual complement to the song's hypnotic, techno-instrumental base. Captivating as it is, repeat viewings seem unlikely. **LARRY FLICK**



Passing The Baton. RCA/Columbia Pictures Home Video has officially taken over order processing and distribution functions for "Misery," starring best actress Kathy Bates and James Caan, above. Orders for the Nelson Entertainment title were being solicited by Orion Home Video under a previous distribution agreement between Nelson and Orion. That deal ended June 17, when New Line Cinema closed its deal to acquire Nelson Entertainment. As part of a separate deal, RCA/Columbia handles distribution of New Line product on cassette. Orders placed with Orion will be processed by RCA/Columbia.

VIDEO PEOPLE

Dennis R. White is named president of Strand VCI Entertainment. Recently president of CEMA Distribution, White joined Strand VCI in August 1990 as executive VP.



ZIMA

Richard J. Zima joins Cabin Fever Entertainment as director of chain accounts. He is a 30-year veteran of Cabin Fever's parent, UST.

F. Kim Cox is promoted to the new position of senior VP of strategic planning at Rentrak Corp. He was most recently VP of finance/chief financial officer, a position now filled by **Karl Wetzel**, who was controller. Replacing Wetzel is **Tom Guilford**, most recently accounting manager.

Sandra G. Weisenauer is appointed VP of marketing for Video Treasures Inc. She was most recently VP of marketing—corporate new products for Hiram Walker-Allied Vintners.

PR veteran **Lori Simmons** is appointed VP of business development at Amy Alter Associates. Also, **Jill Leslie Goldstein** is promoted to account supervisor at the publicity firm.

Buena Vista Home Video promotes **Dennis Maguire** to VP of sales. He had been director of sales, Midwest region.

Two former executives of the S.I. Video Catalog—**Gary Goldman** and **Dwight Hilson**—have joined to form Goldhil Home Media International, a marketing and management firm specializing in hard-to-find and how-to video titles. Goldman was VP of acquisitions and special promotions; Hilson was head of programming and vice chairman of the board.

JCI Records and Video names **Adriene Bowles** and **Lynda Solomon** directors of publicity. They were, respectively, licensing coordinator at Paramount Pictures and marketing manager at Epic Home Video.

Blockbuster Entertainment Corp. has named five regional representatives for its new Blockbuster Video Magazine. **Frank LoVerme** and **Molly Ballantine** of Frank LoVerme & Associates will represent the publication on the West Coast. **Brian Murphy** of Murphy Marketing, Westport, Conn., will be the Northeast rep. **Wally Baumgartner** and **Dick Cegielski** of Baumgartner/Cegielski, Barrington, Ill., will cover the Midwest. And **Jack Miller** of the M Group has been assigned to the Southwestern states.

Richard Price, former branch manager for Ingram Entertainment's Portland, Ore., office, will assume the responsibilities of director of music sales for the distributor.

Michael Thornton has been named director, international sales and marketing, home video, for Hanna-Barbera. He will be based in Los Angeles and report to Hanna-Barbera International senior VP Stephen Muirhead, who is based in London. Thornton was with KIRO-TV in Seattle, where he was director of sales promotion and a writer/producer.

At VPI/Harmony, **Dan Gershon** is named director of advertising and premium sales. He was most recently co-founder and co-publisher of Details magazine.

Rhino Home Video has named **Lisa Taback** manager of publicity. She comes from the publicity department at the Walt Disney Co.'s Buena Vista Television.

Paula Schmelter is appointed marketing manager at the Video Alliance Group.

Academy Entertainment promotes **Cristine Hammer** to marketing coordinator. She was an administrative assistant in the marketing department.

Billboard.

FOR WEEK ENDING JULY 6, 1991

Top Music Videos™

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
1	1	39	★ ★ NO. 1 ★ ★ THE THREE TENORS IN CONCERT ▲ ² London 071 223-3	Carreras - Domingo - Pavarotti	C 24.95
2	2	11	VOICES THAT CARE Giant/Warner Reprise Video 38245	Voices That Care	SF 9.98
3	5	3	WELCOME HOME HEROES Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	C 19.98
4	6	31	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF 19.98
5	7	3	PHOTOGRAFFITTI PolyGram Music Video 75026 17140-3	Extreme	SF 14.95
6	3	7	RUSTED PIECES Capitol Video 40013	Megadeth	LF 19.98
7	4	3	COMING OUT OF THE DARK SMV Enterprises 19V-49088	Gloria Estefan	D 19.98
8	8	3	QUALITY YOU CAN TASTE SMV Enterprises 19V-49074	Warrant	LF 19.98
9	10	29	PLAY THAT FUNKY MUSIC WHITE BOY ▲ ⁴ SBK Music Video K5VA-07339	Vanilla Ice	SF 12.98
10	9	19	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF 19.98
11	16	27	OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179	Skid Row	C 19.98
12	NEW ▶		HARD N' HEAVY: VOL. 13 A*Vision Entertainment 50225-3	Various Artists	D 19.98
13	19	3	GREATEST HITS HOME VIDEO Arista Records Inc. 6 West Home Video SW-5712	Eurythmics	LF 19.98
14	14	5	CLUB MTV: PARTY TO GO Tommy Boy Music Video 1037	Various Artists	LF 19.98
15	20	33	HAMMER TIME ▲ ⁵ Capitol Video 40012	M.C. Hammer	LF 19.98
16	12	27	JUSTIFY MY LOVE ▲ ⁸ Warner Reprise Video 38224	Madonna	SF 9.98
17	27	25	LOVE CAN BUILD A BRIDGE ▲ MPI Home Video MP6096	The Judds	LF 19.98
18	11	9	AFTER THE RAIN Geffen Home Video DGCV39501	Nelson	SF 14.95
19	17	11	RED HOT & BLUE Arista Records Inc. 6 West Home Video SW-5718	Various Artists	LF 19.98
20	15	13	FIVE MAN VIDEO BAND Geffen Home Video 39507	Tesla	LF 19.95
21	21	3	COUNTRY MUSIC VIDEO MAGAZINE: VOL. 3 VPI/Harmony BMG Video 5521	Various Artists	D 12.98
22	18	5	WICKED GAME Warner Reprise Video 3-38237	Chris Isaak	LF 16.98
23	NEW ▶		LUCIFUGE: THE VIDEO Def American Home Video 38244	Danzig	SF 16.98
24	NEW ▶		NINJA RAP SBK Music Video 7355	Vanilla Ice	SF 9.98
25	NEW ▶		FULL ACCESS Cabin Fever Entertainment CF818	Hank Williams, Jr.	C 19.95
26	NEW ▶		GREAT VIDEO HITS BMG Video 2072	The Judds	SF 9.98
27	23	3	THE DOORS ARE OPEN Warner Reprise Video 3-38230	The Doors	C 19.98
28	NEW ▶		HITS OUT OF HELL SMV Enterprises 19V-49827	Meatloaf	LF 19.98
29	28	17	THE STORY OF GENESIS PolyGram Music Video 440 082 769-3	Genesis	D 19.95
30	NEW ▶		THE REPRISE COLLECTION VOLUME II Warner Reprise Video 3-38228	Frank Sinatra	C 69.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1991, Billboard/BPI Communications, Inc.



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SIVA Boasts Special Interest In Product

VIDEO IS SPECIAL: Special-interest video calls for a "passionate" interest in the product. And there's a growing segment of the industry with that kind of passion, according to the showing at the first West Coast Chapter meeting of the **Special Interest Video Assn. (SIVA)** June 19 at the Beverly Hills Country Club. Both featured speakers reported they see fundamental changes occurring in distribution and retail and pointed to the need to go beyond traditional channels. **David Lewine**, of **David Lewine & Associates**, a consultant and developer of "Kid Safe" and "Bicycle Safety Camp," described a sponsored marketing campaign through a pharmaceutical company that has moved 75,000 copies of one video and is currently at 90,000 on another. The mailing for the giveaway product targeted 42,000 pediatricians. The creative cost for the campaign was \$70,000 (for an expensive pop-up magazine advertisement), while the 42,000 mailing pieces cost \$3.50 each. The total investment was \$2.7 million, including the product and display cases for eight videos, which were placed in doctors' offices. Curiously, the sponsoring firm had no interest in the video. "They wanted to find a new way to excite doctors," said Lewine. Even the retail division of the sponsoring firm, "responsible for getting products into **Phar-Mor** and other chains, knew nothing of the video project. Under no circumstances can this work under the conventional economics we have now. We've all called on the big gate keepers. Imagine a discussion with a buyer at **Lieberman [Enterprises]** or **Handleman [Co.]** explaining how essential it is for him to take a bicycle-safety video at \$14.95.

"The lesson is we have to reach the enthusiastic con-

sumer through a whole host of new distribution media, the kinds of promotions **J2 Communications** has become famous for, including direct response, mall promotions," Lewine continued. "We clearly can no longer rely on the old kind of **Video Software Dealers Assn.** base. Indeed, most of them who made so much money in the middle '80s successfully selling **Jane Fonda** videos are no longer interested in sell-through, **Fonda**, or anything else. [Many] are out of the business. They cashed in," he said.

"If they do have a small chain of video specialty stores, they will look at the numbers and say they don't like special interest anymore, they can't make enough money, it takes too much work, it's far more profitable to continue to rent."



by Earl Paige

SIVA EXPANDING: **Paul Caravatt**, president of SIVA and CEO of **Specialty Video Marketing**, noted that 280 firms have embraced SIVA and new chapters are forming in Houston, Orlando, Fla., Boston, and San Francisco. The next convention is set for Nov. 7-10 in Rye, N.Y.

K MART, WAL-MART, ETC.: **Jim Jimirro**, founder and president of **J2 Communications**, the other featured SIVA speaker, traced the beginning of "marketing driven" home video to the mid '80s, when J2 went public. "Before that it was putting a video in a box and filling up an ever expanding pipeline." Gradually, and now exponentially, mass merchants like **K mart**, **Wal-Mart**, **Toy "R" Us**, **J.C. Penney**, and **Phar-Mor** have become dominant, he said. "The price points are being depressed

(Continued on page 51)

A*Vision Kicks Off Jazz Series With Getz Tapes

NEW YORK—A*Vision Entertainment kicked off its **Jazz Masters Series** June 25, a video collection of archival performances by the most renowned performers in the genre.

The first two tapes, "Vintage Getz—Volumes I & II," feature the late saxophonist **Stan Getz** performing in California's **Napa Valley** in 1983. The videos are available for \$19.98 each, or in a limited-edition package retailing for \$29.98.

The Getz collection should garner heightened retail and consumer interest in the wake of Getz's recent death from cancer June 6 (**Billboard**, June 22).

Also, A*Vision will issue "Vintage Collection Volume I (1958-59)," a 50-minute program featuring the **Count Basie Orchestra**, **Thelonius Monk**, **John Lee Hooker**, **Billy Holiday**, and the **Jimmy Guiffre Trio**.

"Vintage Collection Volume II (1960-61)" consists of performances by **Ahmad Jamal**, **Miles Davis**, **Gil Evans' Big Band**, and the **Ben Webster Sextet**. Like the Getz tapes, Volumes I and II of the "Vintage" series are available in a limited-edition boxed set for \$29.98, or separately for \$19.98 apiece. A*Vision says 7,000 units were run on the boxes.

All four tapes were produced by veteran **Fred Baker**, who started shopping them around a year ago.

"I put an ad in **Jazziz** magazine," he recalls, "and I sold about 100 tapes for \$49.99 each."

Then A*Vision affiliate **Warner Music International** got wind of the tapes and acquired the rights from Baker. Warner International still retains overseas rights, while

"There isn't a giant who isn't on these tapes"

domestic rights are held by A*Vision.

Baker says, "There isn't a giant who isn't on these tapes, except [Charlie] Parker and maybe one or two others. It's almost like the greatest musicians in jazz came together in one or two afternoons and just brought it all together and played the classics."

A representative for A*Vision says, "Jazz is a very strong demo, affluent and well-educated. It keeps A*Vision well-rounded."

The predominantly music-video label has also ventured into such areas as **NASCAR** auto racing, producing premium programs for tie-in partners in that genre.

PAUL VERNA

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MGM/UA Has Double Vision For New Series; Pioneer Mines Vaults

DOUBLEHEADERS: MGM/UA Home Video is launching a new series in July called "MGM Double Feature Discs." Each title will cost \$39.98 and pair two movies that are related thematically, releasing them on two discs in a gatefold jacket.

The first MGM "Double Feature" is due later this month and will match two Fred Astaire films: "Dancing Lady" from 1933 and "Roberta" from 1935.

In August, the label will launch three "Double Feature" releases,

kicking off with Woody Allen's "Stardust Memories" (1980) and "Everything You Always Wanted To Know About Sex" (1972).

Another twosome features Doris Day's first films, "Romance On The High Seas" (1948) and "My Dream Is Yours" (1949).

And the third binary bonanza for August pairs two vintage "all-star" movies, "It's A Great Feeling" (a 1949 comedy starring Day and Jack Carson with cameos by Joan Crawford, Jane Wyman, Ronald Reagan,

and many others) and "Thank Your Lucky Stars" (a 1943 Eddie Cantor flick with guests Humphrey Bogart, Bette Davis, Errol Flynn, and countless others).

In September, watch for a "Double Feature" matching Allen's "Love And Death" (1976) and "Bananas" (1971).

PIONEER also is pulling some venerable titles out of film vaults for its recently formed **Pioneer Special Editions** line. Not content to leave well enough alone, PSE has just launched eight titles, each priced at \$44.95 and presented in its original theatrical aspect ratios.

Six of the movies will be wide-

screen: the Peter Benchley undersea thriller "The Deep"; "The Eddy Duchin Story," with Tyrone Power and Kim Novak (1956); "Ghandi," with Ben Kingsley and John Gielgud; the

LASER SCANS

by Chris McGowan

suspense thriller "Jagged Edge," with Jeff Bridges and Glenn Close; John Carpenter's "Starman"; and "White Nights," with Mikhail Baryshnikov and Gregory Hines.

Also due are the 1957 sci-fi classic "20 Million Miles From Earth," which features special effects by Ray Harryhausen (side 2 CAV), and "Down To Earth," a 1947 musical with Rita Hayworth, Larry Parks, and Edward Everett Horton. The two above films, along with "The Eddy Duchin Story," are being released on video exclusively in the laserdisc format.

FIVE TO ONE: As reported in the June 22 issue of Billboard, **Pioneer Electronics** will launch its new CLD-M90 combiplayer in September. The unit retails for \$700 and is the first combiplayer that can handle five CDs at once, fitting them into a carousel
(Continued on next page)

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Billboard®

FOR WEEK ENDING JULY 6, 1991

Top Videodisc 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	13	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
2	NEW ▶		KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 41051	A. Schwarzenegger	1990	PG-13	34.98
3	15	3	JACOB'S LADDER	Live Home Video Image Entertainment ID8239IV	Tim Robbins Elizabeth Pena	1990	R	39.95
4	4	5	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R	39.98
5	2	5	BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R	29.98
6	3	5	AVALON	Tri-Star Pictures Pioneer LDCA, Inc. SC055-6107	Armin Mueller-Stahl Joan Plowright	1990	PG	49.98
7	NEW ▶		POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50556	Meryl Streep Shirley MacLaine	1990	R	34.95
8	9	3	THE KRAYS	Parkfield Pictures Pioneer LDCA, Inc. 90976	Gary Kemp Martin Kemp	1990	R	39.95
9	5	11	ARACHNOPHOBIA	Amblin Entertainment Image Entertainment 1080AS	Jeff Daniels	1990	PG-13	39.99
10	6	11	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
11	8	33	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
12	16	9	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13	24.98
13	12	21	PRETTY WOMAN	Touchstone Pictures Image Entertainment 1027AS	Richard Gere Julia Roberts	1990	R	29.99
14	7	25	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95
15	14	9	CHILD'S PLAY 2	Universal City Studios MCA/Universal Home Video 41024	Alex Vincent Jenny Agutter	1990	R	34.98
16	19	17	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R	34.98
17	13	5	DUCKTALES THE MOVIE	Walt Disney Home Video Image Entertainment 1082	Animated	1990	G	29.99
18	10	15	DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment L1850-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
19	20	17	FLATLINERS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50386	Kiefer Sutherland Julia Roberts	1990	R	34.95
20	17	11	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17	39.98
21	NEW ▶		AFTER DARK, MY SWEET	Live Home Video Image Entertainment 68943	Jason Patric Rachel Ward	1990	R	39.95
22	NEW ▶		THREE MEN AND A LITTLE LADY	Touchstone Pictures Image Entertainment 1139AS	Tom Selleck Steve Guttenberg	1990	PG	39.99
23	RE-ENTRY		THE LITTLE MERMAID	Walt Disney Home Video Image Entertainment 913	Animated	1989	G	29.99
24	18	9	NAVY SEALS	Orion Pictures Image Entertainment ID82060R	Charlie Sheen Michael Biehn	1990	R	29.95
25	NEW ▶		KING OF NEW YORK	Seven Arts Image Entertainment 68937	Christopher Walken	1990	R	39.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested 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 suggested 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.

'LUCY' LASERDISC SET

(Continued from page 46)

"I Love Lucy" was a smash hit both during its six-year initial run, and afterward when it broke open the syndication market. "Lucy," unlike most shows of its time, was not aired live. Although it was shot in front of a live audience, it was filmed and then edited. That made it possible to have high-quality prints for countless later rebroadcasts.

Already out on video are 16 episodes of "I Love Lucy" released by CBS/Fox on eight tapes (two episodes apiece) and four laserdiscs (four episodes apiece) in its "The I Love Lucy Collection."

Regarding Voyager's upcoming laser edition, Norman says, "Everyone is really excited about it. What we're doing is completely interactive." He says he expects impressive sales. "We're trying to keep it at a mainstream price, and the repeated viewing on this will be unbelievable."

STORE MONITOR

(Continued from page 49)

to such an extent" that margins will not allow manufacturers to mount large-scale marketing campaigns, though Jimirro vowed that J2 would. "We're still going to be able to go to Phar-Mor or Target" and command shelf space because of marketing energy.

WELCOME TO VEGAS: Once more, VSDA convention delegates will trek around town marveling at Harold Vosco and Dale Clarke's three enormous Video Park stores—but the bigger story is how the chain is gradually burgeoning throughout the West. There are seven Video Park units, six stores under the Video Giant logo, and 10 Video Zone stores, with more coming, according to Chester and Susan Neville, who have been Video Zone franchisees in Fresno, Calif., for the past five years. Right across from a Major Video, which packs the same sort of wallop as a Blockbuster Video (Major's parent company), the Nevilles have to stay on the ball. Fortunately, the Vegas formula allows for plenty of excitement, like a business-card give-

BUILDING BLOCKBUSTER'S CASE ON WALL STREET

(Continued from page 45)

deed, has fallen sharply in recent months, to about \$9 a share from a 52-week high of \$15.25.

Huizenga was also asked about reports that he planned to sell a significant amount of his own stock to finance the new Miami baseball franchise in which he owns an interest (Billboard, June 22). He said he had already stated publicly that he might sell 1 million to 2 million shares (out of a 19-million share stake) but then added: "I have no plans to sell any Blockbuster shares. And I certainly wouldn't sell at these prices." He said the baseball franchise fees were not required until January 1993.

The first part of the hourlong presentation at the New York Society of Securities Analysts was a defense of Blockbuster's video retailing business against the threat

of new and expanded technologies such as pay-per-view movies and video-on-demand. The points were the same that Huizenga made during the company's annual meeting in Fort Lauderdale, Fla., in May. "What we are confronted with is confusion in the media about pay-per-view and video-on-demand," he said. "Video-on-demand is not here today . . . and it may never be here." He also stated that pay-per-view movies had been a "failure."

He asserted that the movie studios had "no plans" to change the system of distributing product to consumers. Generally, movies are released on home video four to six months after they appear in theaters; they are available on pay-per-view one to two months after the home video release, and on pay cable four months after pay-per-

away promotion at the front counter. Weekly winners receive free popcorn and two free rentals, plus the business card is displayed in a special section next to the bowl, thus allowing for a little advertisement all week. "It's much more than what you see," says Chester Neville. "We keep those cards and categorize them. Whenever we need some repairs, or some kind of other service or product, we have a whole list of people we can approach. It has really worked out for us."

TEXAS SHOOTOUT: They're still squaring off in Austin and other areas of the Lone Star State, says Herb Wiener, co-owner of Home Video Plus Music, who is now going with \$2 for one-day rentals on new releases the first three weeks the movie is in the store. "It still amounts to a two-day rental because the movie is due anytime before midnight the next day. That's two days and two evenings," says Wiener. Giant HEB Video Distribution's chain of Video Central stores is featuring five-day rentals on older product. New re-

leases are \$2.50 for one day all week. Less current titles are \$2.50 for five days. Older catalog is \$1.50 for five days. Earlier, HEB tried a more complicated one-day rental at \$3 Thursday through Sunday, then added another day on Monday through Wednesday . . . Sound Warehouse has followed the lead of sister chain Music Plus out in Los Angeles. Sound Warehouse offers rentals at 49 cents, 99 cents, and \$1.99, the last price for new releases. Music Plus has had catalog at 49 cents and \$1.99, with new releases at \$2.99, for almost a year, and has aggressively advertised the 49-cent rentals on television. While there has been no official word, one Music Plus source says the volume has now increased to the point where the formula is profitable. Even at 49 cents? "Yes, because otherwise many of those tapes would just sit there," says the source . . . Possibly the latest shot in the Texas battle has Blockbuster going to \$2 for one day on new releases the first three weeks the tape is in stock. "All seven of their stores here are doing it," says Wiener.

European countries this fall: the U.K., Germany, France, Italy, Spain, the Netherlands, and Belgium. The big push gets under way in September.

WARP SEVEN: In August, Paramount will launch all five "Star Trek" movies on laserdisc in the widescreen format. Coming to your galaxy are "Star Trek: The Motion Picture" and "Star Trek IV: The Voyage Home" (\$39.95 each), "Star Trek II: The Wrath Of Khan," "Star Trek III: The Search For Spock," and "Star Trek V: The Final Frontier" (\$34.95 each).

In addition, the label will release "The Cage" (\$34.95), the pilot episode of the "Star Trek" TV series, and the "Star Trek Collectors Edition Gift Set" (five movies, widescreen, \$149.95), which packages together the movies mentioned above.

And that's not all. Pioneer is setting its phasers on "sell-through" and

holding a "Star Trek" 25th anniversary display contest for its authorized retailers. The event runs from July 25 through Aug. 30; displays must be completed by Aug. 1.

The grand prize is a Pioneer CLD-3090, the five "Star Trek" movies, and a Pioneer letterman's jacket. The six "first prizes" include Pioneer CLD-990 units and jackets; in addition, 24 more letterman's jackets and 75 Pioneer windbreakers will be given away.

VSDA ALERT: Our sources tell us that at least two big laser-related announcements are due at the upcoming Video Software Dealers Assn. convention: one company will reveal its plans to enter the laserdisc-pressing business; and Image will announce major cross-promotional plans with one or more hardware manufacturers for the fall.

THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Robin Hood (Warner Bros.)	18,289,665	2,369 7,720	1	57,480,318
2	City Slickers (Columbia)	10,755,126	2,065 5,208	2	47,318,564
3	Dying Young (20th Century Fox)	9,725,885	1,552 6,267	—	9,725,885
4	The Rocketeer (Buena Vista)	9,600,754	1,616 5,941	—	9,600,754
5	Backdraft (Universal)	4,514,250	1,950 2,315	4	53,900,070
6	Jungle Fever (Universal)	4,076,520	844 4,830	2	19,581,910
7	What About Bob? (Buena Vista)	2,917,871	1,707 1,709	5	49,838,866
8	The Babysitter's Dead (Warner Bros.)	2,799,143	1,699 1,647	2	14,676,336
9	Soapdish (Paramount)	2,715,641	1,275 2,130	3	23,917,151
10	Thelma & Louise (MGM-Pathe)	2,627,712	1,166 2,254	4	25,417,359
11	Only the Lonely (Fox)	789,492	798 989	4	18,163,046
12	Home Alone (20th Century Fox)	740,449	713 1,038	31	277,504,025
13	The Silence of the Lambs (Orion)	722,362	672 672	18	124,925,088
14	Dances With Wolves (Orion)	716,449	586 1,223	32	176,279,514
15	Mutant Ninja Turtles II (New Line Cinema)	626,910	739 515	13	76,323,571
16	Sleeping With the Enemy (Fox)	521,832	460 1,134	19	98,605,973
17	Drop Dead Fred (New Line Cinema)	517,165	677 764	4	11,416,766
18	Truth or Dare (Miramax)	336,627	339 993	6	13,543,361
19	New Jack City (Warner Bros.)	334,722	246 1,361	14	45,634,270
20	FX 2 (Orion)	306,033	401 763	6	19,852,258
21	A Rage in Harlem (Miramax)	284,850	211 1,350	7	9,649,208
22	Hudson Hawk (Tri-Star)	229,970	377 610	4	16,355,667
23	Oscar (Buena Vista)	166,075	225 738	8	22,316,826
24	Wild Hearts Can't Be Broken (Buena Vista)	153,749	317 485	4	6,511,690
25	Toy Soldiers (Tri-Star)	127,036	182 698	8	14,528,719
26	Impromptu (Hemdale)	119,788	130 921	10	3,002,126
27	Object of Beauty (Avenue)	96,446	85 1,134	10	4,477,430
28	Switch (Warner Bros.)	88,038	146 603	6	14,758,352
29	Out for Justice (Warner Bros.)	87,540	103 850	10	37,866,491
30	Straight out of Brooklyn (Goldwyn)	87,363	17 5,139	4	446,246
31	Kindergarten Cop (Universal)	86,100	210 410	26	90,551,795
32	King Ralph (Universal)	82,500	220 375	18	33,294,129
33	La Femme Nikita (Goldwyn)	77,118	55 1,402	15	4,397,411
34	One Good Cop (Buena Vista)	59,085	101 585	7	10,860,642
35	Truly, Madly, Deeply (Goldwyn)	58,329	48 1,215	7	720,172
36	Hangin' With the Homeboys (New Line)	49,017	21 2,334	11	150,521
37	An Angel at My Table (Fine Line)	48,812	9 5,424	5	147,681
38	Tatie Danielle (Prestige)	43,775	17 2,575	5	318,253
39	Mister Johnson (Avenue)	34,751	31 1,121	32	1,112,237
40	Daddy Nostalgia (Avenue)	34,454	23 1,498	8	850,580

LASER SCANS

(Continued from preceding page)

along with the 12-inch laserdisc. The CLD-M90 also allows users to play a laserdisc without removing the loaded CDs, thus providing for undelayed video source playback.

The unit features a one-bit D/A converter and an eight-times oversampling digital filter, as well as another new feature: a CLV scan mode that allows viewers to scan a picture while listening to muted one-second "sound bites."

HE'S BACK: Image will launch a \$29.95 widescreen edition of James Cameron's "The Terminator" on disc at the end of the month. And for suspense of a different sort (but at an equally nice price), check out MGM/UA's "The Russia House" (widescreen, side 3 CAV, \$29.98), due this month.

PIONEER is launching its laserdisc hardware and software in seven Eu-

Songwriters Hall Of Fame

NEW YORK—The elite of America's songwriting and music-making professions met for the 22nd annual Songwriters Hall of Fame dinner and induction ceremonies, May 29 at the New York Hilton Hotel. Joining the five new inductees and other award winners were more than 700 friends, dignitaries, and members of the National Academy of Popular Music, the custodian organization for the Hall of Fame. (Photos: Chuck Pulin)



BMI president/CEO Frances Preston, right, congratulates songwriting team Jeff Barry, left, and Ellie Greenwich, who were named to the Hall of Fame in the national category.



Arista recording artist Barry Manilow, right, accepts the Hall of Fame Hitmaker Award from Arista president Clive Davis.



Julie Styne, left, officially inducts his one-time collaborators Betty Comden and Adolph Green into the Songwriters Hall of Fame. The three teamed up to create such shows as "Bells Are Ringing," "Subways Are For Sleeping," "Do Re Mi," and "Peter Pan."



The inductees and award winners gather on stage for the show's finale, a group rendition of "I Write The Songs." Shown, from left, are MC Lucie Arnaz; songwriting team Jeff Barry and Ellie Greenwich; recording artist Barry Manilow; Arista president Clive Davis; Warner/Chappell Music senior VP Frank Military; composer Sammy Cahn; and Warner/Chappell Music executive VP Jay Morgenstern.



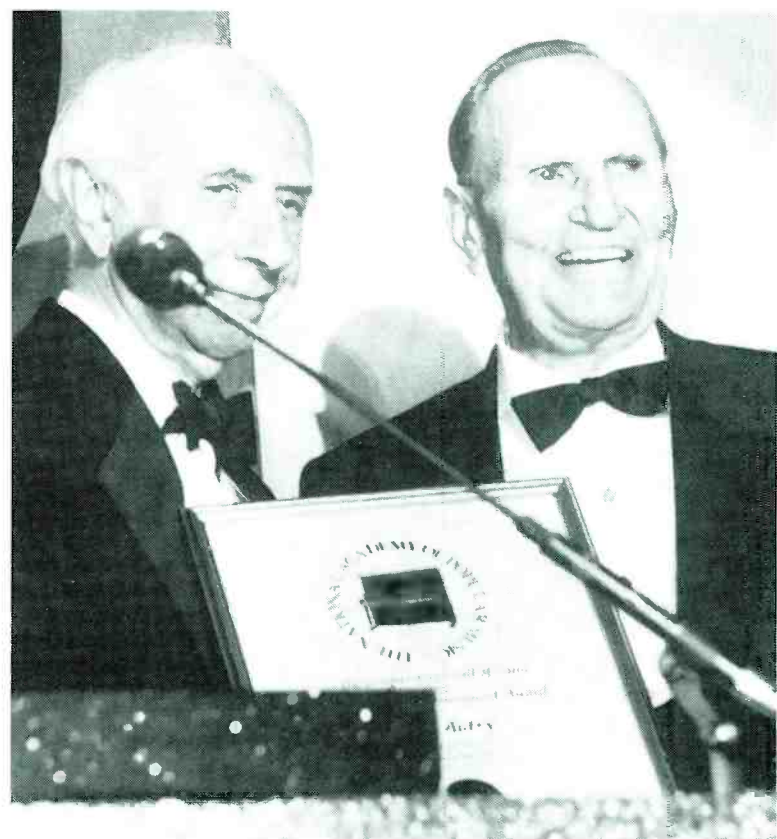
Singer/composer Neil Sedaka proudly accepts the induction plaque on behalf of his late partner, Howard Greenfield. Sedaka himself was inducted several years ago.



New York Mayor David Dinkins, left, presents the Patron of the Arts Award of the Songwriters Hall of Fame to Edwin M. Cooperman, chairman and co-CEO of American Express Travel Related Services.



Gene Autry, left, who received the 1991 Lifetime Achievement Award, congratulates Cab Calloway, who received a special historic song citation for his theme song "Minnie The Moocher."



Western star Gene Autry, right, receives his Lifetime Achievement Award plaque from ASCAP president Morton Gould.



Warner/Chappell Music executive VP Jay Morgenstern, left, and senior VP Frank Military, center, shared this year's Abe Olman Publishers Award, presented to the pair by CEO Les Bider, right.

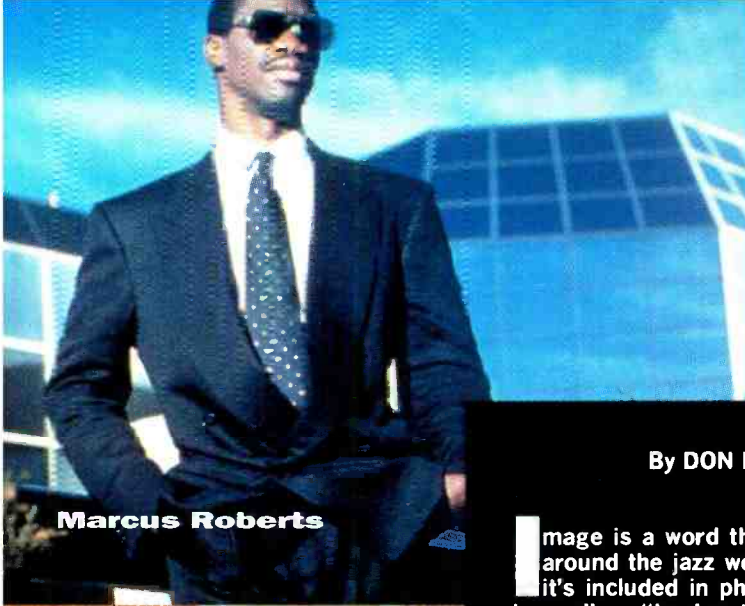
**MONTREUX
JAZZ
FESTIVAL**
25th Anniversary

**In This
Issue**

SPOTLIGHT

Jazz

**Record Bins Are Overflowing
With New Jazz, Old Jazz, and
Crossover Jazz in an
Increasingly Competitive
Market—as Jazz Players
Discover That Look, Style and
Manner Are Now Necessary
Selling Tools That Can Make
a Difference.**



Marcus Roberts



**Frank
Morgan**



**Wynton
Marsalis**

Image is a word that keeps cropping up around the jazz world these days. Often, it's included in phrases like "selling the image" or "hyping the image." It's not a word—or a concept—that musicians love, but it directly reflects the growing competitiveness in the record marketplace.

While the decade's clear orientation toward jazz diversity—new recordings, reissues, international product, crossover music—has continued unabated, the deepening recession and the rapidly changing market have raised a number of warning flags.

Part of the problem is simply the vast amount of product available. Jazz records have always been valuable catalog items. But the emergence of the CD has created a widespread interest in replacement issues—that is, CD versions of catalog ranging from Jelly Roll Morton to John Coltrane. In many cases, the newer CD versions include previously unavailable "takes" as well as releases long off the market. The reissues, with their classic, major-name impact and collector appeal, have begun to gobble up space on retailers' limited jazz shelves.

Further compounding the issue is the fact that new jazz product has poured out in virtual flood-tide proportions. Aside from the larger company's predictable release schedules, smaller labels have maintained a steady flow—sometimes much more than that. An example? Burbank-based Mesa/Blue Moon, a two-year-old organization, has issued about 200 albums in its brief, less-than-two year history. Among the other labels they handle are Gramavision, Enja and Owl, with more expansion waiting in the wings.

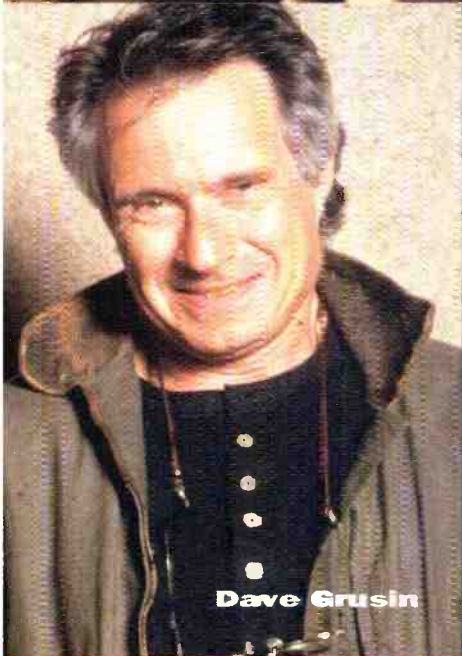
Add the many recordings produced, paid for and released by performers' own companies, and the number of albums competing for public attention becomes almost self-defeating. Jazz Times' 1991 listing of labels which issue jazz totalled nearly 200. Granted that more than two-thirds may be small, artist-generated organizations, the number is still awe-inspiring and potentially problematic.

"There's a new conservatism among retailers," says Sam Sutherland, VP and head of Windam Hill's jazz division. "And it's directly related to the glut of product. Our concern is that, since the third quarter of 1990, even those retailers who have been supportive of new talent and new trends, have become much, much more critical of product. They're much more adamant about demanding that you give them, in their words, 'reason to buy.' It's no longer enough to simply

(Continued on page J-24)



**The
Harper
Brothers**



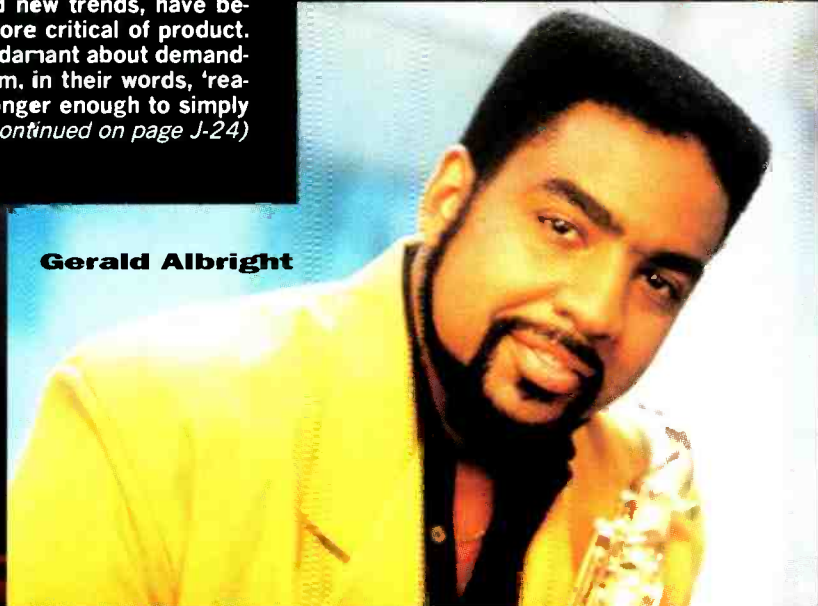
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MONTREUX '91—
EXPERIENCE THE
STATE OF THE ART
JULY 15 & 16 AT THE
MONTREUX JAZZ
FESTIVAL FEATURING
DANNY REEVES,
BILLY GREEN,
CHICK OSBY,
BILLY WATSON,
PATY GALDERAZZO,
SIBELI LAGRENE
& SHELLE FERRELL

Take a handful of people, stick them in front of a painting by Picasso and ask for their description of the art work. Chances are you'd get a different response from each viewer.

You might think the same thing would happen if you asked 30 musicians to comment upon the state of the jazz scene in Summer 1991: you'd get 30 varying viewpoints, each shaped by the respondent's experience and lifestyle.

That's what we thought, and we were wrong. It's good news, then, that the overwhelming majority of the musicians contacted by Billboard report that the scene is in fairly good health, with things for the most part on an upswing, as far as work is concerned.

Here are a few opinions:

"I'm out there playing 170 concerts a year, and having a lot of fun," says keyboardist Chick Corea, 49, who currently leads both his three-piece Akoustic Band and his five-piece Elektric Band.

"I'm able to earn a very good living," says eclectic alto saxophonist/composer Greg Osby, 30, co-leader, with Steve Coleman, of the M-Base Collective of Brooklyn. "I can pick and choose the environments I present myself in, whereas a few years ago, I'd have to take what was offered."

"We're pretty much booked up until the middle of 1992," says Philip Harper, 25, trumpeter and co-leader of the mainstream-oriented Harper Brothers band with his brother, drummer Winard.

"In the last decade, I have enjoyed a certain amount of success that's enabled me to turn down more jobs than I can take," says tenor saxophonist Sonny Rollins, 60, regularly named by his peers as jazz's most commanding improviser. "That's a luxury. Still, you never can tell. All this might turn around so I'm not complacent."

"Things are basically encouraging," says pianist James Wil-

The last few months have brought a spate of stories in the mainstream press about jazz's alleged resurgence. Writers like Tom Piazza have spotlighted young musicians who have dug back into hard-bop for their inspiration. But while they've been recycling the past, others have been scoping out possible futures for the collection of improvisatory languages we lump together as jazz.

Piazza and his ilk are right about one thing: it's a rare and exciting time in jazz. Rules and concepts are being discarded and reworked, and the results are revitalizing musicians and audiences alike. One center of creative ferment is the so-called downtown New York scene—a misleading label.

The scene's influences are as varied as its players. There's Monk's notion of space and close-interval angularity. There's Mingus' Rabelaisian sprawl and eagerness to redefine the relationship between composition and improvisation. There's Ornette's melodic emphasis, discarding bebop's cycle-of-chords cage, and transformation of funk into harmolodics. There are the expansive sonic idioms pioneered by Miles, Ayler, Trane, and Dolphy. There are the early, heady fusion of Weather Report and off-the-wall melanges of Captain Beefheart. There are slick Motown backbeats and fatback Stax-Volt soul, the jazz-tinged funk of James Brown and the satire cartoon sci-fi of Parliament-Funkadelic. There's game theory, post-Viennese atonality, spaghetti-Western and kung-fu soundtracks, African-derived slants on polyrhythmic interdependence, and post-punk savagery.

TALENT TALK: Exploring the Many Factors That Contribute to the Health of an Artistic Marketplace

By ZAN STEWART

Williams, 40 a former Art Blakey Jazz Messenger known for both his trio work and his appearances with Art Farmer. "We're all impatient to be doing more, but at the same you realize you're doing a lot and there are a lot who are more qualified perhaps, certainly more experienced who aren't doing as much."

One who can verify Williams' remarks is Bud Shank, 65,

the former Kenton and L.A. Four altoist who co-leads the nine-piece Lighthouse All-Stars with Shorty Rogers and who has been touring with his quartet pretty steadily for the past decade.

"Due to the recession, things have slowed down for me," he says. "My quartet hasn't done much since the first of the year, but the Lighthouse All-Stars are somewhat successful. We're on a few festivals with that."

The musicians cite numerous reasons for the general financial well-being of the jazz world. (They also cite several problems, which will be discussed later).

Many point to the resurgence of mainstream or traditional jazz—specifically the success of trumpeter Wynton Marsalis, which has brought a gang of young players into the workplace. Among the more visible of this bunch are trumpeters Roy Hargrove, Marlon Jordan and Terrence Blanchard, saxophonists Christopher Hollyday and Antonio Hart, pianist Marcus Roberts, Benny Green and Geoff Keezer, guitarist Mark Whitfield and bassist Chris McBride.

"Wynton made playing jazz attractive to young players, showed them they could make money at it," says Green, 29, the ex-Blakey pianist whose second Blue Note release is "Greens" and who works regularly, as well as records, with Freddie Hubbard and saxophonist Ralph Moore.

Then there's the theory that as rock fans grow older, say into their late 20s or early 30s, they look for a music that's not as hectic, or perhaps more cerebral, more meaningful—and that could be jazz.

"These days, the world is such a mess that people want to have something that means something," says keyboardist Billy Childs, 31, whose latest Windam Hill Jazz release is "His April Touch." "Even popular music has a message, with rap. The world situation is forcing people, through art, to say

(Continued on page J-12)



George Howard

Shirley Horn

Lee Ritenour

Courtney Pine

Keith Jarrett

John Scofield

Carmen McRae

Ray Obiedo

THE BIG-APPLE AVANT GARDE: Recycling the Past, Scoping Out the Future Heralds New Directions

By GENE SANTORO

Nearly all of these concepts were fed through the AACM and BAG, musicians' cooperatives formed in the '60s in Chicago and St. Louis. They combined and extended idioms in ways that sparked the loft-jazz and no-wave scenes of the '70s and early '80s, when they effectively transferred head-

quarters to the Apple. Composer/performers like Muhal Richard Abrams, Lester Bowie, Henry Threadgill are still active around town, both as working musicians (somewhat sporadically) and mentors.

The younger players are no less difficult to categorize, be-

cause they emphasize jazz's traditional freedom of choice, the right to synthesize a musical language from whatever shards of the past you choose. So John Zorn furiously jumpcuts soundbites with Dadaist aggressiveness and an eye toward TV attention spans. Tim Berne slamdunks post-punk noise, soul-music alto, and Ornette into an urban-hipster argot. Bill Frisell bleeds post-apocalypse raunch into a keening pedal-steel longing for a big sky. Wayne Horvitz swirls Booker T & the MGs, The Band, Monk and Sonny Clark together. Marty Ehrlich jumps off from Muhal and Braxton.

M-BASERS Steve Coleman and Greg Osby combine different branches of funk and jazz in drastically diverse ways. Cassandra Wilson updates Ella and Betty Carter with angular songs about standards. Geri Allen's piano enfolds Ellington through Monk up to Cecil Taylor and Andrew Hill, while her compositions rove around the world. As do Bobby Previte's, which shuffle Nigerian juju, Moroccan rai, and Elvin Jones. Countless others like Don Byron, Matt Shipp, Craig Harris, Michelle Rosewoman, Michael Formanek, Thomas Chapin, Mark Helias, Joey Baron, Mark Dresser, Gerry Hemingway, Graham Haynes, Gary Thomas, Andy Laster, Ivo

(Continued on page J-25)

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Columbia has always been a leader in recording legendary works by the masters of jazz. That tradition continues with our current releases (and future classics) from Wynton Marsalis, Marlon Jordan, Terence Blanchard, Joey DeFrancesco, Fred Simon, Mingus Dynasty, and the Columbia debut by Grammy-winners, Manhattan Transfer.

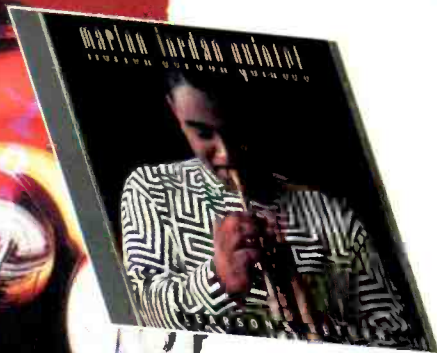
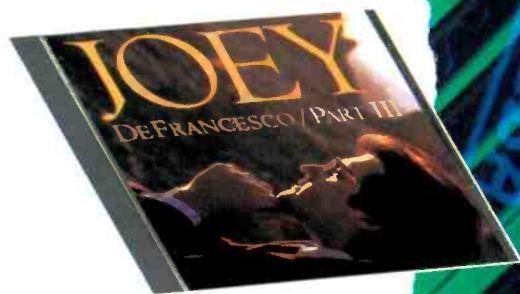
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And Columbia leads in all directions: Upcoming releases include the big band sound of Harry Connick, Jr., the smooth soul of Grover Washington, Jr. and Nancy Wilson, the world-beat of Joe Zawinul, the Columbia debuts of sultry songstress Patricia Kaas and the jazz/rock/funk virtuosity of Bendik, plus a new Branford Marsalis album and the simultaneous release of *three* new recordings from Wynton Marsalis.

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WHERE TRADITION MEETS TOMORROW

THE MAJORS: Jazz Gains Momentum as Lions, Young and Old, Come on Strong in Drive for Even More Success

By DAVE DiMARTINO

That jazz is in a healthy state at the major labels this year is obvious—and obvious in many places. At the labels themselves, for example, where companies such as Blue Note report that they've had their best year in history. And at record stores, where jazz bins grow by seeming leaps and bounds—and new product by such artists as Sony Rollins or Miles Davis sits comfortably next to an unending stream of reissues by those same artists. And let's not forget Billboard's jazz charts, where an even more intriguing story is being told week by week.

And that story has many facets. First, the unavoidable



Roy Hargrove

"young lion" brigade—a tired concept, perhaps, and one the press has uniformly loved to explore, but one that clearly has validity at the cash register. As of this writing, the Top Jazz Albums chart is topped by trumpeter Wynton Marsalis—the original young upstart who's now been at it for well over a decade—and peppered with new works by the likes of the Harper Brothers, organist Joey DeFrancesco, trumpeter Roy Hargrove, pianist Marcus Roberts, saxophonist Courtney Pine, pianist/vocalist Harry Connick, Jr., trumpeter Marlon Jordan, and Cuban pianist Gonzalo Rubalcaba.

Yet simultaneously, as these youthful figures continue to gain larger audiences, comparative elder statesmen and stateswomen such as Carmen McCrae, Shirley Horn, Frank Morgan, Dizzy Gillespie, Gene Harris and James Moody are making an equal impact on the charts. Throw in past "young lions" of the '60s and '70s such as Keith Jarrett, Chick Corea, Ricky Ford and John Scofield, and it becomes apparent that jazz is being performed by artists of *all* ages—and appreciated by audiences regardless.

However healthy jazz may be, a look at the jazz chart also reveals that it is so-called "straight ahead" jazz that may be the healthiest. Some say that's purely a function of the new crop of post-Marsalis players, most of whom, like the trumpeter, show enormous respect for jazz's illustrious past—sometimes, others add, perhaps to their own detriment. Yet there are some who contend that it is those very same young players who have helped open the marketplace to those older players whose styles they have so noticeably embraced.

"I think the best thing you can say, and I think Billboard can bear evidence to this itself, is that there's a much healthier market than there has been in years for straight ahead jazz in general," says Richard Seidel, VP at Verve Records, the newly-named division at PolyGram that was formerly PolyGram Jazz. "Otherwise, [Billboard] wouldn't have expanded [its] chart to 25 positions. Because there's just so much product being released. And while I guess record companies intended to look for the young guys because they seem to be more marketable, I think there is more of an openness for this style." The fruits of that openness? Seidel notes that one of Verve's new signings is highly respected saxophonist Joe Henderson. "One of the reasons that I went after Joe was that I felt he was under-recorded. Some of the people in his generation have been, if anything, the opposite. And what we're going to do here to give it a different twist is

put him with a really young rhythm section whose combined age is not that much older than Joe. It's amazing."

Similarly, Brian Bacchus, VP at Antilles Records—to whom both young U.K. players Courtney Pine and Andy Sheppard are signed—is also giving respected older players a home at his label. "I'm looking at not just young artists—I'm looking at people like Johnny Griffin, James Clay, and J.J. Johnson. They're playing as great as they can, they're touring regularly, and they deserve to be on a major label," says Bacchus, who in fact has signed all three players. "People have sort of been scared of them because they're old, and say, 'What are you gonna do with Johnny Griffin?' Well, Johnny Griffin is playing better than ever."

Listeners can make their own judgments regarding Griffin's continued prowess by picking up any number of the artist's reissues, now hitting the stores at the same time as the saxophonist's newest recordings. And the fact that that choice exists at all may be the best illustration of how jazz is thriving in 1991.

What follows is a rundown of jazz projects at the major labels:

A&M: "I hate to categorize music," says A&M co-founder and longtime artist Herb Alpert. "I feel like good music is good music—and to me, jazz belongs to that artist who can close his or her eyes and let it come from the



Dave Koz

spirit. I have a much broader interpretation of jazz. In terms of mainline, straight-ahead bebop jazz, I'm personally not looking for that. It's pretty well documented." Jazz artists currently on A&M's roster include Stan Getz, Vernell Brown, Paulinho Da Costa, Alpert himself ("I'm a closet jazz musician," he jokes, "I'm coming out of that closet, brother!"), and Eduardo del Barrio. The latter, a former member of the latin-jazz fusion band Caldeira, is especially close to Alpert's heart. "It's hard to put him in a straight jazz category," he says, "because he's tight, and he's bridged it—he plays classical, jazz, and whatever elements you want to throw in there. He's amazing." Alpert notes that he's been having conversation with pianist Roger Kellaway about resurrecting his Cello Quartet, which recorded for A&M in the '70s. "Some type of bridge between classical and jazz," says Alpert. "I like that, cross-pollinating. And I'm careful not to put records into that 'fusion' category—because I think that's today's elevator music."

ANTILLES: Antilles, the jazz division of Island Records, has built up quite



Bireli Lagrene



Russ Freeman of the Rippingtons



Bobby Lyle



Jon Lucien



Joe Sample

an interesting roster within the past two years, one which includes such artists as Fred Wesley, J.J. Johnson, Johnny Griffin, James Clay, the 29th St. Saxophone Quartet, Peter Apfelbaum & the Hieroglyphics Ensemble, Courtney Pine, Andy Sheppard, and Charlie Sepulveda. According to Antilles VP Brian Bacchus, the label's recent focus came about as the result of Island Records founder Chris Blackwell's desire "to have a real jazz label again"; in the past, Antilles had released highly-praised albums by Ornette Coleman, Air, the Heath Brothers, and Ronald Shannon Jackson, among others. New releases to come from Antilles will include a record by Kenny Drew, Jr., who, like his father, plays piano, and a double CD by pianist Randy Weston, featuring music and arrangements by trombonist Melba Liston.

ATLANTIC: Jazz artists currently on the Atlantic roster include Bob Baldwin, Hiram Bullock, Kenny Garrett, Ratau Mike Makhalemele, Passport, Michael Stern, Nino Tempo, Stephane Grappelli, Paul Jackson, Jr., Ahmad Jamal, Bobby Lyle, James Morrison, and Bobby Short. Among the major projects to be undertaken at the label this year will be a 4-CD box set celebrating the 40th anniversary of the Modern Jazz Quartet, who during their existence have recorded 28 albums for that label alone. According to Didier Deutsch, consultant to the label and producer of the set, which is expected later this year, the collection will also hopefully include licensed MJQ material from the Prestige, Pablo, and EMI labels, among others. "Since the celebration will take place next January, the timing will be just about right," says Deutsch. Sylvia Rhone, co-president & CEO of East West Records America, who's still overseeing the A&R departments of Atlantic black music and jazz, says, "We're looking to nurture the young masters in jazz as well as the seasoned performers—and take advantage of our massive, historic catalog. As a result, we are undergoing a reorganization and enhancing the department by adding another marketing/promotion person." Rhone cites the Atlantic All-Stars club tour with Gerald Albright, Paul Jackson, Jr. and Bobby Lyle—which also plays



Gonzalo Rubalcaba

Montreux—as an example of the kind of unusual avenue of exposure Atlantic is looking toward in the future.

BLUE NOTE: It's been a very busy year at Blue Note, and its going to get even busier. For starters, the label is reactivating the old Manhattan im-

(Continued on page J-10)

GRP RECORDS

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New American Orchestra
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Nelson Rangell
The Rippingtons
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THE INDEPENDENTS: Marketing a Distinct Musical Identity Is Essence of Freedom for Eclectics of All Sizes

By MOIRA McCORMICK & MATTHEW LaFOLLETTE

If anything is true of independent jazz label owners, it is that few, if any, are in it for the money. True, there is not an enormous amount of money to be made, for the most part. But indie labels—whose product accounts for an estimated 10%-20% of the total jazz market—are a labor of love for their proprietors, a labor only too happily undertaken. "Every morning when I wake up, I think, 'I can't believe I get to do this again today,'" enthuses Randall Jamail, founder of brand-new Houston-based jazz independent Justice Records.

"If it weren't for indie jazz companies, there wouldn't be any jazz," says Carl E. Jefferson, president of Concord, Calif.-based Concord Records, which celebrates its 20th Anniversary in 1992. "The majors don't help jazz. It's a hard fight, and you have to love it to stay in it." Those who run jazz labels, Jefferson says, are "courageous people who love the music."

What indie jazz labels do best is what successful independent labels of any stripe do best: exploit niche markets. Jazz itself is a niche market, of course, but within that category are many more specialized niches: mainstream jazz, traditional jazz, world jazz, avant-garde jazz, etc. Considering the most independent jazz labels compete for retail space and press coverage with the majors, as well as with each other, it's no surprise that the hardest indies sport distinct identities.

Says Sam Sutherland, VP and head of Windham Hill Jazz, "We haven't deliberately pursued a central style. During the first few years, there was a conscious commitment to new artists rather than established names, as well as an effort to avoid the more heavily travelled fusion and crossover routes. With two major producers augmenting our musical evolution, it's much more likely that we should continue to diversify; both Andy Narrell and Walter Becker are less interested in creating signature production styles than in developing talent, and both men have tackled a variety of styles in their various production assignments."

"Jazz has been a part of Windham Hill's musical base for nearly a decade, but over the past four years the company has formalized that and set specific goals that would allow Windham Hill Jazz to ramp up from three or four releases in its first year of operation to an average of eight releases annually, or one-third of the company's total annual release. This compares with a yearly target output of eight to 10 Windham Hill titles."

Though Windham Hill continues to distribute product through BMG, under that pact, adds Sutherland, "Windham Hill continues to develop all of its marketing, merchandising, promotion, and publicity strategies inhouse. Given the company's traditional concentration in more specialized market niches, it's inevitable that we would retain much of the grass-roots orientation of an indie; but then, with the wave of boutique label spinoffs that has swelled over the past two years, nearly everyone is trying to emulate that concept."

A number of new jazz labels have sprung up over the last few years, but a handful of veterans are as vital as ever. The granddaddy of them all is Fantasy, formed in 1949 in San Francisco by Max and Sol Weiss, whose first signing was Dave Brubeck. Before Saul Zaentz and a group of investors purchased the label in 1967—and expanded its roster to include rock, blues, and soundtracks—Fantasy had recorded jazz greats like Gerry Mulligan, Chet Baker, and Cal Tjader. Fantasy and its associated labels' active jazz recording ros-

ter includes Ella Fitzgerald (who won a Grammy this year for "All That Jazz"), Hank Crawford, Jimmy Smith, Sonny Rollins, and Joe Pass, among others.

Concord Records boasts a catalog of well over 500 titles, and released four new titles a month, according to Jefferson. Major artists on Concord Jazz and its associated labels include classic performers Mel Torme, Rosemary Clooney, George Shearing, Tito Puente, Cal Tjader, Woody Herman, Charlie Byrd, and others.

Jefferson was a jazz-loving car dealer in Concord who decided to mount a jazz festival—the Concord Jazz Festival—at a time "when nobody was doing anything [with the genre]. It was more love than good sense on my part." The Concord label was a natural progression from the festival, he says.

"Herb Ellis and Joe Pass came to me and said, 'Please help us put a record,'" Jefferson relates. "I didn't know what I was doing, so we put out one record, then two, then three . . ."

Concord has lost some artists to the majors over the years, most notably Wynton and Brandford Marsalis—as Jefferson puts it, "The majors will let us do the work, and then they'll wave a big bundle of money"—but Jefferson says the talent pool is constantly being replenished.

"There are a lot of young players coming into the industry now," he says. "That's what I love seeing, because you know [jazz] is not going to die."

Another longstanding label is CMP Records, which was established in Germany in 1977, but which has only had a stateside presence for the last three years. "The music is produced in Germany," says president Paul Schulman, who adds that CMP's New York-based domestic operation "markets, promotes and provides tour support."

CMP's catalog currently encompasses 40 titles, "and we should have 50 by the end of the year," says Schulman. Biggest sellers include East Indian percussionist Trilock Urtu's "Usfret" and percussionist Ed Mann's "Get Up"; other label artists include Mick Goodrich, drummer/percussionist Chad Wackerman, saxist Dave Liebman, guitarist Sonny Sharrock, and pianist Joachim Kuhn.

Schulman says labels founder Kurt Renkera started CMP out of "youthful exuberance and the love of music. He dropped out of high school and fell into the music business at age 17—he's now 33."

Renkera has begun developing a world-music series, travelling to such exotic locales as Indonesia and Turkey to seek out artists. Four titles are currently available in the series, featuring music from Bali, Turkey, Egypt, and Java. "We plan to put out about a dozen releases of adventurous jazz a year," says Schulman.

Triloka Records is a brand new label—barely a year old—which is also exploring "a synergy of world music and jazz," according to co-founder Mitchell Markus, who serves as director of marketing and business coordinator for the Hollywood-based company.

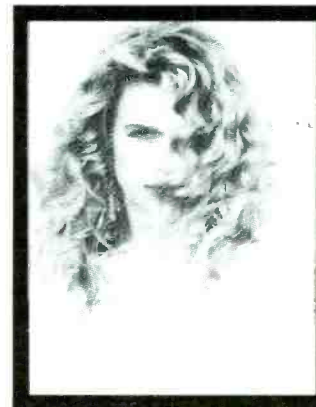
"Triloka" is a Sanskrit world meaning "three worlds"—the label's founders share an interest in Eastern philosophy—and the label's slogan is "Three worlds—one dream," according to Markus. Fittingly, the label has launched three separate jazz series on its imprint: Living Proof (veteran jazz artists), One World, (world music), and the new Inheritance series—the last of which, Markus says, features young artists "taking the mantle from the masters."

Triloka, which Markus describes as an audiophile label, has issued seven albums to date, with "three or four more coming out." Acclaimed recordings include "Dynasty" by the Jackie McLean

(Continued on page J-14)



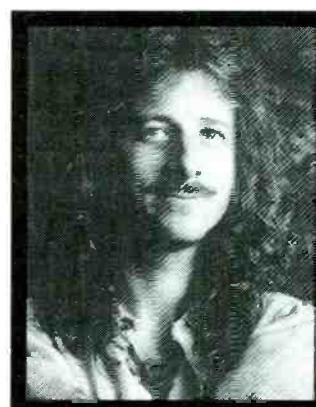
Kenny Blake



Kevyn Lettau



Houston Person



T Lavitz



Gene Harris



Pat Coil



Kilauea



Steve Laury



From young prodigies playing timeless jazz to legendary performers whose artistry always astounds, Novus presents masters of the genre.

MARCUS ROBERTS



"Alone With Three Giants" 3109-2/4-N

Marcus Roberts' extraordinary talents have been universally hailed by critics. Now his mastery of the piano can be savored as never before as he performs solo on works by Duke Ellington, Thelonious Monk and Jelly Roll Morton. Roberts follows up his #1 jazz albums with another masterpiece.

ROY HARGROVE



"Public Eye" 3113-2/4-N

Roy Hargrove's impressive debut, "Diamond In the Rough," drew him enormous critical acclaim and established him as one of THE jazz musicians to watch. "Public Eye" displays 21-year-old Hargrove's maturation as a bandleader and brilliantly showcases 22-year-old Antonio Hart, whose alto saxophone is in perfect accord with Hargrove's mellifluous trumpet lines.

CARMEN McRAE



"Sarah—Dedicated to You" 3110-2/4-N

Carmen McRae follows up her Grammy Award nominated Novus debut album, "Carmen Sings Monk," with another gem. "Sarah—Dedicated to You" is a loving tribute to her late great friend, Sarah Vaughan, featuring Vaughan favorites sung with warm heartfelt admiration.

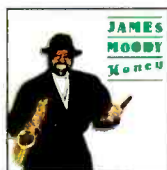
CHRISTOPHER HOLLYDAY



"The Natural Moment" 3118-2/4-N

At 21, Christopher Hollyday displays a virtuosity on the alto saxophone that's not so much a matter of fluency and facility, which can be taught, but a matter of artistic authority, which cannot. This album shows his dizzying progression towards richly individualistic music from a mature, very knowledgeable, viscerally exciting musician who enlightens, entertains and inspires.

JAMES MOODY



"Honey" 3111-2/4-N

There's no mistaking the honeyed tones that issue from James Moody's saxophone. He approaches soprano, alto and tenor saxes with fluid authority on this, his newest collection of work, which includes "Mutt & Jeff," "Someone to Watch Over Me" and "When You Wish Upon a Star."

MARION MEADOWS



"For Lovers Only" 3097-2/4-N

Smooth, melodic and warm, here's an album for lovers of sensuous, upbeat jazz and passionate R&B. Marion Meadows is the sax man of the 90's, seducing you with "The Real Thing," "Sleepless Nights" and more. His debut album is "For Lovers Only."

ALSO AVAILABLE FROM THE CATALOG:

WARREN HILL
"Kiss Under The Moon"
3117-2/4-N

**JOHN HICKS, CECIL McBEE,
ELVIN JONES**
"Power Trio"
3115-2/4-N

ANTONIO HART
"For The First Time"
3120-2/4-N

**STEVE COLEMAN
AND FIVE ELEMENTS**
"Black Science"
3119-2/4-N

STEVE LACY & MAL WALDRON
"Hot House"
3098-2/4-N

OPAFIRE
"Without A Trace"
3176-2/4-N

HILTON RUIZ
"A Moment's Notice"
3123-2/4-N



JASON REBELLO
"A Clearer View"
01241-63000-2/4

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Here's a small sampling of titles available on cassette, CD and in certain cases, albums. The deeper one digs, the greater the treasure, for those familiar with the music, and those who have yet to discover the magic of it.



Sonny Rollins
"All the Things You Are" (1963-1964)
(with Coleman Hawkins and Herbie Hancock) 2179-2/4-RB
"The Quartets Featuring Jim Hall"
5634-1/4-RB; 5643-2-RB
"On the Outside" 2496-2/4-RB



Fats Waller
"The Last Years" (1940-1943) 9883-1/2/4-RB
"The Joint Is Jumpin'" 6288-1/2/4-RB
"Turn On The Heat: The Fats Waller Piano Solos"
2482-2/4-RB

Henry "Red" Allen
"World On a String" 2497-2/4-RB

Louis Armstrong
"Pops: The 1940's Small-Band Sides"
6378-2-RB; 5920-1/4-RB
"What a Wonderful World"
8310-1/2/4-RB
*"Laugh n' Louie—Louis Armstrong
and His Orchestra: 1932-1933"*
9759-1/2/4-RB

"Black, Brown & Beige (The 1944-1946 Band Recordings)"
6641-1/2/4-RB
"Early Ellington (1927-1934)"
6852-1/2/4-RB
Duke Ellington and His Cotton Club Orchestra—"Jungle Nights in Harlem (1927-1932)" 2499-2/4-RB

Johnny Hodges
"Triple Play" 5903-1/2/4-RB

Chet Baker
"The Italian Sessions" 2001-1/2/4-RB

Hoagy Carmichael
"Stardust" and Much More"
8333-1/2/4-RB

Gil Evans
"The Gil Evans Orchestra Plays the Music of Jimi Hendrix" 8409-1/2/4-RB

Lena Horne
"Stormy Weather: The Legendary Lena (1941-1958)" 9985-1/2/4-RB

Benny Carter, Coleman Hawkins and Ben Webster
"Three Great Swing Saxophones"
9683-1/2/4-RB
Benny Carter
"All Of Me" 3000-2/4-RB

Stan Getz and Arthur Fiedler at Tanglewood
"A Song After Sundown"
6284-2/4-RB

Glenn Miller
"Major Glenn Miller and the Army Air Force Band 1943-44"
6360-2/4-RB

Paul Desmond
"Easy Living" 2306-2/4-RB
"Late Lament" 5778-1/2/4-RB
"Two of a Mind" (with Gerry Mulligan) 9654-1/2/4-RB

Dizzy Gillespie
(LP and cassette only)
"Dizziest" 5785-1/4-RB

Jelly Roll Morton
"Jelly Roll Morton Centennial: His Complete Victor Recordings" 2361-2/4-RB

Tommy Dorsey
"Yes, Indeed!" 9987-1/2/4-RB

Benny Goodman
"Sing, Sing, Sing" 5630-1/2/4-RB
"After You've Gone: The Original Benny Goodman Trio and Quartet Sessions, Vol. 1" 5631-2/4-RB

Django Reinhardt
"Djangology 49" 9988-1/2/4-RB

Duke Ellington
"Solos, Duets and Trios" 2178-2/4-RB
"The Blanton-Webster Band"
5659-2/4-RB
"...And His Mother Called Him Bill"
6287-1/2/4-RB

Coleman Hawkins
"Body and Soul"
5658-1/4-RB; 5717-2-RB

Shorty Rogers
"Swings" 3012-2/4-RB

Erskine Hawkins
"The Original Tuxedo Junction"
9682-1/2/4-RB

Artie Shaw
"Begin the Beguine" 6274-1/2/4-RB
"The Complete Gramercy Five Sessions" 7637-1/2/4-RB

Fletcher Henderson
"Hocus Pocus" 9904-1/2/4-RB

Jack Teagarden
"That's a Serious Thing"
9986-1/2/4-RB



After all, music, like life, is meant to be appreciated.

On the Bluebird-RCA Records Label—cassettes, compact discs and albums.



JAZZ GAINS MOMENTUM

(Continued from page J-6)

print. "Essentially Blue Note is a true jazz label, and has been for 52 years," says Bruce Lundvall, president of Blue Note records. "And it's difficult to sign crossover artists without having the critics destroy you. But even more so, I think it's not always good for artists that are looking for a pop marketplace—because Blue Note *does* say 'jazz' pretty clearly. So what we elected to do here was to re-establish the old Manhattan label, but use it for a crossover music. And that's what we're doing. There will still hopefully be very commercial artists on Blue Note, but their records will be more pure jazz." Among the artists who'll appear on the re-activated Manhattan are saxophonist Richard Elliott and Anita Baker's saxophonist, Everette Harp.

Since April, Blue Note has used a basic umbrella logo on product from all its various labels, including World Pacific, and its reissue lines, Pacific Jazz, Roulette, and Capitol Jazz. Blue Note will actively take the box-set reissue plunge soon, says Lundvall, adding that within the next nine months the label will issue sets by Stan Kenton, Art Blakey, Dexter Gordon, and Chet Baker. "We were getting mixed signals from the marketplace that [box sets] were being overdone, and that there was no place to put them in the marketplace—then other retailers told us they *did* sell well."

Artists now on the Blue Note roster include Bireli Lagrene, Stanley Jordan, John Scofield, Dianne Reeves, Charnett Moffett, Eliane Elias, Michel Petrucciani, Joe Lovano, Gonzalo Rubalcaba, Greg Osby, Geri Allen, Benny Green, Andrew Hill, Charlie Haden, McCoy Tyner (only as a solo pianist), Andrew Hill, Don Pullen, Bobby Watson, Kevin Eubanks, George Adams, and Stanley Turrentine.

ELEKTRA/MUSICIAN/NONESUCH: According to Carol Yapple, director of publicity and promotion at Nonesuch Records, new releases at her label will include "Another Hand" by saxophonist David Sanborn, released on Elektra Musician in late June and featuring Jack DeJohnette, Charlie Haden, Marcus Miller, Mulgrew Miller, Bill Frisell, and NRBQ's Terry Adams, among others. The set will be produced by Hal

Willner, adds Yapple. "A lot of this comes out of David Sanborn's experience hosting 'Night Music' and playing with a lot of these guys." Also due on the Elektra Musician imprint is "What In The World?" by guitarist Bill Frisell and his quartet. Nonesuch will release three records by multi-instrumentalist John Zorn in the fall, including one with Naked City "doing hardcore and classical covers," says Yapple, another "an Asian bar band music compilation," and a collection of soundtrack work Zorn has done in the past five years. Coming as well: the first Nonesuch release by clarinetist Don Byron.

GRP: "We're probably somewhere around 40 artists," says Larry Rosen, president of GRP, noting the amazing growth GRP has undergone since its acquisition last year by MCA. In addition to handling its own growing roster, GRP took on MCA jazz acts such as Michael Brecker, the Yellowjackets, Acoustic Alchemy, Spyro Gyra, George Howard, Rob Wasserman, and Kenny Kirkland. Rosen emphasizes that the deal has allowed GRP to operate just as it has in the past, but on a larger scale; "I think it's probably the only major jazz operation in the record industry that's not actually contained within a parent company, GRP still stands as a separate entity." GRP product to come includes a Dave Grusin set playing George Gershwin in September, and new works by Lee Ritenour, Gary Burton, New York Voices, the Rippingtons, and Diane Schuur. Among the new signings for the label are Laima, a female singer from the Soviet Union who's "more a pop artist than a jazz artist" and comparable to Sade, says Rosen; and Voyceboxing, three female singers produced by drummer Lenny White.

Additionally, GRP now handles MCA's jazz reissues—which means that the company will work jazz product from the hallowed vaults of both the Decca and Impulse! jazz labels, being handled by Orrin Keepnews and Michael Cuscuna respectively. Soon to come will be a Billie Holiday box, featuring 50 tracks from her Decca recordings, as well as compilations by Art Tatum, Roy Eldridge, Fletcher Henderson, Jimmie Lunceford, and hopefully Ella Fitzgerald, says Rosen. From the Impulse! side of things, October will bring album reissues by Coleman Hawkins, Albert Ayler, and John Coltrane (a Coltrane box is "a major project that's in the

works," he adds); later scheduled are sets by Gato Barbieri, Archie Shepp, Lambert, Hendricks & Ross, and additional unissued material by Coltrane.

RCA/NOVUS: "We're looking at continued growth with a roster that is about 15 artists strong," says Steve Backer, executive director of the Novus/Bluebird series. "We've developed an identity in the last year, as far as the Novus label is concerned, that I'm happy about. The diversity that we were about in the first 3 years was a double-edged sword: On one hand it was great, because we got a lot of different types of music out. On the other hand, it perhaps inhibited the growth of the label identity. And we have that now."

Artists now on Novus in the pure jazz arena include Roy Hargrove, Marcus Roberts, Carr en McRae, Christopher Hollyday, Steve Coleman, Steve Lacy, Hilton Ruiz, John Hicks, James Moody, Antonio Har., and a new signing, vocalist Vanessa Rubin. Crossover artists on the label are Marion Meadows, Warren Hill, Opafire, Mezzoforte, and Hugh Masekela.

Backer acknowledges that with Hargrove, Roberts, and Hollyday, Novus now has three of the more prominent "young lions," but adds that he has no problem with that. "It's just a matter of a chance situation," he says. "Because the media, for whatever reason, really went crazy on the young, gifted, cool artists. It's not something that we created—but I'm delighted with the press that these people have been getting."

Upcoming projects for Novus include live sets by saxophonists Steve Coleman and Steve Lacy, and new releases by Hart, Opafire, U.K. pianist Jason Rubello, and Hugh Masekela.

Reissue-wise, RCA's Bluebird line will feature in August collections by Tommy Dorsey's Clambake Seven, Benny Moten's Kansas City Orchestra, singer Lee Wiley, and two "concept packages," says Backer, one "about New York in the '20s," the other called "The Jazz Singers" and featuring various instrumentalists "who could sing," including Louis Armstrong, Jack Teagarden, and Fats Waller. Also due later in the year: a number of commemorative Glenn Miller packages, because, says Backer, "1991 is the 50th anniversary of the very first RIAA-certified gold single, which was 'The

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CHARLIE PARKER ▲ LOUIS ARMSTRONG • GERRY MULLIGAN ▼ BILLIE HOLIDAY

DUKE ELLINGTON • MILES DAVIS • COUNT BASIE • ART BLAKEY ▼ STAN GETZ

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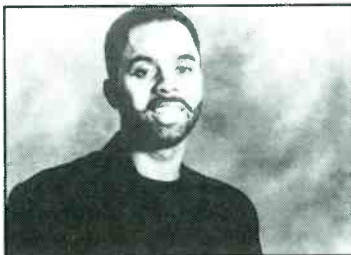
Chattanooga Choo Choo." Furthermore, the label's Novus '70s line will reissue material by Miriam Makeba, Michel Legrand, Lonnie Liston Smith, and the Brecker Brothers.

SONY: Sony's roster of jazz artists is large and getting actively larger; most recently, the company struck up a label deal with producer Bob Thiele and music publisher Freddy Bienstock. Called Red Baron Records, the new imprint plans to produce maybe 14-16 projects a year—and, says Thiele, "they'll be all-new recordings; the word 'reissue' doesn't apply. Like in the first release, there's a Duke Ellington concert that was done in 1960 that has never been heard or released—so by my calculations, it's *new*." The new label's first release bows in August, and will also feature new sets by McCoy Tyner (with David Murray and Arthur Blythe), Theresa Brewer & Friends (featuring 12 trumpeters, all separately performing with Brewer standards that are associated with Louis Armstrong), and the Bob Thiele Collective (a shifting group of "guys that I think should be exposed," says Thiele, with the collective's first set featuring David Murray, John Hicks, Cecil McBee, and Andrew Cyrille).

"I'm just thrilled," says Thiele of the new deal. "Basically, what it's done for me is permit me to stay in the studio—I don't have to have an office, I can go up there when I want promotion, publicity, marketing, sales, artwork, or manufacturing—whatever else goes into a record, they're going to do. I think it shows that the Sony top level management must feel that jazz is important."

And of course that same feeling is also greatly in evidence at Columbia, where the long-lived label now boasts a healthy roster featuring Wynton and Branford Marsalis, Harry Connick, Jr., Joey DeFrancesco, Marlon Jordan, Terence Blanchard, the Mingus Dynasty, Grover Washington Jr. and Joe Zawinul, among others. According to Kevin Gore, director of jazz promotion and marketing at Columbia, upcoming releases at the label will include efforts by David Liebman with Manu Pekar, Manhattan Transfer, Ellis Marsalis, Nancy Wilson, Bendik, Dirty Dozen Brass Band, Dwight Sills. Further, the label will simultaneously release *three* new Wynton Marsalis albums in July, all separately packaged, called "Soul Gestures And Southern Blues, Volumes 1-3."

Gore adds that the label had great success with its "I Like



Kenny Garrett

Jazz" various artists sampler, released in January and offered at a \$7.98 list price equivalent. "We've noticed most of the sales of jazz samplers are around 10,000 units," he says. With the "I Like Jazz" set, he adds, "we've turned on 50,000 people to jazz."

"We want to make sure that our jazz bases are covered, and we want to make sure that people in the jazz community are getting exposed to records via jazz radio, through press, and consumer advertising. We want to hit that average person that buys 1-3 jazz records a year. We want to hit that person, and we want those 1-3 records to be Columbia records."

Also bearing an "I Like Jazz" logo will be a series of new jazz reissue compilations from Columbia's Legacy division, says Gary Pacheco, director of marketing at Legacy. Those releases will be budget-priced, "short and sweet best-of collections" by the most popular artists in the popular Columbia Jazz Masterpieces series, he adds. Other reissues due include two separate 2-CD Ellington collections featuring the composer's small groups; the ninth volume of the label's Billie Holiday collection, as well as a chronologically arranged, separate 3-CD boxed set; and collections of material by Miles Davis and Dave Brubeck. Tentatively set for re-release on the label's Contemporary Jazz Masterpieces line will be a live Return To Forever set, and volumes by the New Tony Williams Lifetime, David Sancious, and Weather Report. Noting that that Columbia vaults are "literally endless," Pacheco says that there are "a lot of things, believe it or not, that are on the board for 1993 already."

VERVE: One major change at what was formerly called

PolyGram Jazz is, obviously, the division's new name—a name, of course, that really isn't very new at all. "The reason we're making the decision now," says Richard Seidel, VP, "is that we think that we should re-emphasize the value of this trademark—because [the Verve name] is something that's been in existence for 35 years, and it's something that's always stood for both quality and commercial success. We think that there are multiple advantages in focusing on a stronger label identity—and we think that by utilizing Verve not only as one of our labels, but also our department name, we'll accomplish that."

Thus included overall in Verve is the Verve label itself, which Seidel says will concentrate on traditional jazz, Verve Forecast, which will release contemporary product, EmArcy, which will continue to release new product, and, through an international licensing deal, the JMT line. Verve will also introduce the Verve World label, he adds, which will cover "African and other world music."

One of the label's major successes in the past year has been the revitalized career of singer/pianist Shirley Horn. Horn is but one of the company's female vocalists; others include Betty Carter, Cassandra Wilson, and Abbey Lincoln. "We seem to specialize in female vocalists," says Seidel. "In a way, it's by design, because the catalog is so rich in female vocalists. Basically we have the big four—Ella Fitzgerald and Billie Holiday from the Verve side, and Dinah Washington and Sarah Vaughan from the Mercury/EmArcy side. It just seemed logical."

Releases to come include works from Maceo Parker, Cassandra Wilson, Abbey Lincoln, Shirley Horn ("her first album ever with strings, to be arranged by Johnny Mandel," says Seidel), Tom Grant, Nestor Torres, separate releases from both Stephen Scott and Justin Robinson of the Harper Brothers, and Joe Henderson. Brazilian jazz will include the first studio album in 10 years from Joao Gilberto, as well as a new set from Maria Bethania.

Reissues due from Verve include an all-saxophone release featuring Stan Getz, Benny Carter, Johnny Hodges, Sonny Stitt, and Charlie Parker; a follow-up to the label's successful Cole Porter songbook; and another release in the Com-

(Continued on page J-12)

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ST JAZZ IS PLAYED WITH VERVE

VERVE

VERVE • VERVE WORLD
VERVE FORECAST
EMARCY • JMT

JAZZ GAINS MOMENTUM

(Continued from page J-11)

pack Jazz series—a series which, says Seidel, has collectively sold over 5 million units worldwide.

Though distributed, like Verve, through PolyGram Classics & Jazz in the U.S., ECM is not part of the PolyGram family worldwide. Manfred Eicher, who founded ECM in Germany 22 years ago, runs the company and has produced the majority of its nearly 450 works; the ECM staff in the U.S. is headed by Seth Rothstein. ECM has always released a diverse array of music; to call it simply a jazz label would be a mistake, as evidenced by recent releases that begin with ranging from jazz-oriented works from label mainstays Keith Jarrett, Jan Garbarek, Dave Holland, Kenny Wheeler, and John Abercrombie. Among titles set for fall is another outing from Jarrett's Standards Trio, "The Cure."

WARNER BROS.: The comparatively new top man at Warner Bros.' jazz & progressive music division—Ricky Schultz, VP and GM—is actually one of its founding members. Schultz, who headed jazz promotion there in the late '70s-early '80s, left, eventually headed up MCA's jazz division, and returned to his current label earlier this year.

"I've come back here to—or inherited—a pretty substantial roster," says Schultz, "albeit a roster that skews fairly heavily towards the contemporary and pop jazz side of things. What I hope we're going to be able to do here is expand a little bit, and in expanding, create a little more balance musically on the roster."

Acclaimed guitarist Mark Whitfield's second effort for Warner Bros. has just been completed and is due out in August, says Schultz. "Mark is the one pure jazz artist on the label right now," he says, "but it's very exciting to have inherited Mark and to be working with him. I think that his new record is going to show a lot of growth on his part." Featured on the album will be Jack DeJohnette, Ron Carter, Kenny Barron, and Alvin Batiste. Also due from the label: new works by George Benson, Al Jarreau, Flim & The BB's, Miles Davis ("a number of new projects that are in various stages of completion," says Schultz), a 4-CD box set of recordings

from various Montreux Jazz Festivals of the '80s; and a new album by Bela Fleck & the Flecktones. "We're pretty nuts about them," says Schultz. "We think they're just about one of the most cutting-edge bands out there."

Schultz is quick to note that the back catalog at Warner "has really yet to be exploited here," and mentions past catalog jewels by the likes of Duke Ellington, Dollar Brand, Chico Hamilton, Ben Webster, Paul Desmond, and Barney Kessel. "When we get into next year," he says, "there will certainly be some reissues starting to roll—and some box sets. I think over the next couple of years there'll be a respectable little flow."

TALENT TALK

(Continued from page J-4)

things that have substance."

And others say that by mixing jazz with other forms of music, one can expand one's audience.

"I've always wanted a following," says singer Dianne Reeves, whose recent "Never Too Far" (Blue Note) release is a collection of jazz, pop and world music-influenced selections and which has charted in Billboard on both contemporary jazz and urban contemporary charts. "If your music becomes popular, becomes pop music, it's because people like it. In my case, I hope this popularity is based on who I am musically."

The proliferation of compact discs, and their somewhat lowered prices, spreads awareness of the art form. So does an ever-increasing number of public relations people, trying to get their clients' names into a shrinking print media—daily newspaper coverage of jazz is down considerably, though dedicated jazz magazines, i.e. Jazziz and down beat, are healthy—and almost nonexistent television markets.

In a time when there are no messiahs, no John Coltranes or Charlie Parkers on the horizon, musicians seem to be taking three general paths: bring the past to life by pioneering music in what's been called the mainstream (or acoustic, traditional or neo-traditional approach); intermingling jazz, rock and other elements in what's known as contemporary

or jazz/fusion; and styles that are amalgams of many musics, from hip-hop and reggae to classical and funk, blended with the improvisational factor that makes jazz.

The musicians who espouse these styles are equally adamant that their path is a valid and important one.

"I love this music. For me, this is where it is," says Philip Harper, referring to mainstream bop/hard bop mode of the late '40s and '50s that is at the core of the style he purveys.

"The records made by Billy [Eckstine], and Dinah [Washington], Clifford [Brown] and Billie [Holiday], they put a fix on me, they stated what my life would be. Anytime I start to think that I might want to do something different, I go put on a record. And when I hear the greatness of those people, I can't imagine why I had the thought. The music is so beautiful."

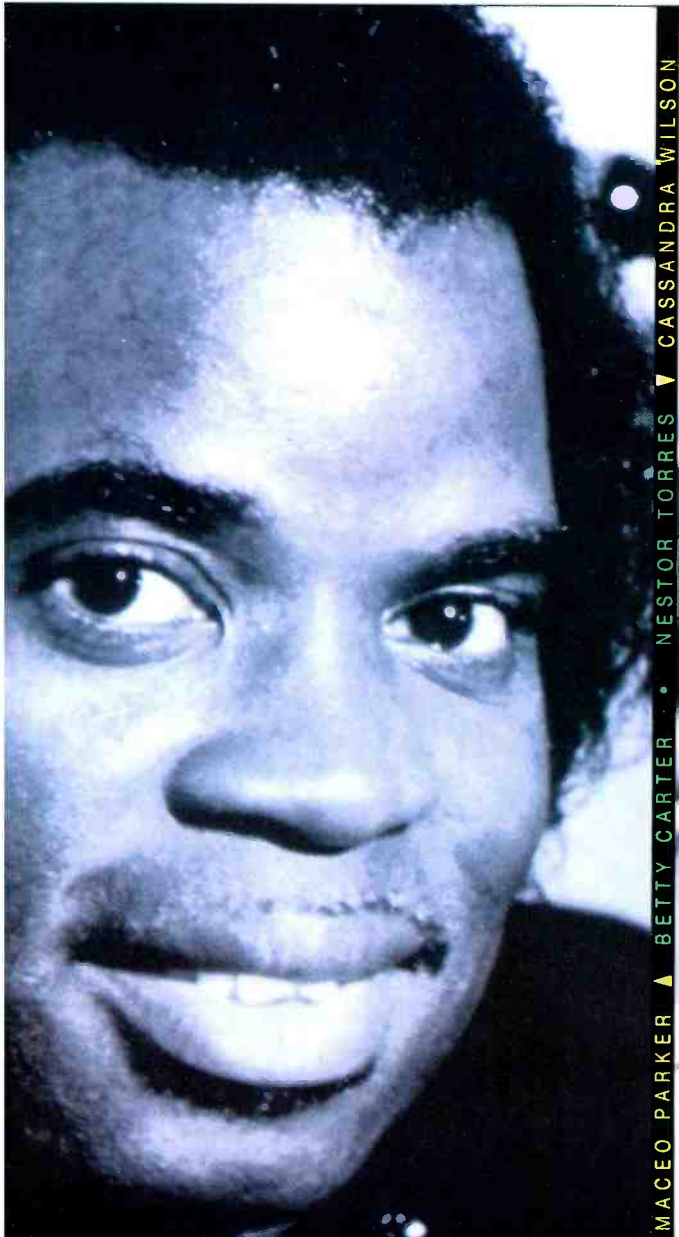
"We use the new [electronic] technology, but we're not shunning the old," says Yellowjackets bassist/co-leader Jimmy Haslip, describing his band's stance, which would fall loosely under the jazz/fusion banner. "We're trying to incorporate both, so there's a richer combination. We use the new technology—synthesizers, computers—sparingly, and we use acoustic instruments. We're into real musicians playing real music."

(The role of electronics in today's music world could hardly be better expressed than in this opinion from Corea, who employs both acoustic and plugged-in instruments for his forays. He points out that technology goes back to the time of Bach, and the invention of the well-tempered clavier, which evolved into today's piano. "Musical instrument technology to me doesn't just mean synthesizers," he says. "It means every portion of mechanics that is used to communicate, and that includes my fingers. Mechanics are mechanics").

Saxophonist Michael Brecker, perhaps the most influential player on his instrument today, favors a broad approach. "I am diverse and always try to draw on many resources," says the 42-year-old musician who plays the EWI (Electronic Wind Instrument) and enjoys working over a funk beat. "I get excited by hearing different kinds of music from around the world and I utilize that music in my own."

(Continued on opposite page)

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MARIA BETHANIA • RICARDO SILVEIRA • SHAKATAK • MIRIAM MAKEBA



TALENT TALK

(Continued from opposite page)

Where's the cutting edge in today's jazz world? Many musicians feel it belongs to such musicians as Brecker—or guitarist Bill Frisell or Osby or Ornette Coleman or Joe Zawinul—who are mixing a variety of musics into something new, into a truly distinctive, original voice.

"The music that's interesting to me has reference to other musics, but doesn't sound like an imitation," says innovative guitarist John Scofield, 39, whose own output includes tinges of funk, rock, Ornette Coleman and blues. "I like people who have their own version of music. You can hear the influences, but they put it together in a little way that's different. Bill Frisell is a beautiful example. People say he's 'out' or avant garde, but he just plays music and it comes out this way."

Others says it's just playing with one's own voice, no matter what the style. Benny Green explains.

"Just because I come through the tradition doesn't mean I merely duplicate something that's come before," he says. "The tradition is built upon emulation, and then innovation. The point is to develop my own voice. Like when you hear Tommy Flanagan or Cedar Walton, you know who it is within a couple of notes. That calls for knowing who you are and striving for individuality in all situations."

One method that more and more musicians are employing in an endeavor to maintain an individual style and sound is to produce their own recordings. Among those who have produced, or co-produced, recent albums are Greg Osby, Billy Childs, John Scofield, saxophonist Jerry Bergonzi, Henry Threadgill and Bobby Watson, pianist Geri Allen, trombonists Robin Eubanks and Ray Anderson, bassist John Patitucci and the Art Ensemble of Chicago.

Other artists are utilizing the talents of such musically sympathetic men in the booth as John Snyder, Steve Backer, Michael Cuscuna, Michael Brecker, Delfeayo Marsalis, and Orrin Keepnews.

It's clear that many factors contribute to the health of an artistic marketplace. What are some of the elements that

musicians say are in drastic need of improvements?

The most often cited problems are reduced radio airplay for jazz artists, inability to get television exposure, lack of touring possibilities as leaders for moderately established artists, a feeling that established styles are strongly favored over something new and untried, reduced number of markets in the U.S. and smaller turnouts at clubs.

The latter two elements can be pinned to the economic crisis the country is undergoing. Markets such as Pittsburgh and Philadelphia, which were once bastions of jazz, have all but dried up, due to, musicians say, unempathetic club owners who don't understand how to book the music, as well as lack of back-up support in the form of radio and print.

The other facets—e.g., lack of airplay—can be pinned on what musicians say is a general narrowmindedness that is pervading their business.

"Radio, in the formats that play my type of music, are for the most part, bland and unadventurous," says Jay Beckenstein, saxophonist and leader of the contemporary jazz group Spyro Gyra. "That lack of adventure creates an environment where adventurous music is discouraged," he says. "Programmers want acts to sound like those that have done well, as opposed to something new. I take risks within my own style, yet usually the tracks that get played are those that harken back to a familiar sound, rather than a new one, and those new ones are the ones I tend to like the most."

"If I'm playing with [Milt Jackson] or Art Farmer, I can get hired anywhere," says James Williams, whose two "Magical Trio" albums have been released on PolyGram. "But as a leader, club owners won't often take a chance on me. I'm willing to try and negotiate, work out some kind of deal that benefits us both. Clubowners need to try some adventurous spirit. You can't keep working the same artists."

"People with talent should be able to get some kind of shot. Imagine it's 1959 and John Coltrane came along with his new band with McCoy Tyner and Elvin Jones, and owners said, 'Hey we want you to get Red Garland and Philly Joe Jones, with whom you recorded with Miles Davis.' Or when Monk hired Coltrane, imagine the owner saying, 'Hey, who's Coltrane? You better get Coleman Hawkins or Lester Young.' In a way, that's what's happening now."

The lack of risk-taking eventually permeates the whole jazz scene, avers Jimmy Haslip. "If you have a new band on a label but the record company would rather put millions into promoting another Michael Jackson instead of the new band, the new band's record won't get promoted," he says. "Then airplay won't be pushed and the club won't book them because the product isn't getting exposure. These things are all hinged together."

On a more local level, players with albums out but without heavy name value or exposure find it difficult to tour. Bassist John Patitucci, despite his affiliation with Chick Corea and three solid-selling GRP albums, finds it hard to book tours. And for L.A.-based tenor saxophonist Benn Clatworthy, whose debut release is "Thanks Horace" (Discovery), it's all but impossible.

Many artists are like Clatworthy, 34, stuck for the time being playing in their own communities, which is a very difficult way to make a living. "I have to work almost every night in order to survive. There's very little money in this music," says Clatworthy. "And I'm playing a lot, people have heard me, so how long can I keep doing it here? I need to play other cities."

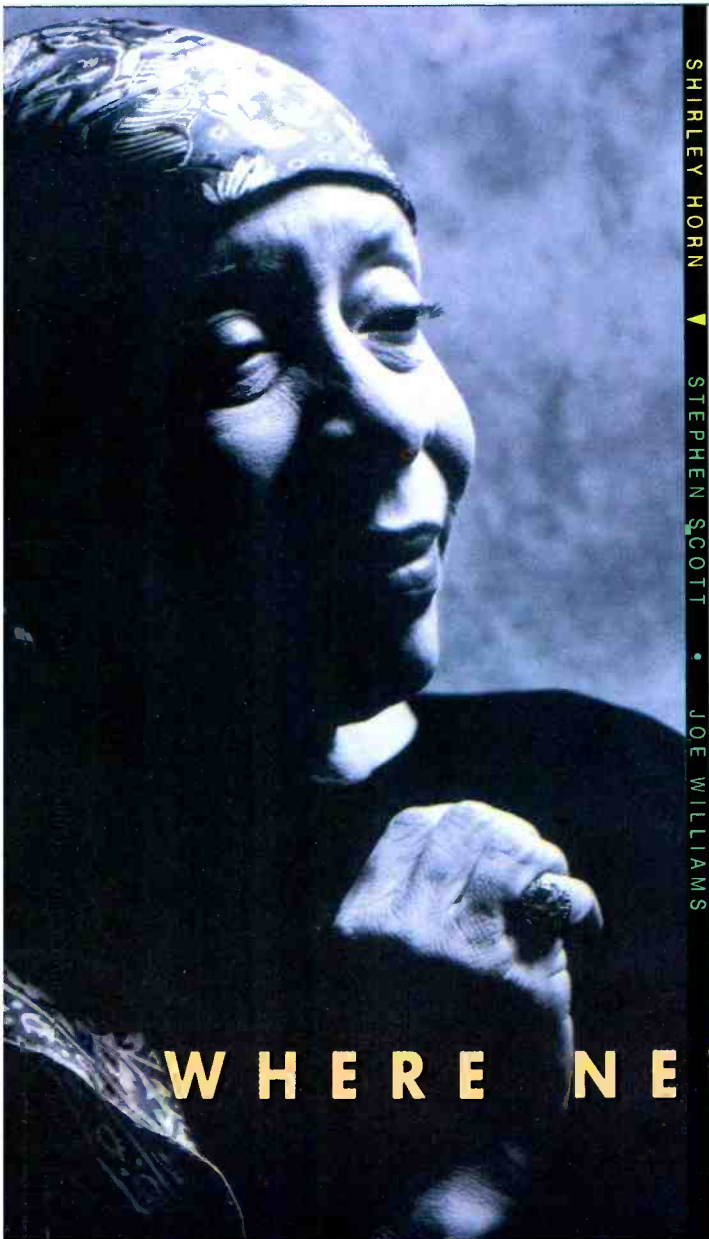
But, Clatworthy, who's struggling, is similar to Branford Marsalis, who's a grand success: they're both playing the music of their choice, living the life of their choice.

"I find the jazz life very enjoyable," says Clatworthy. "I'm living a charmed life. The artistic life. I'm not unsatisfied," says Branford Marsalis, 31.

But Marsalis quickly points out it's not all cake and ice cream. "Any musician who wants to play jazz, who knows how jazz players are treated in our society, they'd better be prepared to accept the consequences of their decision or they shouldn't play this music," he says.

Tenor saxophonist Teddy Edwards, 67, who has recorded with Charlie Parker, Benny Goodman and as leader in his lengthy career, maintains a philosophic view of the jazz life. "I know times when it's been a lot faster, but then it's been a lot slower, too," he says. "It's said that if something like jazz is good, it's good forever, so maybe we'll see results in terms of dollar signs. We must be optimistic. Otherwise, we might as well dig a hole and crawl in."

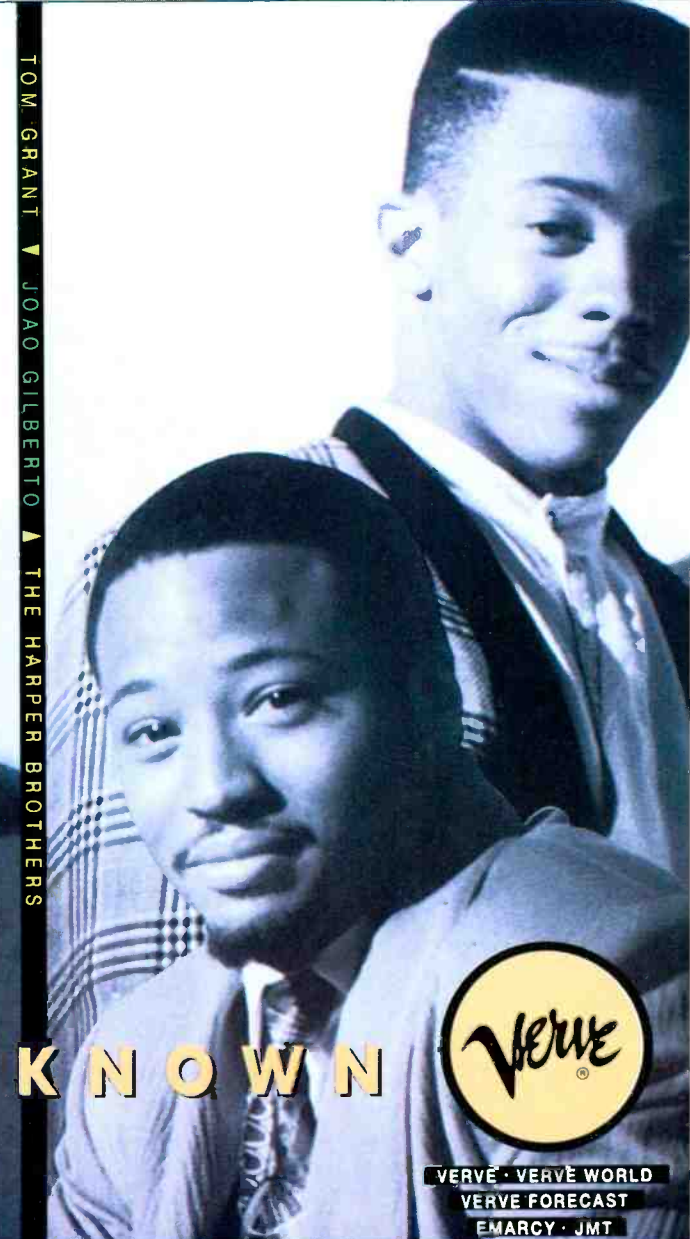
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NAIRD

Jazz

MUSICAL IDENTITY

(Continued from page J-8)

Quintet, an all-star tribute to Chet Baker called "Some Other Time," and Jai Uttal's "Footprints," which "meld Eastern, middle Eastern, and African influences with western pop sensibilities and modern technology."

Like many indie jazz entrepreneurs, Markus does not see his labels as being in direct competition with the majors. "Jazz is such a small part of the majors' business," he points out. "Independents can flourish if they do it properly."

One indie that has flourished quite dramatically is Optimism Records of Woodland Hills, Calif., which has had a number of top-charting titles in Billboard. Founded in 1986, Optimism's catalog includes approximately 50 titles; distributed labels SilverWave and L&R account for 18 and 10 titles, respectively themselves.

Optimism president David Drozen says the label's top seller is pianist Kim Pensyl, whose "Pensyl Sketches #1" has sold about 100,000 units. Pensyl plans to release "Pensyl Sketches #4" in September. Other Optimism artists include Jose Feliciano, Joe LoCascio, Akira Jimbo, Mark Haselbach, Doug Muaro, and Jim Devlin.

"Optimism has a recognition factor with consumers," says Drozen, who runs the company with his wife Cheryl Kay. "Major chains buy our releases, because they know we'll market it properly, and it will sell."

Spindletop Records of Burbank, Calif., is another label which places a premium on aggressive promotion, according to president W. Barry Wilson. Its artist roster includes David Benoit (who now records for GRP), Doug Cameron (now on Narada), Sam Riney, and the one-off duo of Ellis Marsalis and Eddie Harris. Of Spindletop's 30 titles, says Wilson, 15-20 are jazz.

"We advertise heavily," he says, "and hire independent radio promoters to promote our product."

Wilson, who managed the Neville Brothers prior to forming Spindletop five years ago, says the label also covers mainstream pop Latin, and other styles of music.

Telarc is a veteran independent label whose primary output is classical music. The Cleveland-based company, which was established in 1977, is, however, just beginning to build up its jazz roster, with one album a piece by Mel Lewis and Oscar Peterson, and two by Andre Previn.

"We hope to do five to six releases of really well-established names," says CEO Jack Renner. "We'd been interested in jazz from the start, but we wanted to be known as a world-class classical label. When digital technology came along, that was the hook we used to get into the marketplace. It would be unusual for us to take a young artist, and try to develop a career; we tend to go after only very established people."

The aforementioned Justice Records is an intriguing new label—extremely new, in fact, having made its debut on Sept. 1, 1990. With a roster that is 40% female, and an environmentally responsible business stance, Justice is a prime example of a small company finding its niche.

"I'd been producing records for some time," says founder Jamail, "and spent a year researching the industry. I truly believe that jazz and roots R&B have not been aggressively promoted in this country in the last 15 years. The majors can't really work niche markets [like this]."

Justice, which has released 11 titles so far and has six more scheduled through the end of the year, is a progressive-minded business. "We use recycled paper longboxes," says Jamail, "and pack our product for shipping in popcorn. We also offer fair contracts. Our artists recoup production budgets based on 100% of the record's wholesale price. The artist recoups faster by participating in promotion. If you treat people well, everybody benefits."

Justice's artist roster includes the late guitarist Emily Remler, whose "This Is Me" is the label's biggest title; Herb Ellis; trumpeter Rebecca Franks; Nancy Kin and Glenn Moore (formerly of Oregon); Wendi Slaton; and Harry Sheppard.

"We're seeing an upward trend in the cycle of jazz," says Jamail. "A renaissance is taking place. We've barraged the consumer so much with digital information over the last few years, I believe we're seeing a reaction—the consumer is trying to find humanity in music again. That exists in jazz through the spontaneous interaction of musicians."

Heads Up International is another jazz indie with decidedly off-center leanings, musically speaking. Dave Love, president of the Seattle-based label (which operates offices in Los Angeles and Germany) says Heads Up is "dedicated to finding left-wing jazz artists. They include Debbie Spring, a jazz viola player; Venezuelan harpist Carlos Guedes; native

(Continued on page J-16)

Top Jazz Albums

THIS WEEK	2 WKS AGO	WEEKS ON CHART	Compiled from a sample of the MESA/BLUEMOON RECORDINGS Catalog		TITLE
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL		
★ ★ No. 1 ★ ★					
1	2	3	Dizzy Gillespie and the United Nation Orchestra Enja 79658		Live At Royal Festival Hall
2	3	4	Ray Anderson Gramavision 79454		Wishbone
3	1	2	Aldo Romano Owl 79634		Ritual
4	3	2	Eddie Harris Quintet Enja 79663		There Was A Time (Echo Of Harlem)
5	1	3	Kenny Barron Quintet Enja 79669		Quickstep
6	3	2	McCoy Tyner Enja 79668		Remembering John
7	1	2	Ran Blake/Jeanne Lee Owl 79238		You Stepped Out of a Cloud
8	3	4	Oliver Jones Justin Time 79376		A Class Act
9	4	3	Franco Ambrosetti Enja 79670		Music for Symphony and Jazz Band
10	1	2	Bebop & Beyond Bluemoon 79170		Plays Dizzy Gillespie
11	1	3	Ranee Lee Justin Time 79377		Deep Song
12	2	5	Wayne Krantz Enja 79642		Signals
13	3	1	John Scofield Gramavision 79430		Slo Sco: The Best Of The Ballads
14	4	2	Chet Baker Enja 79650		My Favourite Songs Vol I & II
15	5	3	Barbara Dennerlein Enja 79654		Hot Stuff
16	2	1	Herb Geller Enja 79655		A Jazz Songbook
17	3	4	George Gruntz Enja 79659		Serious Fun
18	1	3	Bley/Guilfre/Swallow Owl 79230		Life of a Trio Sat & Sun
19	2	3	Steve Kuhn Owl 79232		Ocean In The Sky
20	4	5	Aydin Esen Gramavision/JMS 79465		Aydin Esen
21	2	1	Brad Buethe Owl 79239		Side Step
22	4	2	Ed Sarath Owl 79240		Voice of the Wind
23	3	2	Max Roach Bluemoon/M.R. Prod 79164		To The Max
24	4	4	Bobby Previte Enja 79667		Weather Clear, Track Fast
25	5	2	Aldo Romano Owl 79234		To Be Ornette To Be
TOP CONTEMPORARY ALBUMS					
1	1	1	Uncle Festive Bluemoon 79169		The Paper And The Dog
2	2	3	Ben Sidran Bluemoon/Go Jazz 79350		Cool Paradise
3	1	3	Pete Levin Gramavision 79457		A Solitary Man
4	3	4	Itchy Fingers Enja 79666		Live
5	2	3	David Becker Tribune Bluemoon 79167		In Motion
6	5	4	Dave Binney Owl 79233		Point Game
7	3	1	Richard Smith Bluemoon 79340		Bella Firenze
8	4	3	Brian Hughes Justin Time 79379		Between Dusk...And Dreaming
9	5	2	Michael Zilber Owl 79237		The Heretic
10	1	1	Bob Malach Bluemoon/Go Jazz 79351		Mood Swing
11	2	3	Grant Geissman Bluemoon 79165		Flying Colors
12	3	1	Dave Liebman/Gil Goldstein Owl 79225		West Side Story Today
13	2	4	Al MacDowell Gramavision 79451		Messiah
14	5	3	Didier Lockwood Gramavision/JMS 79463		Phoenix 90
15	2	3	Tim Eyermann & East Coast Offering Bluemoon 79163		Outside/Inside
16	1	5	Leni Stern Enja 79634		Closer To The Light
17	4	1	Tom Borton Bluemoon 79162		Dancing With Tigers
18	2	1	The JB Horns Gramavision 79462		Pee Wee, Fred, and Maceo
19	3	4	Bobby Previte Gramavision 79447		Empty Suits
20	2	2	Mordy Ferber Enja 79643		All The Way To Sendai
21	5	3	Michael Formanek Enja 79642		Wide Open Spaces
22	1	2	Mitch Watkins Enja 79649		Curves
23	3	2	Harvie Swartz Bluemoon 79153		In A Different Light
24	5	3	Gramavision Various Artists Gramavision 79461		Gramavision 10th Anniversary
25	4	2	Tim Weisberg Bluemoon 79166		High Risk

Indicates 50 classic recordings released by Mesa/Bluemoon from August 1990 to August 1991. © 1991 Mesa/Bluemoon Recordings. Marketed by Mesa/Bluemoon Ltd. Distributed by Rhino Records Inc.

Jazz Under The Bluemoon

BURBANK—In just two short years Mesa/Bluemoon Recordings has established itself as a leader in the market for Adult music. Introducing and Re-introducing some of the most important logos in the history of this colorful genre: **BLUEMOON, GRAMAVISION, ENJA, OWL, JUSTIN TIME, and BLUEMOON/GO JAZZ.** Mesa/Bluemoon has become the home of a diverse roster of artists covering the full spectrum of jazz styles: from traditional to contemporary, NAC to avant-garde, vocal to instrumental, base to in-your-face. With stellar support from the talented Rhino Records sales and distribution staff: Keith Altomare, Dave Kapp, Janet Grey, Debbie Dodd, Esa Katajamaki, Dee Murphy

and Antone DeSantis; and unheralded efforts from CEMA Distribution, Mesa/Bluemoon has taken the jazz world by storm winning the Gavin Report's 1991 Award for ADULT ALTERNATIVE/JAZZ INDEPENDENT LABEL of the Year.

The dedicated staff of Mesa/Bluemoon in their home offices in Burbank, California have toiled long hours to bring music of beauty and artists of legend to the many jazz fans craving to fill that jazz-jones. Ah! but this is only the beginning...The future holds new titles from Al Dimeola, Arthur Blythe, Max Roach, Abdullah Ibrahim, Ricky Peterson, The Uptown String Quartet, and more in the remaining months of 1991.



By Jack Fusion

Bluemoon Recordings Announces Its Associations With MAX ROACH Productions and BEN SIDRAN'S GO JAZZ Label



MAX ROACH



BEN SIDRAN

As Mesa/Bluemoon's in-house jazz label, Bluemoon Recordings has a talented roster of jazz musicians. The label boasts a gifted lineup of players from contemporary to traditional.

BLUEMOON Recordings proudly announces its association with two very prominent and respected artist/producers: legendary drummer Max Roach's MAX ROACH Productions and the multi-talented Ben Sidran's GO JAZZ label.

Both labels are marketed and distributed by Mesa/Bluemoon, adding new dimension to the label that has featured chart-topping titles from guitarist Grant Geissman and dynamic contemporary saxophonist Tom Borton. New releases from Bluemoon include the latest from versatile guitarist David Becker and his Tribune entitled "In Motion," and the beautiful "Flying Colors" release from Grant Geissman. An NAC Radio favorite, "Flying Colors" recently went to #1, simultaneously, on the Radio & Records New Adult Contemporary Chart, Gavin's Adult Alternative Chart and The MAC's Progressive Adult Contemporary Chart!

Bebop & Beyond, the San Francisco-based ensemble dedicated to preserving the jazz tradition will follow up their Monk tribute, "Bebop and Beyond Plays Thelonious Monk" with a Dizzy Gillespie tribute album featuring the Diz himself and Dizzy's recording debut as a vocalist. Also in the months ahead, new contemporary releases from Uncle Festive, and Richard Smith. Lunar!

The first two releases from Max Roach Productions/Bluemoon include Max's own "To The MAX," a collection of his recent

international live performances, to be followed by a new studio title, and the M.R. Productions/Bluemoon debut from the Uptown String Quartet, featuring Max's talented daughter Maxine and her quartet displaying that gorgeous combination of jazz with strings.

With Go Jazz, the new logo from Ben Sidran, the respected producer, composer, video jock, and musician, we find "...music that embodies the warm relationship between the human voice and the instruments of jazz, made by great stylists who attract great players and perform terrific songs from the past, present, and future." "Go Jazz, simply put, is the most basic verb followed by the juiciest noun," says Sidran. An intriguing new relationship with tremendous potential for crossover radio play and, as always, endless possibilities in jazz. Under Sidran's tutelage these new records shine. The initial titles include the newest from Ben Sidran "Cool Paradise," an expectedly classy recording and the smokin' debut from saxophonist Bob Malach featuring his R&B-influenced contemporary jazz backed by an awesome group of players including Dr. John, Steve Gadd, Vinnie Colaiuta, Eddie Gomez, Will Lee, Robben Ford, and Bob Mintzer. These will be followed by a bluesy Go Jazz debut from the inimitable vocalist Georgie Fame. This collection, "Cool Cat Blues" features another gasser of a lineup including Boz Scaggs, Ben Sidran, Robben Ford, and Van Morrison (featured here on a great new version of "Moondance"). If you want to get there, and get there in style—GO JAZZ!

ENJA RECORDS—Where The Jazz Legends Of Today Meet The Jazz Heroes Of Tomorrow

Germany's ENJA RECORDS' legacy and tradition continues in the U.S. through Mesa/Bluemoon Recordings. They maintain a history and roster of incredible jazz. Their titles are some of the most highly anticipated and played on Jazz Radio with a tremendous repertoire of steady selling catalog that is loved by jazz buyers across the country. Formed in the seventies by producer Matthias Winkelmann, Enja Records has developed a reputation as the tastemaking European jazz label. They boast recent releases by some of the most respected heroes of jazz—Dizzy Gillespie, McCoy Tyner, Herb Geller, Eddie Harris and Kenny Barron, while recognizing the most innovative and talented up-and-coming new jazz artists including Barbara Dennerlein, Wayne Krantz, Marty Ehrlich, Leni Stern, Mark Helias, Michael Formanek, and Mitch

Watkins. Enja Records' impeccable standards in production and performance along with an active interest in the development of international jazz recording artists has garnered a loyal and poised audience of dedicated fans. Forthcoming are the latest from Abdullah Ibrahim and Arthur Blythe.



MCCOY TYNER



BARBARA DENNERLEIN

GRAMAVISION Enhances Your Vision Of The Future With JMS

GRAMAVISION RECORDS has always been at the forefront of tomorrow's music with a history of development and the foresight to align with artists way before they acquired their international audiences. Two perfect examples, acclaimed and respected jazz guitarist John Scofield, and new age master Kitaro both got their start in the United States through Gramavision. The dedication to this doctrine is continued today through Gramavision's commitment to jazz artists like Bobby Previte, Pete Levin, Al MacDowell and Down Beat Magazine's five time critics' pick as "Best Trombonist," Ray Anderson. Gramavision's new association with the JMS Label further enhances their vision and features contemporary releases from Allan Holdsworth & Gordon Beck, as well as French violinist Didier Lockwood, and pianist Aydin Esen. Coming later this year the much anticipated new collection from the amazing bassist Jamaaladeen Tacuma.



RAY ANDERSON

OWL RECORDS Presents New Jazz Standards

"...step by step, through high standards, good taste and professionalism (Owl Records) have built a label which has become a point of reference for all of those who nowadays, want to become jazz producers."

—Le Monde de Musique

The French have for some time held a special place in their hearts for jazz music. It is for this reason that many American jazz musicians spend more of their time performing in France and Europe than the U.S. to support themselves and keep the music alive. Owl Records has been a huge supporter of jazz musicians and over the years has released a catalog of important artists. Sporadic distribution in the U.S. has made this wonderful body of music difficult to find for all but the most diligent. Mesa/Bluemoon Recordings in its growing tradition of releasing the finest jazz from around the world is very pleased to license this music for mass consumption.

Nationally recognized artists Michel Petruccianni, Helen Merrill, Dave Leibman, Steve Kuhn, Aldo Romano and Gordon Beck lead the pack in this catalog of music to be released in the upcoming months. Owl Record's love and respect for jazz music is evident in the impeccable production and exclusive roster. We are sure you will be most impressed by the standards and the true love of jazz presented in the recordings by Owl Records.



CANADIAN JAZZ? You Bet Your Back Bacon!

Canada's only major jazz label Justin Time Records announces its association with the fastest rising Adult Alternative/Jazz label Mesa/Bluemoon. This classy little label has generated quite a stir up north as it has produced some of the finest recordings of jazz music around, with a focus on the untapped Canadian talent.

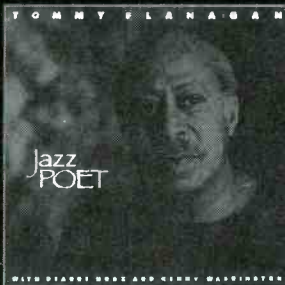
The roster features Montreal's renowned pianist Oliver Jones, jazz vocalist Rane Lee, the internationally respected Montreal Jubilation Choir and an amazing new guitarist named Brian Hughes.

Mesa/Bluemoon is excited about this new association and looks forward to bringing these gifted artists to U.S. audiences and supporting these releases through Coop and National promotions.

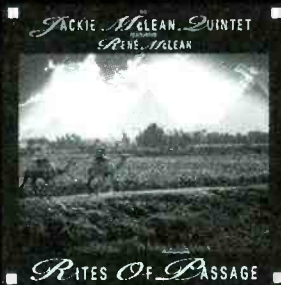
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Extensive catalog of nearly two hundred classic titles from the MESA/BLUEMOON family of record labels, featuring Jazz, World Music, Adult Contemporary, and Contemporary Instrumental music. Just call 1-818-841-8585 or ask your Rhino Rep for details.

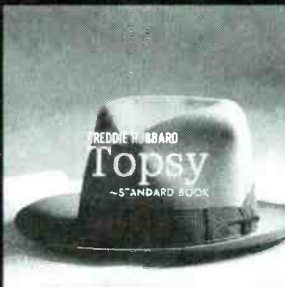
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TOMMY FLANAGAN:
His imagination conjures up sheer musical poetry...what Grammy Award winner Flanagan can do with a piano is akin to magic.
COMPOSE/ALFA #7102



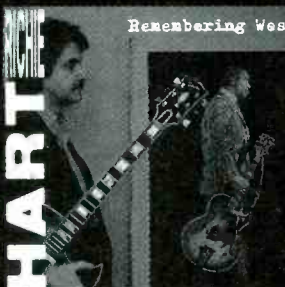
JACKIE McLEAN:
One year after "DYNASTY" Jackie returns. He is, along with Max Roach, Miles and Sonny Rollins, one of the few remaining links to the soul of a golden age. TRILOKA #188



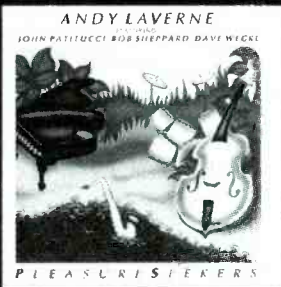
FREDDIE HUBBARD:
Now that the 90's are here, Hubbard brings fresh life to Jazz standards by playing each song with muted horn. His best album!
COMPOSE/ALFA #7101



RICHIE BEIRACH & GEORGE COLEMAN:
The extra-sensory connection that George and Richie forged here, track after track, is astonishing. TRILOKA #185



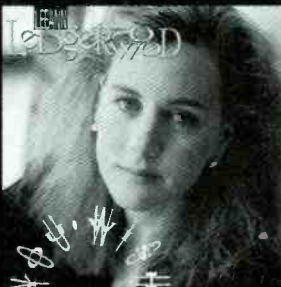
RICHIE HART:
A mixture of Jazz and Funk, colored by some elements of Rhythm and Blues. Dedicated to the legendary Wes Montgomery.
COMPOSE #9302



ANDY LAVERNE:
Andy with an all-star band including John Patitucci, Bob Sheppard and Dave Weckl join forces with Producer Walter Becker. TRILOKA #186



CENTRAL PARK KIDS:
David Matthews, talented arranger and conductor at his best, celebrates Mozart's 200th birthday.
COMPOSE/SWEET BASILE #7300



LEEANN LEDGERWOOD:
LeeAnn's debut recording showcases her extraordinary talent in a variety of settings. Featuring Eddie Gomez, Jeremy Steig, Danny Gottlieb, Steve LaSpina and Bill Evans. Produced by Walter Becker. TRILOKA #187

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..... JAZZ

MUSICAL IDENTITY

(Continued from page J-14)

American saxist Kenny Blake; and Latin combo Bachinche, who Love notes are "one of the only ethnic groups funded by the Kennedy Center."

Heads Up, formed in 1984, has released nine titles, the biggest being those by Guedes and Blake, the latter of whom hit No. 16 on Billboard's jazz charts.

"I'm an artist myself," says Love, a trumpet player and former musical director for Donald Byrd. "My motivation comes from being able to wake up and go to the office and help these incredibly talented artists create their music."

Another jazz artist who runs his own label is Chicago-based pianist Bradley Parker-Sparrow, who with his jazz singer wife Joanie Pallatto oversees Southport Records. Sparrow and Pallatto's primary job is running their 24-track recording facility, Sparrow Sound Design, but have continued releasing jazz records. Southport Records' catalog currently encompasses 16 titles, with the top sellers being Von Freeman and Willie Pickens.

Other Southport artists include pianist Don Bennett, Pallatto, and Sparrow. "In the beginning, labels like Columbia and Blue Note were at the forefront of jazz," Sparrow observes. "Now, they're lagging behind. I don't think majors want to market it. It's up to micro-indies like us to put it out."

And micro-indies, for the most part, have realistic expectations of what fortunes their business will reap. "The jazz business is in an upward trend, yes, if you don't expect great numbers," says Ruby Fisher, founder of New York-based Sovereign Records. Fisher, a composer and lyricist himself, founded Sovereign in 1985. The label has four releases thus far, two by vocalist Steve Clayton (with Derek Smith, Milt Hinton, and Bobby Rosengarden), one by vocalist Annette Sanders (who sang with Benny Goodman in the mid-'60s), and one by the Lew Anderson Big Band.

"I backed into the business," says Fisher. "I was writing pop and some jazz in the mid-'60s when I did some work with Lionel Hampton. Then, I worked on a Hampton tribute project for Concord Records. I did the Clayton/Smith album on spec, but I didn't have any intentions of getting into the industry. After some thinking, I just decided to plunge in."

"We don't foresee a lot of releases," says Fisher, "but we try to make a gem each time—we don't want to rush."

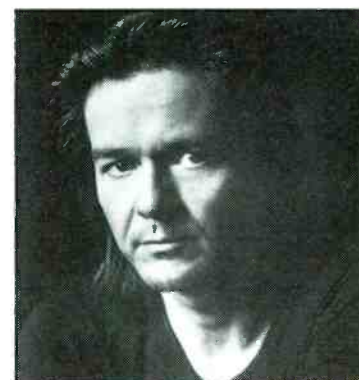
DMP Records is in a period of transition, says marketing director Paul Jung. The nine-year-old, Stamford, Conn. based label has discontinued Telarc distribution after two years and is in the process up stringing together a new network. "We came in essentially as an audiophile label when the CD was invented," says Jung. "In the early days, we were known as the 'test label,' because we were among the first with CD releases and audiophiles were using DMP records to test their new equipment."

By the time the CD market fully blossomed, DMP had already expanded beyond the audiophile market, and now, once again, "we have plenty of room to grow," says Jung. DMP broke Flim & the BB's (since flown to Warner Bros.), and has made consistent inroads with Bob Mintzer, who doubles as the new saxist with the GRP's high-flying Yellowjackets. Also showing vital life signs are Ray Drummond, Bill Maize, Warren Bernhardt, and Joe Beck, with a solid future projected for the Dolphins featuring Dan Brubeck, son of Dave.

DMP's most recent release is the Bob Smith Band (formerly Bob's Diner). Pointing toward fall, the label will be focusing on "Strokes" by Bob Hohner's Percussion Ensemble. "While sound has always been important for us," says Jung, "the music has always been the most important, and while we continue our dedication to digital technology, we are positioning ourselves as a solid, well-rounded jazz label."

Biograph Records in Chatham, N.Y. is working its most re-
(Continued on page J-18)

Sam Riney



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The captivating master

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"What a pair of hands on the piano! Very refreshing-I loved it." Chick Corea

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"A rare and refreshing treat." Henry Mancini

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"His writing and playing are so original... The musical enjoyment and excitement that he brings are out of this world." Claude Bolling

Composer and arranger Eduardo del Barrio offers an album of masterful improvisation with orchestral scope.

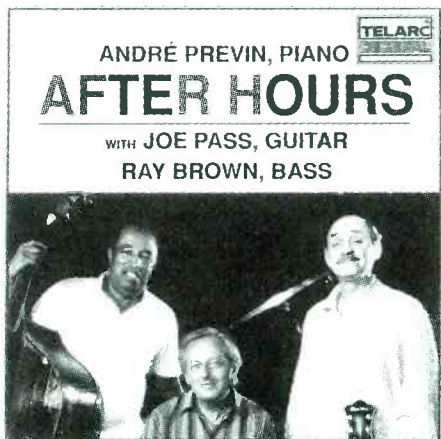
Produced by Herb Alpert and Eduardo del Barrio



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"AFTER HOURS." The relaxed and lovely jazz side of André Previn playing great American songs.

TELARC AND ALL THAT JAZZ

Experience brilliant recordings by top jazz artists on the label that won two 1990 Grammy Awards for jazz. Telarc International, long noted for its pioneer digital recordings of classical music, now brings its uniquely successful approach to the world of jazz.

Plus, . . . coming this summer and fall: "LIONEL HAMPTON AND THE GOLDEN MEN OF JAZZ LIVE AT THE BLUE NOTE." With an All-Star Band featuring Clark Terry, James Moody, Grady Tate, and more!

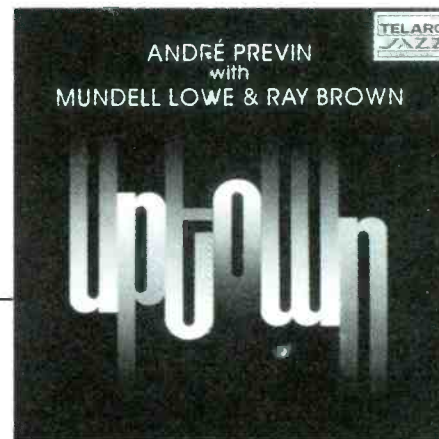
Oscar Peterson with Ray Brown and Herb Ellis.
"SATURDAY NIGHT AT THE BLUE NOTE." More incredible music from this legendary trio in an historic live performance!



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"TRAVELIN' LIGHT." Sam Pilafian, tuba player of the Empire Brass, teams up with Frank Vignola and Mark Shane in a surprising light and swinging collection of jazz and standards!



"UPTOWN." André and friends play the music of Duke Ellington and Harold Arlen.

HAPPY 25TH BIRTHDAY!



SALUTES



on the occasion of its 25th Anniversary
and wishes as much (and even more) success in the coming 25 years!

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A VERY LIMITED CHOICE among the artists participating 'live' at the North Sea Jazz Festival '91:
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RAY BARRETO	BUDDY GUY
GEORGE BENSON + THE COUNT BASIE Orchestra	CHARLIE HADEN Liberation Orchestra
BLUES BROTHERS BAND	HERBIE HANCOCK/WAYNE SHORTER with Stanley Clarke Omar Hakim
LESTER BOWIE Brass Fantasy	KIP HANRAHAN Band feat. JACK BRUCE
RUTH BROWN	Don Pullen, Chico Freeman a.o.
GARY BURTON	HARPER BROTHERS
CHARLIE BYRD	JON HENDRICKS & Company
LARRY CORYELL	DAVE HOLLAND Quartet feat. STEVE COLEMAN
JAN AKKERMAN	JOHN LEE HOOKER
MICHEL CAMILO	LINDA HOPKINS
BENNY CARTER'S SWING AMERICA! feat. Benny Carter, Marian McPartland, Louis Bellson, Harry 'Sweets' Edison, Al Grey, Milt Hinton	SHIRLEY HORN
BETTY CARTER	ETTA JAMES & ROOTS BAND
BUCK CLAYTON Swing Big Band	B.B. KING
ORNETTE COLEMAN	CLEO LAINE
PAOLO CONTE	JOHN DANKWORTH Quartet
CHICK COREA Akoustic Band	LIGHTHOUSE ALL STARS feat. a.o. Conte Condoli, Shorty Rogers, Bud Shank
ROBERT CRAY	'Live the Future' featuring DIZZY GILLE SPIE
MILES DAVIS	MIRIAM MAKEBA
DUKE ELLINGTON Orchestra	MIKE MAINIERI & 'Steps Ahead'
GILL EVANS Orchestra	

PAT METHENY GROUP
VAN MORRISON
GERRY MULLIGAN
DAVID MURRAY
NEVILLE BROTHERS
NEWPORT ALL STARS
a.o. George Wein, Clark Terry,
Warren Vaché, Plas Johnson,
Lew Tabackin
MACEO PARKER
'Roots Revisited'
JOE PASS
NIELS HENNING ØRSTED
PEDERSEN
OSCAR PETERSON
with Herb Ellis, Ray Brown,
Jeff Hamilton
MICHEL PETRUCCIANI
PAQUITO D'RIVERA
GONZALO RUBALCABA
DAVID SANBORN
ARTURO SANDOVAL
JOHN SCOFIELD
ANDY SUMMERS BAND with
BILL EVANS
SWEET HONEY IN THE ROCK
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Jazz

MUSICAL IDENTITY

(Continued from page J-16)

cent digitally-transferred releases featuring the label's trademark "Fats" Waller piano-roll jazz, ragtime and blues, this year focusing on Son House and newcomer Kathy Hart & the Bluestars. Kathy Hart & the Bluestars, managed by Dick Waterman, received five top awards from the Washington Blues Society. Hart and her band was one of 200 groups selected to appear at South by Southwest '91 in Austin, Texas, and performed at Antone's. The label's Son House release, "Delta Blues," exec produced at the Library of Congress by Biograph president Arnold Caplin, received a glowing review in Rolling Stone as well as in other publications. Due in August are "The Modern Art Of Jazz" featuring Milt Hinton, Hank Jones and Oscar Pettiford with other great musicians, and "In The Delta Tradition" featuring Johnny Shines, a protege of Robert Johnson's.

The big news at Denon is Nippon Columbia's February acquisition of the legendary Savoy Jazz catalog. The jazz specialists at Denon's parent label in Japan are sifting through the original direct-to-disc masters and tapes. At this time, Denon is looking to release 120 to 150 albums under the Savoy imprint in the U.S. in early '92. (Reissues should be available in Japan in the fall.) In the last year, according to label spokesperson Jennifer Phelps, Denon has been signing artists that are more New Adult Contemporary oriented than in the past—Steve Laury, formerly of Fattburger, Kenia, and Jennifer Robin. Meanwhile, Bob Berg scored well on the charts with his last record "In The Shadows," and is on his way into the studio to record his next, produced and arranged by Jim Beard. Steve Laury's solo debut for the label has been a big chart success; his second release "Passion" is scheduled for early '92. Kenia's month-old "Love Lives On" is already grabbing hold, and fellow jazz vocalist Jennifer is making inroads with her album debut "Fish Up A Tree." Stephane Grappelli, at age 82, recorded live in concert for Denon in their Tokyo home base. The album, "Live In Tokyo," will be released in the U.S. in late July.



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A SPECIAL FOCUS

Montreux Jazz Festival 25th anniversary poster, designed by Max Bill.



25 jazz festival
montreux july '91

By MIKE HENNESSEY

There could be no more prestigious way of celebrating the silver jubilee of the Montreux Jazz Festival than having that prodigious achiever and prolific musical creator Quincy Jones produce the 25th edition.

The program being presented by Jones between July 2-21 represents a fitting culmination of 24 years of endeavor and achievement on the part of the Montreux organizers, chief among them the indefatigable Claude Nobs, a jazz enthusiast of almost superhuman dedication.

When Nobs, working for the Montreux Tourist Office back in 1966 conceived the idea of staging an annual jazz festival to help put Montreux more prominently on the tourist map, his boss, Raymond Jaussi, happily agreed to give it a try.

That first festival, put together with a budget of \$10,000, was a three-day event which featured a competition for European jazz groups and a gala concert by the Charles Lloyd Quartet. There were more than 1,000 visitors over the three days and press reaction was positive.

Montreux, the Swiss Music Spectacular

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Launched the Most Extensive Program

in Its History, Produced by Quincy Jones.

Quincy Jones, left, and Claude Nobs, co-producers of the 25th Montreux Jazz Festival, with Louise Velasquez, president of Quincy Jones Productions, pictured with Max Bill's 25th anniversary poster.

"But," says Nobs, "I had little expectation then that the festival would grow into one of the principal annual jazz events in Europe."

That it undoubtedly did is a tribute to the application, imagination, industry and organizational flair of Nobs. This year's marathon event spans 20 days, features 150 groups, more than 1,000 musicians and is guaranteed to attract a capacity audience of 50,000 people. The budget is in excess of \$5 million.

It represents a pinnacle of achievement for Nobs. "He has made the words 'Montreux' and 'jazz' virtually interchangeable," says his fellow Swiss, George Gruntz, who is artistic director of another of Europe's most eminent jazz festivals, the Berlin Jazz Days.

Nobs originally trained to be a chef, and it has often been observed that he has conceived the recipe for a successful festival much in the way that a master chef puts together an epic dinner. At the age of 20, he was voted Switzerland's best chef. After studies at Lausanne's famous hotel school, he traveled around Europe gaining experience in a variety of fields, returning to Montreux in 1960 to work initially as an accountant in the Tourist Office.

An ideas man by nature, Nobs soon moved into promotion, arranging charity concerts featuring Champion Jack Dupree (who will be a guest and freelance soul food cook at this year's festival) and John Lee Hooker. He also helped organize the Golden Rose TV Festival and, in this context, secured the first appearance of the Rolling Stones outside the U.K. in 1964.

But while blessed with a hugely catholic taste in music—as evidenced by the great range of idioms and ethnic genres that feature in the Montreux programs—Nobs's first love was always jazz and his principal ambition was to build a jazz festival that Europe could be proud of.

(Continued on page J-20)

**MONTREUX
JAZZ
FESTIVAL
25th
Anniversary**



Aerial view of Montreux.

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MONTREUX JAZZ FESTIVAL 25th

MUSIC SPECTACULAR

(Continued from page J-19)

"What was really crucial to the success of Montreux," says Nobs, "was my meeting with Nesuhi Ertegun back in 1966. I had become familiar with his name after seeing the producer credit on so many fine jazz albums. So when I went to New York to make contacts for the festival, he was one of the first persons I saw.

"I marched into his office at 1841 Broadway without an appointment—but since I had come all the way from Switzerland he was gracious enough to see me. And, of course, his enthusiasm and encouragement were a tremendous stimulus for me.

"Nesuhi really supported the festival right from the start. It was with his help that we got so many great artists to come to Montreux and he started a trend to make albums at the festival which was later taken up by many other labels.

"I'll never forget the 1971 festival when he had Roberta Flack and Aretha Franklin, and Nesuhi also made a superb, spontaneous album with King Curtis and Champion Jack Dupree.

"At that time, in the old Casino, the festival concerts had to finish at 1 a.m. when the room reverted to a night club featuring a striptease act. I was passing by outside in the early hours of the morning when I heard some great music coming from the room. I looked inside and saw that the resident band had been augmented by Roberta Flack, King Curtis and Bernard Purdie."

As the link and friendship with Nesuhi Ertegun developed, Nobs became the first artist liaison director for WEA in Europe and, around 10 years ago, managing director of Warner's Swiss affiliate.

Year by year, the jazz festival of Montreux grew in size, scope and reputation. The year 1973 saw the first festival appearance of the legendary Miles Davis—a major coup. Nobs got word that Davis, a Ferrari freak, would not be averse to having a Dino model to drive around in while he was in Montreux.

Anxious to please, Nobs pulled out all the stops and managed to find a Ferrari. He drove up to Miles's hotel in the gleaming red machine and proudly invited Davis down to inspect it.

"Shit," said Miles. "I wanted a black one."

One of the great traditions of Montreux is the spontaneous, surprise jam session when, unheralded and unplanned, some of the world's top musicians—often from different tributaries of the jazz stream—come together informally and cook in a way that brings a glow to the cheeks of Chef Nobs. Sometimes Nobs will even permit himself to sit in on blues harmonica—as he has done with B.B. King, Santana, Al Jarreau, and Herbie Hancock.

(Continued on page J-23)

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MONTREUX: 25 Years of Musical Vitality, Virtuosity, Variety

1967: Inauguration of the Montreux Jazz Festival and the European Jazz Group Competition. A three-day event, staged in the Casino. Guest stars: the Charles Lloyd Quartet with Keith Jarrett, Cecil McBee and Jack de Johnette.

1968: Rock and pop are added to the program—a five-day event with the Bill Evans Trio topping the bill and a sensational debut by Nina Simone. Prizewinning soloists in the jazz contest include John Surman, Jan Garbarek and Louis Stewart.

1969: Ella Fitzgerald, Kenny Burrell, Clark Terry, and Ten Years After are featured.

1970: Stars include Gerry Mulligan, Sadao Watanabe, Ian Carr's Nucleus, Hungary's Aladar Pege and, once again, Bill Evans.

1971: Now a nine-day event, the festival presents more than 300 musicians, including singers Roberta Flack and Aretha Franklin, and jazzmen King Curtis, Gato Barbieri and Gary Burton. Two months after the festival, fire destroys the old Casino.

1972: Held in the Palace Pavillion, the sixth festival runs for 13 days and presents Bo Diddley, Chuck Berry, Richie Havens, Muddy Waters, Stan Getz, Chuck Mangione, Roland Kirk, and Les McCann.

1973: The festival is held in the Congress Hall where it remains until the completion of the new Casino in 1975. The bill includes Albert King, Carole King, the Tom Scott Orchestra, Miles Davis, Teddy Wilson, Stephane Grappelli and Cannonball and Nat Adderley.

1974: The range of music is further extended to embrace blues, gospel, soul, rock, pop and jazz. Musicians include Larry Coryell, Billy Cobham, Sonny Rollins, the Art Ensemble of Chicago, Cecil Taylor, Airto Moreira, and Milton Nascimento.

1975: The festival—a 15-day event—is staged in the new Casino and opens with a folk and country weekend. Jazz stars include Dizzy Gillespie, Ella Fitzgerald, Oscar Peterson, Count Basie, Milt Jackson, Benny Carter, Charles Mingus, Archie Shepp, Bill Evans, and Roland Kirk. Other artists featured are Rory Gallagher, Julie Felix, Maria Muldaur, and Alan Stivell.

1976: For the 10th edition of the festival, a special commemorative book is produced. By this time more than 100 albums recorded at the Montreux Festival have been released. The Casino's 24-track recording studio celebrates its first anniversary. Stars include Al Jarreau, the Crusaders, Weather Report, the Sun Ra Arkestra, and the Newport All-Stars. And the band Stuff plays a sell-out concert in the Casino hall.

1977: The festival is expanded to run July 1-24, with the Don Ellis Orchestra, Dizzy Gillespie, Count Basie, Oscar Peterson, Ella Fitzgerald, Dexter Gordon, Woody Shaw, and Hubert Laws.

1978: A strong South American element colors this year's festival as Montreux links with Sao Paulo. Stars include Gilberto Gil, Airto Moreira, Ray Charles, Mary Lou Williams, Stan Getz, Miriam Makeba, and Bill Evans with Kenny Burrell.

1979: For the first time in the festival's history, a whole day is devoted to reggae music. Also in the program is music from Brazil, Japan, country music, and rock. Chick Corea and Herbie Hancock play a duo performance and other artists include Hermeto Pascal, Sir Charles Thompson, B.B. King, and Clarence "Gatemouth" Brown.

1980: A richly varied program with Elvis Costello, Jimmy Cliff, Marvin Gaye, and Santana, plus jazzmen Art Blakey, Chico Hamilton, Didier Lockwood, Toots Thielemans, Dizzy Gillespie, Gato Barbieri, Max Roach, and Albert Mangelsdorff.

1981: A 17-day event, this year's festival features an even more diverse program than ever with blues (Albert Collins, Taj Mahal, Magic Slim), pop and rock (the Blues Band and Mike Oldfield), reggae (Toots & the Maytals), soul (James Brown), gospel (the Staple Singers), and jazz (Wynton Marsalis, Dizzy Gillespie, Ella Fitzgerald, McCoy Tyner, Chico Freeman, Oscar Peterson, Monty Alexander, and the Heath Brothers Band).

1982: From the Steve Miller Band to Charles Lloyd, from Mink de Ville to Jay McShann, from Jimmy Cliff to Mose Allison, from Jackson Browne to Dave Brubeck, the 16th Montreux Festival lives up to its reputation for eclecticism.

1983: A host of top jazz and blues names: George Benson, Art Blakey, Buddy Guy, John Lee Hooker, Willie Dixon, the Art Ensemble of Chicago, Freddie Hubbard, Gil Evans, James Blood Ulmer, Joanne Brackeen, and Lew Tabackin.

1984: Miles Davis gives his best concert of the summer in Montreux and the festival introduces newcomer Sade.

1985: A heady mixture of rock, salsa, flamenco, Brazilian music, reggae, jazz and blues, Montreux breaks all attendance records as it presents Leonard Cohen, Keith (Continued on opposite page)



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25 ans

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Jarrett, Astor Piazzola, Miles Davis, Johnny Otis, Joao Gilberto with Jobim and Stevie Ray Vaughan.

1986: The festival's 20th birthday edition offers an extravagant musical panorama with the Neville Brothers, Jacques Higelin, David Sanborn, Al Jarreau, Eric Clapton and Phil Collins, George Benson, Miles Davis, Herbie Hancock, George Duke, and Michel Petrucciani.

1987: A triumphant return visit from Dexter Gordon, plus Joe Cocker, Johnny Clegg, the Modern Jazz Quartet, Dizzy Gillespie, B.B. King, Manhattan Transfer, Stan Getz, Wynton Marsalis, Michael Brecker—Montreux continues to light up the European festival scene.

1988: Britain's Courtney Pine makes his Montreux debut. Also present: Steve Gadd, Mory Kante, Charles Lloyd (21 years after his first appearance), Gerry Mulligan, Bobby McFerrin, Johnny Hallyday, George Benson, Miles Davis, Tracy Chapman, James Taylor, and Wayne Shorter.

1989: The return of Elvis Costello—several sizes more important—plus Van Morrison with Georgie Fame, the Ramsey Lewis Quartet, Etta James, B.B. King, Bireli Lagrene with Al Di Meola and Larry Coryell, Carmen McRae, Spyro Gyra, Lou Rawls, Miles Davis and, in the Montreux tradition, a host of others.

1990: Re-run visits from Ella, Miles, Roberta Flack, Herbie Hancock, John Lee Hooker, the Neville Brothers, George Benson, Michel Petrucciani, David Sanborn, Etta James, B.B. King, Al Jarreau, Van Morrison and Dizzy Gillespie with the United Nation Orchestra.

1991: The festival's silver jubilee is set for July 2-21. Scheduled performers include Sting, Elvis Costello, George Benson, Dianne Reeves, B.B. King, and le Mystere des Voix Bulgares. In honor of co-producer Quincy Jones, the Platinum Club in the Montreux Casino has been re-named "Le Q's."

MIKE HENNESSEY

MUSIC SPECTACULAR

(Continued from page J-20)

One memorable impromptu set occurred in 1978 on the Casino Terrace when Gilberto Gil, John McLaughlin, Billy Cobham and some members of the Stan Getz group jammed together on what was supposed to be the festival's one concert-free day.

The festival's lakeside setting is not one of the least of its attractions. Jazz sessions aboard the lake paddle steamers have become another Montreux tradition, as have video projections of previous festival concerts and the jazz record stalls that do brisk business throughout the event.

Nobs himself has almost every Montreux concert on videotape—with the exception of some of the early festivals; and this library, together with his 45,000 LPs, 15,000 78 rpm discs and 10,000 CDs, makes his chalet home in the hills above Montreux a positive jazz treasure trove.

"Montreux," says George Gruntz, "has become one of the jazz capitals of the world. I'm sure proud of my compatriot, Claude Nobs, who has created and developed one of the happiest, artistically interesting and most successful jazz festivals in the world—an enormous achievement in our small home country where success is inclined to arouse suspicion! Nobs has made a country traditionally famous for chocolate, cheese and banking also world famous as a jazz center."

For Nobs himself the ultimate accolade is to have Quincy Jones co-producing the 25th festival—and, in the time-honored Jonesian manner, not only producing, but writing, arranging, conducting, presenting, coaxing, encouraging, and innovating.

"It has been a revelation working with Quincy," Nobs says. "Because being a musician as well as a producer, he can talk to jazzmen in their own language. And his influence is such that he can deliver almost anybody of significance in jazz and contemporary music, because all the main players know and respect him."

"When he considers the participation of certain musicians, he also thinks about the music they should play. He is an inspiration and his conceptual ideas have given Montreux a new dimension."

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MAKE A DIFFERENCE

(Continued from page J-1)

have a strong piece of valid product from a good young artist."

Mesa/Blue Moon's president Jim Snowden agrees. "With the kind of product we have," he explains, "which is a mixture of mainstream, fusion and reissues, we have to concentrate on the mom-and-pop stores as well as the deep catalog retailers like Tower and HMV. Jazz has always been a niche-type market, but the recession just means that we have to be even more patient and more creative about the way we handle our releases."

No wonder many knowledgeable industry people have begun to stress the importance of overall career counselling,

of building an image, of approaching a jazz act with the same kind of total packaging method that has long been familiar in the pop world. Any doubts that this technique has optimum potential for success have been summarily erased by the selling of Harry Connick Jr., Kenny G and David Koz. Many listeners consider these players to be marginal jazz talents, but Connick, G and Koz have demonstrated, nonetheless, that it is possible to make dramatic crossovers from jazz to the wider pop music environment.

"I am in total awe of the packaging job that was done on Harry Connick," says Snowden. "When you can market an artist and hit a demographic that ranges from about 20 to 65, you've really done something."

To GRP Records president Larry Rosen, image handling is nothing new. "Crossover acts, fusion acts, whatever you want to call them," he explains, "have always been oriented

toward large venues, major agencies, big record sales. They've always been comparable to pop acts. It's the straight-ahead performers who have had somewhat different perspective. But to get *any* jazz performers up over the six-figure sales level means that things have to be handled the way a pop act would be handled. The financial realities demand it.

"My partner Dave Grusin and I, even when we were just producers, tried to approach acts from a total career perspective," continues Rosen. "Because it's never a done a one-record situation; it's always a building process. Having the artist find his way within the market place is vital; having him know who he is, creatively, and know the direction he wants to go is just as important. And those two elements have to be balanced, because the record company is making a significant investment."

Image, of course, did not arrive with fusion and crossover jazz. From the days when Jelly Roll Morton had a diamond imbedded in one of his front teeth to the '40s berets and beards of the beboppers, visual presentation has played an important role in many jazz careers. Perhaps its most effective manipulator has been (and, in many ways, continues to be) Miles Davis, whose wardrobe changes and onstage theatricality have been trend-setters since the early '50s.

Recent newspaper ads have featured jazz players like Christopher Hollyday and Courtney Pine in clothing ads. In addition, jazz has experienced a surprising return to credibility in television commercials (Ornette Coleman's music in a Nike ad!), theatrical films and theater ("City Of Angels," the Cy Coleman/Larry Coleman musical bristles with jazz improvising).

Some observers in the music business feel that this growing visibility has resulted from sheer marketing imagery. Many of the Young Turks who have been most prominent of all are generationally contemporary and physically attractive—a decided contrast to the somewhat tired and aging impression presented by older beboppers. The impression, manufactured or otherwise, of an emerging generation of good-looking, well-groomed, self-confident talent has had a powerful effect—one which may well reach back to the arrival of the superbly tailored, articulately expressive Wynton Marsalis.

"I'm very much aware," says Sutherland, "that our releases are going to have to do battle with a mindful marketing approach which is trying to create a cult of celebrity for this or that new Young Turk."

"One of the things we've begun to do is to rethink whether or not to put non-presentational covers on our jazz albums. I'm concerned that, in our zeal to put together really creative-looking packages, we may fail in our job as marketers if we neglect to put an attractive picture of the artist on the cover. It's obviously tougher to create an image for an instrumental artist, anyway, but we've been through several decades of jazz records in which these kinds of considerations rarely had to be made."

"The imagery used in the jazz packaging was always on the cutting edge," says Sutherland. "I'd like to continue to be visually innovative and offbeat in our packaging, and I'd like to continue to service the music, above all else. But there's no doubt that market realities are making us look at all of these elements in a different light."

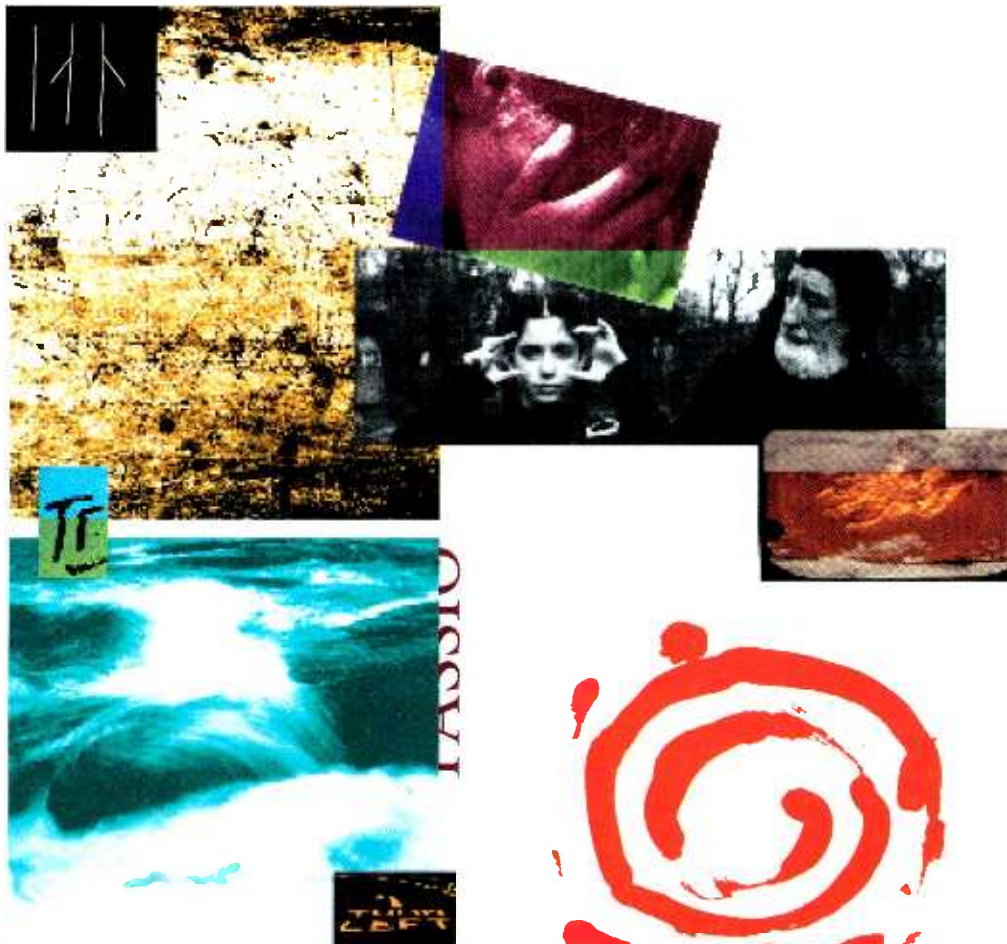
Blue Note Records president Bruce Lundvall, whose company is coming off its most successful year, worries about the capabilities of some of the young performers who are appearing on the scene. "Players seem to be making deals who are not quite ready to handle recording careers," he says. "While we're firmly committed to signing gifted young performers—and we've done it with acts like Greg Osby and Gerri Allen—we look for the musical voice first: have they found their own form of expression. The marketing strategies come later."

Lundvall has decided, however, to define his productions carefully by activating the Manhattan logo as a forum for fusion, crossover jazz and special projects. "We'll use Manhattan," he explains, "for acts which have pop crossover potential, as well as for a project by a more serious jazz artist which may, nonetheless, be oriented toward the larger market."

Beyond the new young players and the merchandising of jazz images is the everpresent reality that demographics are always changing. Windam Hill and other labels have seen a perceptible rise in sales to college audiences, and the consumer base is clearly beginning to include young buyers who are moving over from rock to pop. Serious jazz aficionados may look with distaste on the achievements of performers like Kenny G and David Koz, but their work may well represent the path that will lead neophyte audiences into more trenchant forms of jazz.

Equally important, the growing audience of younger lis-
(Continued on opposite page)

ECM



MUSIC



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MAKE A DIFFERENCE

(Continued from opposite page)

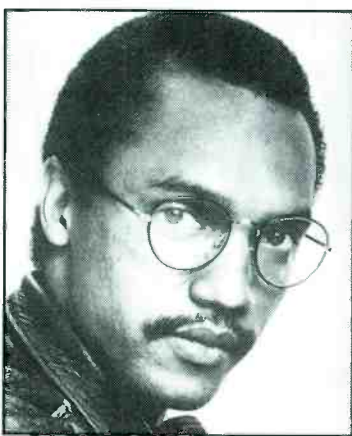
teners is generating a potentially substantial market for jazz catalog. And the beauty of catalog, to the companies, is that it's already been amortized, and it can be sold as easily to the older jazz fans who are replacing vinyl with digital as it can to the CD-only buyers. Decca, Commodore, Blue Note, and Impulse are only a few of the classic labels whose recordings are now available. Later this year, Denon will begin to issue the Savoy catalog in releases which have been digitally restored.

Both Lundvall and Rosen note that their reissues have done especially well internationally. "In sum—both reissues and new product, that is—I'd say we're doing as much as 50% of our sales outside the U.S.," says Lundvall. Rosen, whose merger with MCA has just begun to result in reissue product, estimates that GRP is doing about 30% of their sales overseas. Sutherland admits to a possible Windham Hill interest in acquiring an exciting catalog. "... if it's the right one for us. There's no doubt that we've had a bit of a handicap internationally because we have a roster of releases limited to new artists."

In the midst of all the talk about image, marketing and international sales, some aspects of jazz remain within the tradition. Veteran producer Bob Thiele, who was once described, only half jokingly, by jazz historian Don Morgenstern as the person "who has produced more jazz albums than anyone, living or dead," starts another label this summer in close association with Sony. The company, Red Baron, follows Thiele's previous associations with, among others, Signature, Impulse, Flying Dutchman, and Dr. Jazz. Typically, it will, according to Thiele, "be a straight-ahead, contemporary mainstream line, with all new recordings, although if I find unreleased material by Ellington, Goodman, or whatever, I'll consider that to be new, because no one's ever heard it."

Thiele is not adverse, however, to adding a little sizzle to his releases. One of his initial recordings will showcase Teresa Brewer in a tribute to Louis Armstrong. She will be accompanied on the disc's 12 tracks by 12 different trumpeters, including Dizzy Gillespie and Ruby Braff to Wynton Marsalis and Freddie Hubbard.

Hopefully, recession or no recession, image or no image, there will continue to be room on the shelves for recordings in which music takes precedence over merchandising. It would be a shame if jazz were to lose the basic, down-to-earth attitude of someone like Thiele: "If I hear it and I like it I'll record it, whether it's a Dixieland band or a so-called 'new traditionalist.' Good jazz is still good jazz, no matter what the image."



Billy Childs

BIG-APPLE AVANT GARDE

(Continued from page J-4)

Perelman, Curlew, and New Winds scramble new ideas.

For all the scene's musical openness and promising vitality, there are a couple of disturbing undercurrents, like the distressing tendency among some black and white players to put uniraice bands together. Unfortunately, only part of the reason is musical. And then there's getting work in the clubs.

Scene is a theatrical metaphor that implies a staging area. When the Knitting Factory opened in 1986, the loft scene was long dead and sonic explorers were relegated mostly to grants-funded venues like The Kitchen and Roulette. For all their virtues as sheltered labs, such showcases have the disadvantages of their virtues: drawing the already converted, they rarely expand the cutting edge's audiences.

According to Knitting Factory co-owner Michael Dorf, they have other drawbacks too: "Often it seems like the motivation, the whole way of presenting music when it's done from a nonprofit perspective, is different from at least trying to break even. I have to worry about getting decent attendance and a way to pay the groups I book based on the market, rather than just aesthetic or political reasons—although those things definitely enter into the formula. But nonprofit spaces just keep trying to get bigger budgets so they can spend 'em and lose 'em. That's great; it's like getting a major gift and blowing it on CDs and then giving them away. But it seems to me you could take that money and put on the same thing and at least come out with what you went in with, and still have the shows be great."

The Knitting Factory's policy of booking college-radio rockers, downtown pioneers, and outside jazzers (like Brax-

ton and Taylor) that no mainstream club would touch created a stage the fragmentary vanguards and their overlapping audiences could call home. Its critical and PR success—it's still skating on thin financial ice—helped lead other Apple clubs to broaden their booking policies. Visiones puts downtown types in a few times a month. The Time Cafe, which recently opened a club in its basement, plans to offer the likes of Perelman and Chapin and Berne. And the venerable Village Vanguard began showcasing young 'uns like Frisell and Allen. Max Gordon's widow Lorraine follows talent old and new: "I listen to all kinds of music, and bring in individuals I like and that I think the room will embrace—it's got a ghostly mind of its own, and can be very obstinate. I love Bill and Geri, and so does the room."

Meanwhile, an outgrowth of the London acid-jazz has
(Continued on page J-26)

REBECCA COUPE FRANKS

REBECCA COUPE FRANKS

Rebecca is joined by jazz greats Ben Riley, Buster Williams, Kenny Barron, Joe Henderson, Leni Stern and Carolyn Brandy for this powerful live-to-2-track recording — "Suit of Armor". (Available now)

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BIG-APPLE AVANT GARDE

(Continued from page J-25)

been struggling in the basement of the Metropolis Cafe, an upscale Union Square eatery. Every Thursday after midnight DJs jam with live musicians as the audience dances to jazz. It's early days yet: the musicians and DJs, who change week to week, vary wildly in ability. But execs like Antilles' Brian Bacchus and Blue Note's Matt Pierson are enthusiastic about this idea's prospects for expanding jazz's audience.

"It's not a jazz scene," notes Bacchus. "But it's a gas to watch kids dancing, whether it's to Trane records or a DJ putting grooves under a live sax quartet. One problem is the level of improvisers. In the U.S., we're used to a higher quality of jazz musicianship. I think it needs support from the in-

dustry: bring down artists, bring down vinyl. The DJs are spinning really hip stuff, and with the right musicians there could be a real explosion. The most important thing is that clubgoers get opened up to music they've never heard before, and so the music gets a shot at reaching a new audience."

The major U.S. labels have barely started to touch a lot of the most creative stuff spilling off these stages. (Most so-called avant-garde releases are on small labels, often European or Japanese). In fact, until recently the majors' jazz divisions have seemed remarkably unwilling to invest in cultivating these small but rabid out-of-proportion-to-their-numbers audiences. It's remarkable because the majors' rock arms are doing just that with college-radio bands, for instance, by the score. Using the analogy with broadcast and cable TV, rock execs have realized that their marketplace is

fragmentary and cultish; that only a few blockbusters can sell across the listening spectrum; and that luring buyers back into the stores means narrowly targeting their tastes.

BMG's Steve Backer sees the selling of jazz's vanguards as part of a larger historical cycle that is coming around once again: "We signed Steve Coleman about two years ago. I felt that as we got into this decade, the sociology I think this type of music follows would allow us to record more adventurous and less in-the-pocket type music. The '80s were ultraconservative: yuppie-ism, investment bankers, new age, all that. The first six months of this decade, on the other hand, were about enormous change all over the world, things that nobody expected to happen. It's like the '60s, with the Vietnam War and black power, when people were buying Trane and Shepp. If the music follows the sociology, then more adventurous and difficult music can be embraced a bit more than in conservative times."

Blue Note's Matt Pierson agrees, and feels that younger artists can bridge several audiences because of the breadth of their influences. "People like Osby and Coleman and Allen were brought up on the Stylistics and P-Funk. What they are doing is putting out the black American music experience; it's not just jazz," he insists. "It's very sophisticated music, but it presents itself in a way that isn't lofty or arcane. This is a really good time for that, because I think boundaries are opening up all over again now."

If the reins that have been holding jazz execs' creative license are the majors' armies of bean counters, the blinders that have been keeping the accountants happy are the massive reissue programs, which generally account for well over 50% of major-label releases. It's wonderful to have all these vintage recordings available again. (It's ironic, of course, that it took the CD's higher profitability to push the majors into opening up the vaults). But it can also mean that when a major-label jazz exec looks at his current roster (no, no women run major jazz divisions), he may well want continuity with his catalog. That way, to some extent he has a pre-sold market. From this perspective, the ongoing corporate push behind the hard-bop revivalists has a certain logic.

Blue Note executive Michael Cuscuna disagrees. "We don't look at scenes; we look at individuals. We want the range of what's out there pretty well represented. Each month we release three new things and six reissues. We separate them by two weeks. We don't want a new artist to be treated by the stores as a reissue; they have to have more attention and be sold differently. Besides, reissues don't sell as much as people might think. Aside from the obvious exceptions, they only sell within the 5,000-to-10,000 range."

Of course, the overhead involved in prepping a reissue is a fraction of a new release's. And it's hard to deny that right down to the dress code, the neo-hard boppers look like the covers of reissues their music mimics. What's behind the the logic of that presentation is shortchanging jazz's future.

The majors dominate distribution and retail like never before, so it's not enough to shrug that jazz's cutting edge has always relied on indies. Given the largely conservative lock-step of the majors, retail, radio, and most club and festival booking policies, jazz's new idioms have to work harder than ever—and luckier than ever—to find their audiences. It could only help if the majors reinvest even a small percentage of their reissue profits in what they see as marginal sounds. Some of those sounds are heralding the music's next directions.

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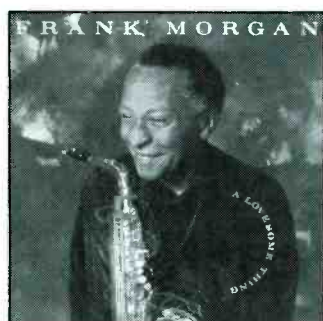
....Lloyd Sachs
Chicago Sun Times

PETER APFELBAUM AND THE HEIROGLYPHICS ENSEMBLE
signs of life



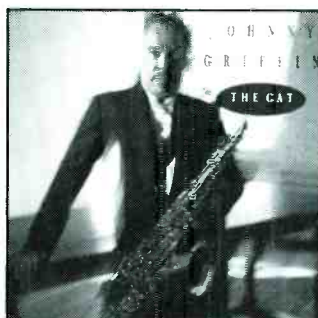
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FRANK MORGAN
a lovesome thing



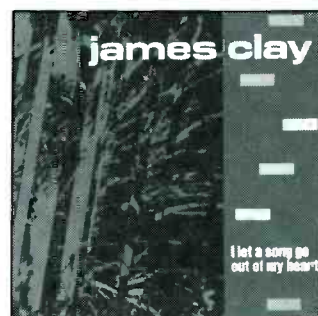
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JOHNNY GRIFFIN
the cat



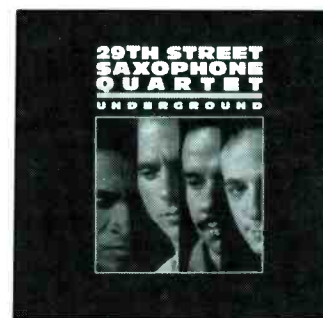
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JAMES CLAY
i let a song go out of my heart



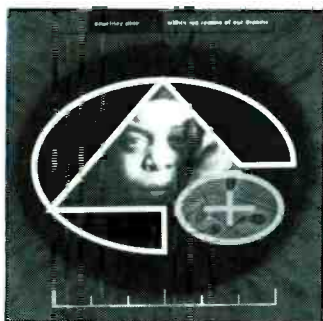
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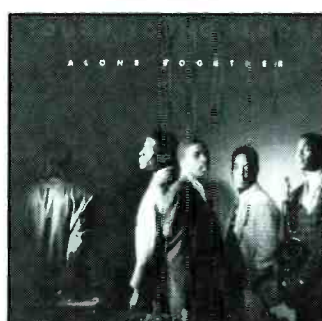
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CHARLIE HADEN / CARLOS PAREDES
dialogue



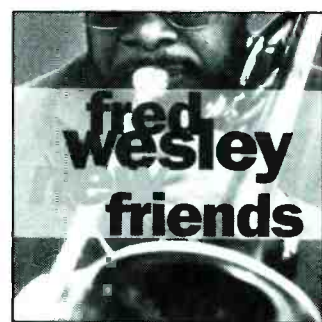
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TOUGH YOUNG TENORS
alone together



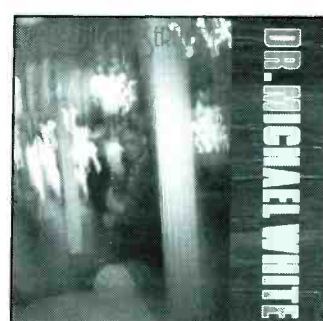
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FRED WESLEY
new friends



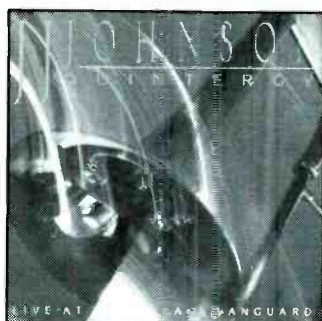
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DR. MICHAEL WHITE
crescent city serenade



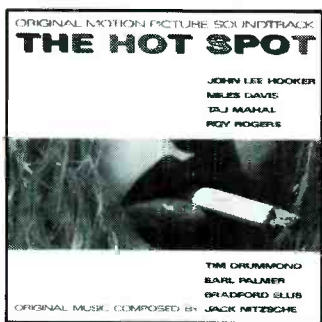
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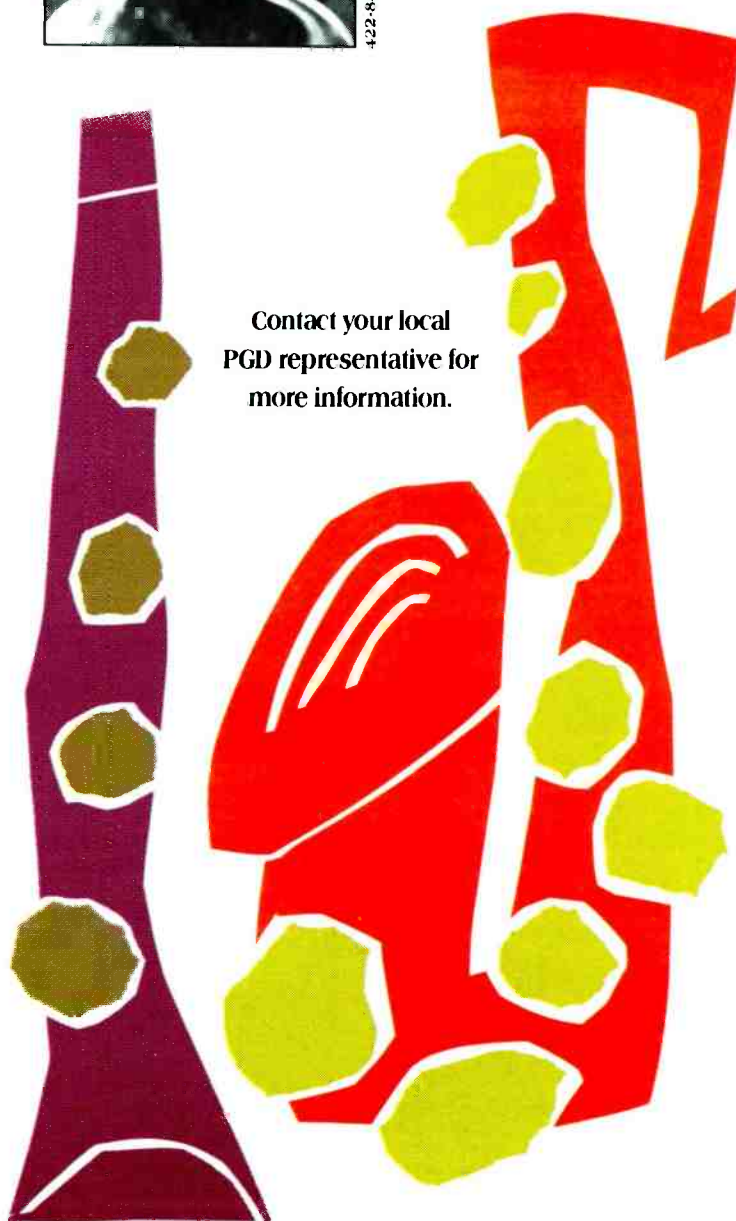
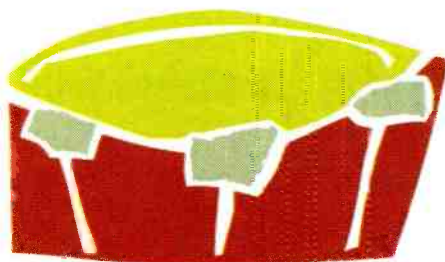
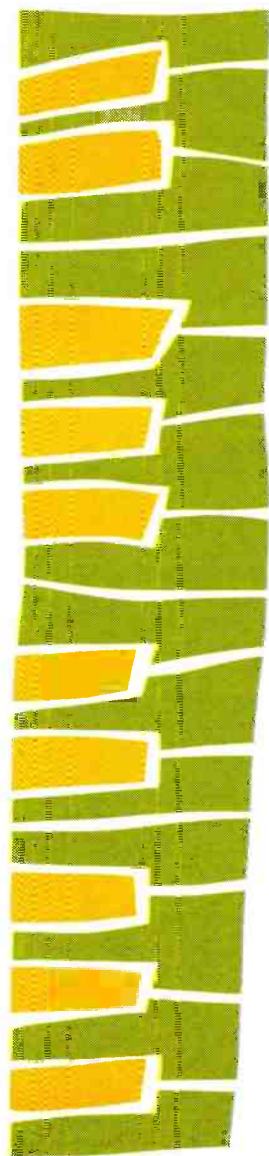
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International

Warner Music Italy Appoints 2 New Directors

MILAN—Warner Music Italy has announced the appointment of two new managing directors. Former marketing director Stefano Senardi will become managing director of the CGD SpA label, while Massimo Giuliano, former GM at WEA Italy, becomes managing director of WEA Italy. Both will report directly to WEA Italy president Marco Bignotti.

In an unrelated move, Philippe Laco becomes GM of WEA Music division in France. His appointment is effective Aug. 1.

Japan's Royalties Rack Up In '90

TOKYO—In fiscal 1990, \$25 million in performing rights royalties and \$8.23 million in mechanical and lending-rights royalties were distributed through JASRAC's sister societies overseas.

STEVE McCLURE

Jorgensen To Exit BMG Post In Sept.

COPENHAGEN—Ernst Jorgensen, who set up BMG's Danish operation nearly three years ago, is finishing as managing director of the company at the end of his current contract in September. He will continue working with the company in a nonexclusive role.

DAVID ROWLEY

Nintendo Now Game For CD Releases

AMSTERDAM—Having signed a licensing deal with Philips, Nintendo will now release its video games on compact disc, and Philips will use popular Nintendo characters in its CD-Interactive systems.

WILLEM HOOS

Dutch Ensembles Seek Financial Aid

AMSTERDAM—Nine internationally known Dutch ensembles have written to Dutch minister of culture Hedy d'Ancona asking for financial assistance. The groups, most of which work exclusively in classical, claim they are in serious financial difficulties.

W.H.

Contest Jazzing Up French Festival

BESANCON, France—A contest for jazz compositions written for a jazz orchestra will be staged here July 6-12 in conjunction with the Franche-Comte Jazz Festival.

MIKE HENNESSEY

Aussie Managers Fight PSA Reform Fear A Deluge Of Foreign Product

BY GLENN A. BAKER

SYDNEY—Artist managers are taking a leading role in the Australian music industry's battle against the Prices Surveillance Authority.

They include Rod Willis (Icehouse), Grant Thomas (Crowded House), Gary Robin (Mondo Rock), Jeremy Fabinyi (Mental As Anything), and Keith Welsh (Deborah Conway). The five recently went to Parliament House in Canberra to present their views before an interdepartmental government committee.

In its controversial December 1990 report, the Authority concluded that prerecorded music is overpriced in Australia and recommended a sweeping set of reforms. If made law, the reforms—which include the abolition of import controls on nonpirated recordings—would significantly impact the country's music industry (Billboard, Jan. 12).

On the national political scene, the PSA report is not the top topic

it appears to be, pushed from headlines by the troubles afflicting the ruling Labor Party. Nevertheless, the local music business is continuing to pressure politicians, lawmakers, and civil servants to ensure the Authority's recommendations do not become law.

Artists and managers have come into the fray, keen to shift the emphasis of the fight from the interests of the multinational record companies and toward the potentially disastrous situation facing Australian talent and its international competitiveness.

Icehouse manager Willis comments, "There seems to be a view in Canberra that artists are being represented in this matter by the unions. Well, you don't have to be a genius to know that that is absurd. We went because we have no other connections; we don't own record companies, we're just managers."

They came away from their day of government meetings, however, shaking their heads in disbelief. "None of them understands the realities; it's just theories to them.

They have no knowledge whatsoever of the workings of the music industry. They came up with the most naive rubbish I've ever heard in my life."

The main thrust of the argument presented by the five is that Australian artists have the right to direct access to their own market, which would not be the case if the market were to be given over to a deluge of imported product, as recommended by the PSA.

Willis explains, "Most local artists benefit enormously from direct and swift access to royalties. I know that is what kept my band Cold Chisel afloat many times during their 10 years of operation. I think it would have been the same with INXS earlier on."

"We just can't afford to wait for two years and then get, not the 18% we're accustomed to locally, but 5% or as low as 2% from stock sold in Asian countries, which will unquestionably be imported into this market. I'm only just getting the first dribble of North American product."
(Continued on next page)



What's It All About, Alfa? At a Tokyo press conference, Curb Records chairman Mike Curb, left, and Alfa Records Inc. president Chuichi Kaneko announce an exclusive agreement for Alfa to distribute Curb product in Japan. The deal gives Alfa the rights to the Curb catalog, encompassing more than 100 active albums. Slated for immediate release under the new pact is the Righteous Brothers' "Reunion" album (including the platinum single "Unchained Melody") and product by Curb artists Lyle Lovett, Osmond Boys, Chris Hillman & the Desert Rose Band, Ray Stevens, Andy Williams, Delbert McClinton, AIRKRAFT, Lonesome Rodeos, and K.M.C. KRU.

Italian Vid, Pub Groups Reach Copyright Deal

BY DAVID STANSFIELD

MILAN—Univideo, Italy's home video trade association, has reached a new agreement with the Italian Society of Authors and Publishers (SIAE) for copyright payments on videocassettes for the local rental market.

The three-year deal applies only to works protected on national territory and amounts to about \$1.79 on each tape. This is a small increase over a previous agreement that expired at the end of 1990.

Martin "Timmy" Treu, managing director of Warner Home Video Italy, admits that he is not happy with the new agreement but says that it does not make Univideo subservient to SIAE in any way. He says, "The whole thing is based on a copyright law which dates back to 1941. We still do not believe it is legal but when the old agreement fell through at the end of last year, SIAE started to try to retrieve money at a retail level."

"It's worthless to try and collect from 5,000 dealers and we believe it gives more clout to the issue if Univideo made the deal. SIAE is getting about [22 cents] more on each tape with this new agreement so it avoids aggravation. We did, however, insist that it would apply to works protected locally only."

Univideo has also agreed to pay about \$1.57 on each sell-through tape, a deal that also applies only to product protected in national territories.

The new deal was announced after Italy's first convention for the home video industry, Home Video Insieme, organized by Univideo at Rimini. The event attracted 40 delegates from all sectors of the industry.

Although Univideo hails it a suc-

cess and says the intention is to repeat it annually, the confab was not without its difficult moments. One woman representing a leading production/distribution company comments, "Video is such a new market that a lot of retailers present were selling commodities like shoes a year ago. The sophisticated seminars on finance went far above their heads."

Francesco Fanti Salvoni, managing

director at RCA Columbia and VP at Univideo, says, "There was some criticism from retailers but these came from their own ignorance. And, while some seminars were too hard on their mentality, they did appreciate our efforts. They can't live without us and we can't live without them, and I believe that a certain amount of conflict in all areas of activity can only benefit customers in the end."

Jarre To Light Up Mexico In Eclipse Concert

PARIS—The seven-minute total eclipse of the sun to occur July 11 will be marked in Mexico by a concert featuring French synthesizer virtuoso Jean-Michel Jarre.

The concert will be staged at the foot of the sun pyramid at Tectihuacan, the most important pre-Hispanic city on the American continent.

The concert will celebrate the meeting of different cultures, the sounds and images of modern Mexico, and Mexico in pre-Spanish times. Jarre has created a special new work for the occasion that represents a confluence of pre-

Hispanic and contemporary instruments and will involve the participation of musicians and singers from local Mexican communities. Incorporated in the new composition will be re-orchestrated versions of some of Jarre's established works.

The concert will be filmed for future television transmission and video exploitation.

Jarre's 11 albums for Dreyfus/Polydor have sold a total of 40 million units. A "Best Of Michel Jarre" album, including some of the music from the eclipse concert, will be released in August. PHILIPPE CROCC

Dino Music Stages Barcelona Confab

BARCELONA, Spain—Dino Music held its international product presentation here in the city where its new Spanish affiliate has been based for the past four months.

The meeting was preceded by a gold-disc presentation to Rumba 3, one of the acts featured on Dino's first release in Spain, the rumba

compilation "Baila Mi Rumba."

The convention was attended by Dino executives from all over Europe and the U.S. Says Dino Music U.K. managing director Mark Rosenfield, "We basically came together to coordinate and develop our front-line products in Europe."
ANNA MARIE DE LA FUENTE

Finn Stations To Arbitrate Royalty Tiff

HELSINKI—The airplay royalties dispute between Finland's independent radio stations and the local organization of record companies, GRAMEX (Billboard, May 25), is to be settled by arbitration.

The 43 commercial stations and their trade association, SPRL, have decided to take the matter to a tribunal. Kai Salmi, managing director of SPRL, says, "When our official and unofficial initiatives and tentative efforts with GRAMEX failed, we saw no other alternative. We want this dispute solved once and for all."

The royalties issue has been a source of dispute since the first independent stations came on the air in 1985. Broadcasters have considered rates 100% too high from the outset and have played non-GRAMEX material—that is, records produced in the U.S. and music recorded before 1961—to cut costs.

However, according to GRAMEX, whose members represent about 18,000 artists, the stations have failed to pay \$3.5 million owed under current rates. In May, GRAMEX began a boycott of the stations, stopping the flow of free discs, promotional material, and artist information.

Finland's court of arbitration is expected to rule on the dispute before the end of the year.

KARI HELIOPALTI



Happy Birthday, Di. Howard Blake, center, presents Diana, Princess of Wales, with the score to the piano concerto he composed to celebrate her 30th birthday after the work's premiere at the Royal Festival Hall in London. At left is Blake's wife, Helen.

Record-Club Rise Adding To Boom In German Market

BY WOLFGANG SPAHR

STUTTGART, Germany—The Germans are reckoned to be buying more music than ever before.

In the first four months of the year, the market was up 30% in volume terms on the same period in 1990, according to figures collat-

'Young German people increasingly buy classics'

ed by record company Intercord.

Announcing the statistics, prepared as part of the company's 25th anniversary, managing director Herbert Kollisch said 79 million sound carriers were bought in Germany between January and April. The fastest-growing sector, he stated, is record clubs, which are up 60% and set to expand even further.

Kollisch identified a down side to the figures, though. He pointed

out that the explosion of demand from the former East Germany was now declining. Last year, Intercord's sales in the East grew by 50%; this year the rise is estimated to be less than half that.

Another aspect of Germany's record market revealed by the statistics is the extent to which younger buyers are turning to classical music. Says Kollisch, "We notice it particularly in connection with our low-price series by well-known artists. In order to recover from hard rock rhythms, young German people increasingly buy classics."

However, Kollisch is concerned by the future prospects for the pop single. He says the constant playing of chart hits by more than 300 radio stations in Germany obviates the need for potential customers to go out and buy a record. He adds, "Intercord is striving to call radio and television people's attention to the necessity of giving young talent a chance by airing their singles, too."

Last year, Intercord achieved revenues of \$46.67 million, an increase of 50%.

Bertelsmann Germany's Top Spin Leads In Singles, Albums Markets

MUNICH—A survey of the official German singles and albums charts for the first half of the year shows that Bertelsmann maintained its lead in both markets.

However, the biggest gain in charted singles went to second-place EMI Electrola, which achieved an increase of 13.83% to finish with 60 titles on the charts. Bertelsmann had 63 titles and accounted for 25.37% of all chart singles sold. EMI was followed by PolyGram (51 titles), Warner (44), and Sony (25).

In the albums sector, Bertelsmann (including BMG Ariola, Mu-

nich, and BMG/RCA, Hamburg, plus Virgin) had 57 titles on the chart and a 22.05% market share. Next were Warner, PolyGram, EMI Electrola, and Sony Music.

The top 10 record labels are Columbia, Warner, Electrola, Virgin, WEA, Ariola, Polydor, EMI, East West, and A&M. The most successful albums in the period were "Serious Hits...Live!" by Phil Collins (WEA), the romantic compilation "Kuschelrock IV" (Columbia/Sony), "The Soul Cages" by Sting (A&M/Polydor), and "The Very Best Of Elton John" (Polystar).

ELLIE WEINERT

Canadian Country Acts Gaining Credibility Stringent Economics Aside, Many Releases Rise

BY LARRY LeBLANC

TORONTO—A wave of optimism is currently sweeping over the Canadian country music scene due to recent album releases of top domestic acts Ian Tyson (Stony Plain), George Fox (Warner Music Canada), Stompin' Tom Connors (Capitol-EMI Canada), and upcoming new fall albums from Michelle Wright (Arista), Prairie Oyster (BMG), and Gary Fjellgaard (Savannah).

Canadian country music, while hardly cashing in, is attaining more credibility than ever, observers say, noting that a star system has been established and recordings of international calibre are being produced.

"Michelle's breakthrough, as well as what George and Prairie Oyster are doing, is significant," says Larry Delaney, publisher and editor of the influential Country Music News in Ottawa, Ontario. "Certainly, those things weren't happening for us 10 years ago, even five years ago. k.d. lang opened the door and a lot of eyes were opened, there's no question. Anne Murray's success previously never transcended into other acts. We should give k.d. the credit for the recent happenings."

Canadian country also has a strong contingent of second-tier acts, including Carroll Baker, Patricia Conroy, Murray McLauchlan, Sylvia Tyson, Anita Perras, the Good Brothers, Rocky Swanson, Dick Damron, Terry Carisse, Laura Vinson, Jess Lee, Larry Mercey, Marie Botrell, Chris Nielsen, and the Razorbacks. There is also a batch of impressive newcomers now surfacing, including the Johnner Brothers, Sharon Anderson, Joel Feeney & Western Front, Lisa Brokop, Laura Mattson, Heather Brooks, Barbra Leah Myer, Larry Evans, and Ian Eaton.

All the enthusiasm aside, the industry continues to experience increasing difficulties as the economics of the business become more stringent. Competition from the U.S., both in terms of superstar product and the dominance of the multinational record companies, dwarfs the Canadian country industry. With publishing royalties the lifeblood of the industry, a multitude of independents, which dot the scene, rely on airplay and/or artist management for survival. Most recordings are an adjunct to artist promotion.

"To be realistic," says Delaney, "the advances we've made have to be doubled before we can consider ourselves an industry. If you sell 5,000 country albums in Canada, that's considered a success, but I don't know if it's a financial success."

While many major Canadian multinational companies steer clear of direct signings of domestic country acts, there are still numerous ties. WEA Records of Canada, for instance, has Blue Rodeo, Patricia Conroy, and George Fox on its roster, and distributes Sire Records, which has k.d. lang as well as Savannah Records of Toronto (Gary Fjellgaard, the Good Brothers, Anita Perras), and Edmonton's Stoney Plain (Ian Tyson, Tom Russell, and Greivous Angels). Other label tie-ins include Capitol Records Canada, with Murray McLauchlan and Sharon Ander-

son on its roster; MCA Records, which represents Joan Kennedy and distributes Justin Entertainment Inc. of Toronto, which has Laura Mattson and Joel Feeney; and BMG Music Canada's affiliation with Prairie Oyster (signed by its Nashville office) and overseeing of Michelle Wright's records through a distribution deal with Arista Records.

'k.d. lang opened the door and a lot of eyes were opened, there's no question'

Country AM and FM broadcasters both operate with a 30% Canadian content requirement, which, along with major label reluctance to underwrite Canadian recordings, has led to the marketplace being dominated by wares offered by independent labels and CD compilation firms. The overwhelming method of release is singles on indie CD compilations such as the "Best Of The West," the "RDR Country Pak" series, and Stereotype's "Western & Country" package. Among the indie labels offering CD compilations themselves are Royalty Records (Chris Nielsen, R. Harlan Smith, and Deserie), Roto Noto Records (Kim Deschamps, Kim Doolittle, and Mark LaForme), and Bookshop Records (the Bobby Lalonde Band, Hal Bruce, and Debbie Drummond).

Country music was first introduced to Canadian audiences by American radio in the 1920s. Programming from WBAP in Fort Worth, Texas (beginning in 1923), WLS in Chicago ("WLS Barn Dance," 1924), and WSM in Nashville ("Grand Ole Opry," 1925), as well as the late-coming (1933), but influential WWVA, Wheeling, W.Va., was heard in many parts of Canada. Country music was first presented on Canadian radio by CFRB-FM here in 1928 and by CFBO, Saint John, New Brunswick, in 1929.

By the early 1950s, when the term

"country & western" was first used by Billboard as a designation-phrase for the genre, such Canadian acts as Myrna Lorrie, Gary Buck, Johnny Burke, Bob King, King Ganam, Dick Nolan, Jimmy Arthur Ordge, Jerry Palmer, Hank Smith, and Scotty Stevenson had strong followings throughout Canada. In the 1960s and 1970s, Stompin' Tom Connors, Diane Leigh, Dick Damron, Tommy Hunter, the Rhythm Pals, the Mercey Brothers, Carlton Showband, Ronnie Prophet, Carroll Baker, Bob Ruzicka, Colin Butler, Stan Farlow, Dallas Harms, and Sharon Lowness, were considered among the top Canadian country artists.

In the 1980s, as country music, in general, developed a greater following and as Canadian country producers started to utilize more innovative instrumentation and studio techniques on their sessions, making the resultant product more competitive and more adaptable in the market, acts such as the Family Brown, Carroll Baker, Terry Carisse, Kelita Haverland, Marie Bottrell and others released country records that featured strong overtones of rock or AC.

More recently, Canadian country listeners have demanded their own traditional-sounding artists, of either their own age or at least of their own choosing. This has led to the widespread popularity of such artists as lang, Fox, Wright, and Fjellgaard as well as the renewed popularity of Ian Tyson and Stompin' Tom Connors. Traditionalist Connors actually sat out the 1980s in bitter and highly-publicized protest to the adult contemporary stance country programmers then favored before signing with Capitol Records-EMI Canada two years ago and successfully relaunching his career. Though many programmers today will not play his down-homey recordings, Connors has become recognized as a genuine Canadian folk hero.

"To my kids, he's a true nationalistic hero who stands up for his country," says CKY [Toronto] morning man John Donabie. "They look at him as the Canadian Billy Bragg."

MAPLE BRIEFS

ANNE MURRAY'S "Greatest Hits Volume 1," released in 1980, has been certified quadruple platinum by the RIAA in the U.S., making it the second album by a Canadian artist ever to achieve the distinction. Bryan Adam's 1985 album "Reckless" is the other.

SINGER Patricia Conroy won three awards at the B.C. Country Music Awards held at the 86 Street Music Hall in Vancouver on June 23. Conroy was named entertainer of the year and female vocalist of the year, while her album "Blue Angel" won as the album of the year. Meanwhile, Jess Lee won the male vocalist of the year honor, and was awarded a duo of the year award for his work with Rocky Swanson. He also shared song of the year with Ralph Murphy, Swanson, and Bobby Wood for "A

Couple of Good Old Boys." One Horse Blue won group of the year and single of the year ("Colors of Love").

CINRAM Ltd. of Scarborough, Ontario, the country's largest custom manufacturer of compact discs, cassettes, and vinyl albums, has announced 1991 first-quarter results that include the operations of Cinram's wholly owned U.S. subsidiaries, A.R.P. Media Enterprises Inc. and Nobler Technologies. Consolidated sales for the first quarter, ending March 31, were \$12.7 million, compared with sales of \$10.8 million in the corresponding 1990 period. Net earnings during the quarter were \$1.7 million, or 17 cents per share, against \$1.1 million, or 12 cents per share, in the comparable 1990 period.

By MIKE HENNESSEY

Why do the music-loving Italian people appear to spend relatively little on sound carriers compared with most of their European neighbors?

A cynical answer to that question might be that the Mafia doesn't publish any sales statistics. Which is an oblique way of saying that the official market figures compiled by the national IFPI group relate to only a proportion of the country's total sales of recorded repertoire.

Says BMG managing director Franco Reali, "When you take into account the fact that record pirates can sell up to half a million cassettes of the latest release by a megastar like Eros Ramazzotti, then you can see that the IFPI sales figures tell only part of the story."

Total annual sales of pirate cassettes in Italy are estimated currently at 20 million or more. And since they sell for around 5,000 lire (\$4) compared with the average retail price of \$9 for a legitimate cassette, they make a strong appeal to the more indigent segment of Italy's music lovers.

If you add to the pirates' market share the revenue from parallel imports, the 100 billion lire (\$80 million) that Italy's 3,000 newsstands derive from the sale of CDs and cassettes, plus the music recorded onto 60 million blank cassettes each year, it is clear that the Italian population acquires considerably more recorded music annually than the IFPI's statistics show.

Guido Rignano, president of leading independent Ricordi, considers that the home taping problem, encouraged by a growing record rental business, is more damaging to the industry than piracy. "Record piracy mainly provides for the secondary market—people who, for the most part, cannot afford, or would not pay, the regular price for a recording. But home tap-

(Continued on page I-14)



BILLY JOEL with a group of Sony Music Italy executives at a celebration during his last visit to Milan. With him (center), left to right: Piero La Fake, managing director; Mike Vicino, Sony Publishing; Fabrizio Intra, marketing manager; and Claudio Buja, head of domestic A&R.



SPAGNA: One of the most consistently successful Italian pop performers who has built a big reputation on the international scene.

A Market of Many Problems and Much Potential, Italy is Heading for Another Record-Breaking Sales Year.

EROS RAMAZZOTTI: DDD artist with his double-gold disc award for advance sales of 500,000 units of his latest album "In Ogni Senso," which has now topped the 3 million sales mark in European territories.



PLATINUM AWARD: Germano Gogna, head of Nuova Fonit Cetra, left, hands a platinum award to Amadeo Minghi for sales in excess of 400,000 units of his latest album "La Vita Mia."



ON THE ROAD: When the Touring Gets Tough, the Tough Get Touring—but It's Domestic Talent Which Survives

By DAVID STANSFIELD

The Italian national touring business in 1990 was dominated by the success of local artists—and it's a safe bet that nothing much will change this year.

International headliners failed to persuade the masses to dip into their pockets, and these included so-called "safe bets" like Madonna, the Rolling Stones, Prince, and Fleetwood Mac. And those regarded as lesser contenders for packed houses, like Dave Stewart and Wendy & Lisa fared worse. It didn't need one handful of fingers to count the hundreds they attracted to concert dates.

But "boom" is the catchword when it comes to describing the popularity growth for domestic talent. This applies to touring and not just to soaring record sales. Last year, topliners Eros Ramazzotti (DDD/BMG), Vasco Rossi (EMI), Pooh (CGD), Fabio Concato (PolyGram), Litfiba (CGD) and Zucchero (Polydor) made both promoters and public happy.

Dischi Ricordi artist Gianna Nannini played dates on her home territory as part of a grand European tour, and the results will surface again on a live album to be released this summer. Gianni Morandi (RCA) did a marquee tour of Italy which was so popular that it had to be unrolled again for a string of repeat dates.

This year started in similar fashion. Fonit-Cetra/Dischi Ricordi artist Fabrizio De Andre made his first tour in many years to support his latest album "Le Nuvole," and most dates were sold out—"tutto esaurito," in Italian. Presing/BMG artist Lucio Dalla, whose 1990 album "Cambio" was one of the year's best sellers, followed suit and had to repeat dates in major cities.

Dalla and De Andre packed the new venue Forum Di Asago (Milan) as part of their respective tours. The 12,000-seater stadium is split into two parts. The arena boasts the biggest multi-gymnasium in Europe, providing facilities for 25 different sports, while the air-conditioned first floor is for concerts, with 12,000 numbered seats.

Unlike many Italian venues, the Forum is privately owned, and has a restaurant, six bars and its own catering service. The Forum is on the outskirts of Milan but offers parking space for 6,000 cars and lays on a bus shuttle service for concertgoers.

The biggest phenomenon on the domestic talent front is Dischi Ricordi artist Marco Masini. A complete unknown until he walked off with the newcomer prize at the 1990 San Remo Song Festival, he has sold 700,000-plus units of his eponymous debut album thus far. Masini followed through by winning third place in the major artist section at this year's festival. His follow-up album "Malinconioia" sold 500,000 units inside a month of release.

The response by the public to his first-ever national tour was extraordinary, with him having to repeat many of his biggest stadium dates. The Milan-based Kono Music acted as tour organizer for him, with the Zard Initiative organization taking care of, and repeating, dates at Rome's Paleur stadium where Masini played to total au-

diences of more than 30,000.

Zard Initiative, headed by David Zard, has been a major force in touring international acts but this year is different. Chris Rea is touring for the company in November and the Gipsy Kings played successful dates. But Zard reckons that the current state of working international acts is ridiculous.

"At one time, the work involved artist, agent and promoter," he says. "Then it became artist, management, agent, and promoter. That developed into a situation which involved artist, manager, lawyer, accountant, agent, and promoter. There's now the international agent who buys the whole tour. In the end the promoter has to pay for all this, and the public suffers with expensive ticket prices."

If Zard is to be involved with international tours, he says he wants six or seven months' notice so that acts can be properly promoted. "The superstar trip is over," he insists. "It can't be assumed that acts can sell on their name only. There's a whole new audience which needs informing. Last year I had 20 days to sell tickets for the Rolling Stones' tour. That experience cost me a few million dollars."

Zard has plans to be involved in the management of major artists and he is already organizing what he describes as "the world's biggest music festival for 1992." Adriatico—The Big Festival will take place along 120 miles of the Adriatic coastline. Some 16 venues will offer music ranging from opera and ballet to rock, jazz and reggae. Major national and international artists will be featured.

Tour promoters D'Alessandro & Galli toured Paul McCartney, Jeff Beck, Joan Baez, Tina Turner, and Little Feat successfully last year. And while the rest of Europe was finding it difficult to sell tickets for Earth, Wind & Fire, the Italian organization had resounding success for Italian dates.

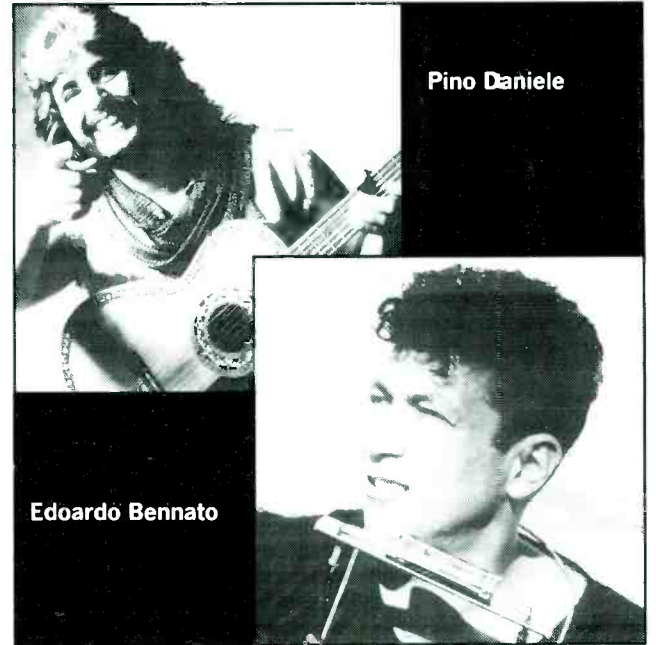
This year has started well for the company, with 4,500 tickets sold for a one-off concert by M.C.Hammer at Milan's Palatrussardi Stadium, which holds 12,000. "People thought we were crazy to bring the artist in," says company

partner Adolfo Galli. "The general prediction was that we'd sell 1,000 tickets at most, but we promoted the show by every means possible for two full months. We contacted every newspaper and local radio station in the north of Italy. We even sold tickets and laid on bus services at military camps."

But the company remains cautious over its attitude to international acts. It thinks there's little available in the superstar league and that up-and-coming acts aren't promoted well enough to build public interest. But the firm is staging the 4th edition of the Viareggio Summer Festival, which includes Miles Davis, the Neville Brothers, the Robert Cray Band, and Jimmy Somerville.

Claudio Trotta, owner of the Barley Arts Organization, agrees this won't be a bumper year in Italy for international acts. He thinks there is "a worldwide crisis in the superleague stakes," with no one coming through to overtake the likes of Simple Minds, U2 or Pink Floyd.

(Continued on page I-13)



Pino Daniele

Edoardo Bennato

NAPLES: Mayhem, Mafia—and the Heart of Mediterranean Melody

When you hear the melody of 'A Love Supreme' by John Coltrane, you say to yourself 'that's so beautiful it could have been written in Naples.' So says Tullio De Piscopo, Italian pop star and jazz musician and a native son of the southern Mediterranean city that could be described as an imperfect balance of heaven and hell.

It's a city of extremes. Deeply religious, demonstrated by the glaring neon Madonnas cut into sundry niches—though a competing "religion" takes in football and graffiti, the latter now mainly devoted to the dethroned soccer superstar Diego Maradona, who was a multi-million dollar signing to the city's club.

Music has played a key part in the city's identity for centuries. There are few in the Western world who can say they've never attempted the first few bars of "O Sole Mio" or "Come Back To Sorrento," both born in Naples. The city has a rich history of popular folk songs—even the Beatles admitted to being influenced by Neapolitan melodies.

Pino Daniele, CGD recording artist and one of Italy's finest musical exports, says, "A lot of those songs could be described as traditional blues. The only difference between them and blues born in the U.S. is that ours are written in minor chords and theirs in major."

There's always been good reason to sing the blues in Naples. It was conquered on a regular basis and colonialized by the French and Spanish. Today the city lies mainly in the hands of the Camorra, Naples' own Mafia. Government money usually ends up in their pockets, so there's no real improvement in the poverty-line living standards.

But Naples breeds musicians and songwriters of a rare quality. Their melodies are fused with influences stretching from Arab countries, Africa, Brazil, and the U.S.

That U.S. input is important. Virgin artist Edoardo Bennato cites chocolate, chewing gum and boogie-woogie as his earliest memories of U.S. sailors arriving at the port of Naples in the 1950s. But they also brought in the rock'n'roll of Elvis Presley and the bebop of Charlie Parker. Though it was an influential period for Bennato, he's still a critic of the dominance of the English language on the international music market.

He says, "The rock'n'roll produced by Neapolitan artist Peppino Di Capri exploded on the national market at the same time as the Beatles were breaking. But he didn't sing in English and the businessmen behind him didn't speak it, so his great music didn't get a hearing outside Italy."

"If Eisenhower or Churchill had decreed in 1945 that Italy should be an English-speaking country, Naples would be one of the top music capitals of the world."

(Continued on page I-10)



Italian promoters Adolfo Galli, left, and Mimmo D'Alessandro, with Paul McCartney, a major tour success for them in 1991. They also toured Tina Turner, Little Feat, Jeff Beck, and Joan Baez.



Guido Rignana, president of Dischi Ricordi, and of Italian IFPI group AFI, with outstandingly successful Ricordi artist Marco Masini.

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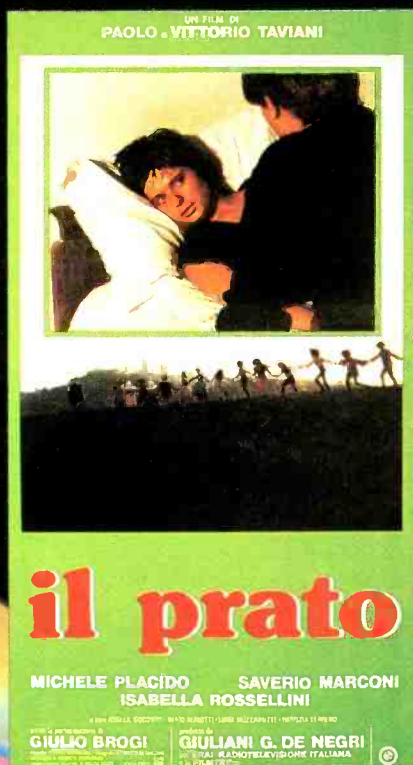
Music by:
ANGELO FRANCESCO LAVAGNINO
Directed by: Jean Delannoy
Year: 1962



Music by: PHILIPPE SARDE
Directed by: Claude Sautet
Year: 1972



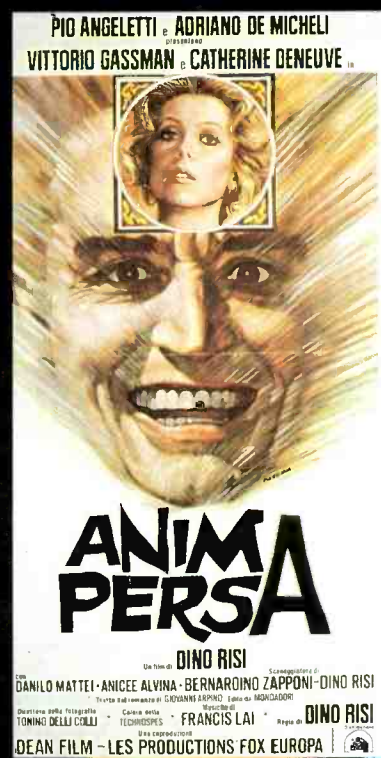
Music by:
STELVIO CIPRIANI
Directed by:
Enrico Maria Salerno
Year: 1970



Music by:
ENNIO MORRICONE
Directed by: Paolo and Vittorio Taviani
Year: 1979



Music by: NINO ROTA
Directed by: Luchino Visconti
Year: 1963



Music by:
FRANCIS LAI
Directed by:
Dino Risi
Year: 1976

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ITALY

RECORD-BREAKING YEAR

(Continued from page I-2)

Bennato's brother Eugenio was influential in promoting the traditional music of Naples in the 1960s. He formed a folk group along the lines of the U.K.'s Incredible String Band and Amazing Blondel after researching songs of the 7th century kept in archives in Dusseldorf and Stuttgart. Eugenio had chart success, but it was Edoardo who became the superstar.

With 14 albums to his credit, Bennato today sells well over a million of each release. He partnered Gianna Nannini to write and perform "Un Estate Italiana," official anthem of the 1990 World Cup football championships held in Italy. Bennato's songs are full of rock, blues and the irony that he says makes Neapolitans special.

His latest venture is to produce artist Pietra, who is the wife of brother Eugenio. "One song, 'Signorita,' is very special," he says. "When U.S. soldiers first came to Naples, they didn't know that the word for a single woman was signorina. They used the Spanish word all the time. We've produced a video using U.S. soldiers based in Naples and the kids from the U.S. school in the city."

The blues influence is important to Bennato but he acknowledges Pino Daniele in the 1970s as a real pioneer of the genre. Daniele's extraordinary musical skills span blues, jazz, pop, and rock, and he sings in a mix of Italian, Neapolitan dialect and English. His guitar playing is respected worldwide.

He has a string of hit albums, the latest, "Un Uomo In Blues" (CGD), already platinum in Italy. Currently working with Randy Crawford, he has played alongside high caliber international musicians such as Alphonso Johnson, Don Cherry, Wayne Shorter, Jerry Marotta, and Pino Paladino.

Musical roots are all important to Daniele. He says that while the U.S. has a rich culture of blues and jazz, Naples has its own history of popular song which often borders on classical music. "The new generation of Neapolitan musicians don't lose touch with that history but they approach it from the angle of rock music," he says. "There's also a unique lifestyle in Southern Italy. There are Spanish, Latin and African influences and there's the warm climate and the sea. But a major problem is that the Mafia keeps the region poor."

That poverty can, however, lead to musical creativity, according to EMI artist Enzo Avitabile. "Kids are desperate to find opportunities in life. You'll find scores of young musicians in Naples trying to get a break."

Avitabile is a saxophone player and singer who has performed alongside James Brown and has recorded a single with Afrika Bambaataa. Often described as being akin to Charlie Parker, Bob Marley, Otis Redding, Fela Kuti and Public Enemy, Avitabile is a star in his own right in Italy. His sound is tougher than some brands of Nea-

(Continued on opposite page)



Roberto Murolo

RECORD-BREAKING YEAR

(Continued from opposite page)

politan music.

Avitabile's theory that there's no such thing as a Naples sound is backed by Bennato, Daniele and Tullio de Piscopo, who is both a pop singer and gifted jazz percussionist/drummer. He has played alongside Lester Bowie, Mory Kante, David Sancious and many others. He claims to have invented the Naples rap and counts his participation in 1989's New York-staged "Naples Meets Harlem" concert a personal triumph.

Neapolitan veterans such as Roberto Murolo (PolyGram) still make records there are newcomers like Nino Buonocore (EMI) breaking big nationwide. The time is ripe, it's widely argued, for music born in Naples to take up its deserved and rightful place in the international marketplace.

DAVID STANSFIELD



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ITALY

HOUSE MUSIC

(Continued from page I-6)

"Wicked Funk," a mix of sampled tracks by Fela Kuti, has been licensed to major pan-European companies. The firm's commitment to the newest trends led to the signing of Digital Boy, whose individual brand of techno-house is showcased on "Techno Logiko," his debut album.

But while the techno skills of Digital Boy have rave party attendees in ecstasy, Alavaro Ugolini, A&R director of Rome-based X Energy Records, reckons this latest craze has only limited appeal. "It's great," he says, "but techno house is only good for discos and rave parties. It'll never get radio airplay and so will never sell in large quantities."

Ugolini has a current international hit to back his argument—"I Say Yeah" by Secchi, featuring Orlando Johnston, which charted first in the U.K. It also featured as a hot breakout in Billboard's Dance Club Play chart.

He describes the music of Secchi, along with other artists on his label such as Albertino and MJC featuring Sima, as pop dance. "The Italian style of melody and piano is all-important for success. But there's nothing to stop us putting something a little more avant garde on the 'B' side of a 12-inch mix," he adds.

Ugolini is one of many convinced that house music is in Italy to stay and to doubters he recalls how, when the excitement of the "Saturday Night Fever" era had faded, critics claimed disco music was therefore dead. "They were wrong," he says. "The music is in the hands of the disc jockeys, and many of them aren't short on ideas and creativity which is backed up by advanced technology."

Francesco Zappala is one such DJ. He came in second at last year's New Music Seminar disc jockey competition in New York—and he's won many other similar contests. He records for the indie Media Records and has had two club hits with "I Need You" and "Ki So Ess."

Media Records has trailblazed for Italian dance music in the international market. Its biggest worldwide success was with the group 49ers, whose new album is "Playing With My Heart." Singer Monica Reed-Price, from St. Louis, Mo., has been added to the group. She previously recorded for the Nightmare label in the U.S. Other high priority acts for Media include MC Fix It, Cappella and Pimples-D.

Rome-based Disco Club Music likens house music to the music boom of the 1960s when kids bought guitars and tried to copy their favorite recording stars. "These days the guitars have given way to the technology which can sample other artists' material," says an executive.

Despite the general consensus that house music is here to stay, Pippo Landro's New Music company isn't yet convinced. The label has been influential on the Italian dance scene in the past and though it keeps a foot in the door with the likes of Chicco Secci, it is developing a wider catalog which also covers blues and soul.

Landro: "There's a return to the dance music of the past, the stuff that today's younger generation have never heard before. I also think there's a trend towards dance music with lyrics in Italian. Even pop stars such as Lucio Dalla, Raf and Umberto Tozzi have released mixes of songs specially for discos."

Landro signed an exclusive worldwide deal with Gloria Gaynor, whose "Gloria Gaynor '90" album has topped the 150,000 sales mark. He's also placing great faith in U.S. soul man Arthur Miles, who recorded the album "Love For All Seasons" for New Music. Veteran U.S. singer Jimmy Bohorne is also a new signing to the label.



Gloria Gaynor

ITALY

Modena-based indie Ala Bianca produces house and Hi-NRG music but has its biggest successes in the international marketplace. Through its Mighty Quinn label, it licenses house music product to the U.K., Argentina, Chile, Uruguay, and Japan. The company's Flea label is for Hi-NRG material and is licensed in Japan and the Far East.

The company is currently negotiating with U.S. aerobics companies for a series of compilations for release in North America.

ON THE ROAD

(Continued from page I-2)

Trotta organized the successful European tour of national artist Vasco Rossi and is involved in the exchange of European acts as well as touring his own local groups Litfiba, Elio and La Storie Tese and Gang. He'll also be staging concerts with Herbie Hancock, Happy Mondays and Ziggy Marley, as well as promoting the annual Monsters of Rock Festival at Modena.

A couple of surprises in the touring business in Italy included the bankruptcy of Venice-based promoter Fran Tomasi, whose debts mounted after his free Pink Floyd concert a couple of years ago, and the re-emergence of Franco Mamone, who had declared his withdrawal. Milan-based Mamone came back after his well-publicized legal skirmish with Prince to promote Italian dates by Sting. He had threatened to quit completely, but now says he'll work only in an environment of mutual trust.

But when the touring gets tough, the tough get touring, and full houses are predicted for a summer tour for domestic superstar Claudio Baglioni (Columbia), who has not performed live for some years. EMI act Ladri Di Biciclette are expected to do good business, too, and with Vasco Rossi preparing to play selected dates in Italy, the word is out that only the strong will survive.

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RECORD-BREAKING YEAR

(Continued from page I-1)

ing undermines the primary market," Rignano says. Nevertheless, despite the competition—legitimate and otherwise—faced by the Italian industry, it is enjoying a year of satisfactory growth, in line with the 17.4% increase in wholesale business last year, when sales to the trade topped \$425 million, representing a retail value of around \$583 million.

An especially encouraging aspect of the market growth is the brisk acceleration in CD sales. Last year, EMI managing director Roberto Citterio told Billboard that he expected CDs to account for 30% of long play sales in 1990. In fact, he was just 2% over-optimistic, but the configuration registered a healthy 50.16% progression over 1989's unit sales.

CD penetration in Italy has been a slow process and is still only at the 10% mark but it is steadily gaining momentum. However, the leap forward in CD sales has been accompanied by a continuing dramatic slump in the singles market, down last year by 30% to a mere 2.1 million units. An industry-wide attempt to launch the cassette single as a substitute has not met with success.

Says PolyGram managing director Gianfranco Rebutta, "We need to find an alternative. Today, a No. 1 single can sell as little as 7,000-8,000 copies."

In the light of the collapse of the singles market, the Italian IFPI group has been in discussions with the German market research organization Media Control, concerning a project to introduce an airplay chart to Italy, based on monitoring 20-25 national radio and television networks.

Increasingly the industry is having to depend on alternatives to the single to launch new artists—videoclips, live appearances and album track play by radio stations. And certainly the collapse of the singles market seems not to have hindered the emergence of a new generation of local artists who, in conjunction with the established superstars, have helped to consolidate the resurgence of national repertoire.

The most spectacular recent arrival has been that of 24-year-old Marco Masini from Florence, a discovery of songwriter Giancarlo Bigazzi, whose debut album for Ricordi, "Malinconia," went to the No. 1 one spot within a week of release and stayed there for seven weeks. It sold 500,000 copies within a month—yet Ricordi did not even release a single.

A former roadie with the group Raf, Masini has been doing SRO business on tour and has garnered a tremendous media response to his accessible, unpretentious and sensitive treatment of themes with which young people can identify.

Says CGD general manager Stefano Senardi, "It has been a fantastic year for Italian music. The production quality of local releases has improved and, with good marketing, they can be sold outside Italy, too—though the repertoire has to be in Italian.

"I think the revival of domestic product has been helped by the programming policy of radio stations like Radio Italia, which concentrates on Italian repertoire from the 1950s to the present day."

It is in this context that the CGD group Litfiba, from Florence, has made a major impact, selling 150,000 copies of its first album and 200,000 of the second. Says Senardi, "Litfiba has helped to reawaken the Italian rock scene."

Another important new CGD act, signed from EMI Publishing, is the folk/ethnic group Kaballa, which sings in the Sicilian dialect. The band's first album sold 150,000 copies in the first week of its release.

Peer Southern chief Franco dal Dello endorses the view that the local repertoire revival has been helped by increased radio play and relative scarcity of outstanding Anglo-American repertoire.

"It is a good time for Italian songwriters," he says. "After years of international predominance the possibilities of succeeding with national repertoire are very much enhanced. There are many radio networks now playing a lot of Italian material."

Working with major contract songwriters like Mario Lavazzi and Oscar Prudente, Peer's activity is equally divided between publishing and production. The company is also active in the movie soundtrack field—an increasingly lucrative area for Italian writers.

Says Sony Music managing director Piero La Falce, (Continued on opposite page)

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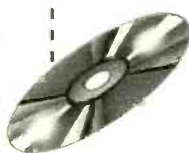
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ITALY

RECORD-BREAKING YEAR

(Continued from opposite page)

"Despite the fact that nearly all of the major domestic acts had repertoire released on the market at the same time last year, they all achieved good sales. People are definitely showing a preference for local product, but they are very selective. They are also loyal to established artists, but with new talent you tend to get either a major hit or a massive flop."

One of the most dramatic examples of longterm fan loyalty is the case of Gianni Morandi, who has been with BMG for 28 years and who is constantly on tour.

"International artists have not always been overwhelmingly successful recently," says Peer's Franco dal Dello. And La Falce points out that while quite a number of local artists are able to achieve sales in excess of a million with an album, even Michael Jackson fails to get closer than 900,000 and most major international acts scored around 300,000 units of an album.

CGD's Stefano Senardi says that the Italian revival last year was aided by the lack of good international product. "Companies fell back on 'Best Of . . .' compilations of the Police, Madonna, Supertramp, and the Bee Gees. But I think international repertoire will reassert itself—there's a lot of good product scheduled for release this year."

BMG's Franco Reali agrees and says that the combination of strong domestic and international releases this year bodes well for the industry. BMG itself, says Reali, scored a 35% increase in sales last year and a 45% increase in profits. "And already this year we've achieved our projected budget," he adds.

The boom in domestic repertoire has prompted Ariston, which sold its 300-title record catalog in 1986 to concentrate on publishing and record pressing, to move back into the record business.

The company's first major album release is of French-based singer Claude Barzotti, whose album sales in France total 7 million. Ariston has also signed newcomers Melanie Villeneuve and Dineka and is refurbishing its recording studio in preparation for new productions.

The national repertoire boom has been a most welcome development for Italian songwriters who benefit in Italy from performance tariffs which are among the highest in Europe. But the 50,000 members of SIAE, the Italian authors' society, are less than ecstatic about the persistent hold-up in the passing of draft legislation to introduce a home-taping royalty in Italy and to extend protection duration of a music copyright from 50 years to 70.

"We are still waiting for the new copyright bill to be approved," says Ricordi's Guido Rignano. "I am confident that it will go through in the end but with the Italian economy currently a shambles the government has more pressing problems."

Another problem for copyright owners is the long-running dispute between SIAE and the Fininvest Group of TV tycoon Silvio Berlusconi, which dates from 1987. The contract between SIAE and Fininvest requires the group to pay 2.5% of its TV advertising revenue for the use of SIAE-controlled repertoire.

SIAE claims that the total annual revenue is 2,100 billion lire (\$1.7 billion), which would require a royalty payment of \$42.5 million. But Berlusconi claims that his revenue is only 130 billion lire (\$104 million) annually.

RAI, the public service television channel, pays SIAE 4.5% of its total license fee and advertising revenue of around 2,000 billion lire (\$1.6 billion) and the concern currently among copyright owners is that unless Fininvest makes a much more substantial contribution, the public service channel will seek equity with the private channels of Berlusconi.

If private television is a thorn in the side of Italy's composers and music publishers, it is a valuable medium for the record companies which made considerable use of it—and of the most important of Italy's 1,000 private radio stations—for product advertising.

BMG, for example, runs five or six TV campaigns a year. A campaign investment of \$150,000 can generate album sales of 50,000 or more. PolyGram recently ran Italy's first TV campaign for a jazz album—the compilation "Jazz Around Midnight"—and achieved sales of 60,000 units.

The retailing infrastructure in Italy is still very much underdeveloped. There are around 5,000 record shops with some 300 to 400 stores accounting for 80% of

(Continued on page I-16)

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ITALY

RECORD-BREAKING YEAR

(Continued from page I-15)

sales.

Ricordi's retail division is actively engaged in providing the market with bigger and better outlets. This 24-store chain has its flagship premises just off the Piazza del Duomo in Milan. A refurbishment operation completed in 1989 resulted in a 100% sales increase for this 8,500-square foot outlet. The chain has embarked on a major expansion program, opening new stores in Catania and Palermo and enlarging existing stores, including those in Rome and Genoa.

The retail landscape in Milan will be further enhanced by the opening of a 16,000 square foot Virgin mega-store in the basement of the historic Arengario building across the Piazza del Duomo from Ricordi's main store.

Set to open this summer, the store will carry 120,000 titles—the largest stock in Italy—and will also sell portable hi-fi hardware, accessories, books, computer games, videos, blank tape, posters, and T-shirts.

Says Celeste Pietro Milani, general manager, Virgin Retail Italy, "Such an outlet for Italy is long overdue. We originally planned to be in business by the end of last year but we had some unexpected hold-ups in the redevelopment program. We plan to open a second store in Rome and, if the reaction is good, to follow with additional outlets in Turin, Bologna and Genoa."

Virgin is investing \$36 million in the Milan premises on which it has a 12-year lease.

"We have a bottleneck in distribution," says PolyGram's Gianfranco Rebullà. "And for this reason we have to make use of alternative channels such as the kiosks and development of mail order."

For the record companies, the kiosks offer an important supplementary distribution system, but they also represent undesirable competition by trading in magazine/record packages whose audio content is often of doubtful origin.

Says Rebullà, "Our aim in doing record tie-ins with magazines is to offer samplers—in a sense teaser repertoire which will help to bring the consumer into the dedicated record stores. We run advertisements for our catalogs in the magazines and we sometimes enclose a card enabling the purchaser of the magazine to get a special discount on selected repertoire in the record shops."

Recently, PolyGram had a joint venture with Espresso magazine which has a circulation of more than 300,000. The magazine carried a promotion cassette for PolyGram's 25-CD Mozart Collection and the number of a "hot line" which would give the reader the name and address of his nearest stockist.

With a VCR penetration of 34%—three times that of CD players—Italy has a burgeoning video market which is in fast progression from rental to sell-through.

According to Fonit Cetra general director Germano Gogna, the market was up 120% in value last year, compared with 1989 and up 140% in unit terms.

With its special connection with the Italian public service television network RAI, from which it obtains much theatrical and documentary repertoire, state-owned Fonit Cetra derived one third of its \$22.5 million sales last year from video. "We had a 63% increase in home video sales," says Gogna, "and that made a big contribution to our total sales increase of 68%."

With the benefit of heavily discounted advertising rates from RAI television, Fonit Cetra was able to stimulate sales by a number of major TV advertising campaigns.

Video music, though still in the early stages of development, is beginning to take off, spearheaded by BMG and PolyGram, but the expansion is hampered by a growing trade in parallel imports of product from the U.K. which has a 14,000 lire (\$11) price tag, compared with the home-produced version's 23,000 lire (\$18.40).

Says Sony's Piero La Falce, "We sold 15,000 copies of a Bruce Springsteen video, but the imported U.K. version sold twice that number."

Despite a multitude of problems, the Italian record industry looks set to achieve further growth this year, when strong international product should combine with top-selling repertoire from Italy's home-grown talent to generate another record-breaking sales year.

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ITALY



Giusto Pio

NEW-AGE MUSIC

(Continued from page I-6)

music/contemporary, new mediterranean/world music and free fusion. To make each musical genre easily recognizable, the company has created three special graphic logos which appear on the different product lines. Claudio Fasoli, Paolo Damiani and Alessandro Moro are among domestic artists to release product reckoned to be up to international standards in terms of real sales potential.

But it's not only the independent companies in Italy which benefit from the national acceptance of what more and more pundits are referring to as "new adult contemporary" music.

BMG distributes the Private, Windham Hill, Novus, and GRP labels and has set up a separate sales force to deal with the needs of specialist labels. Anya Plate, of BMG, says, "It's still a niche market, but it compares well with what's happening in other territories.

"National broadcaster Radio Monte Carlo is a major promotional outlet for us with its programs devoted to showcasing the new age product range. What's more, the music is given extra exposure through many summer festivals and concerts, plus a positive plethora of clubs in major cities." **DAVID STANSFIELD**



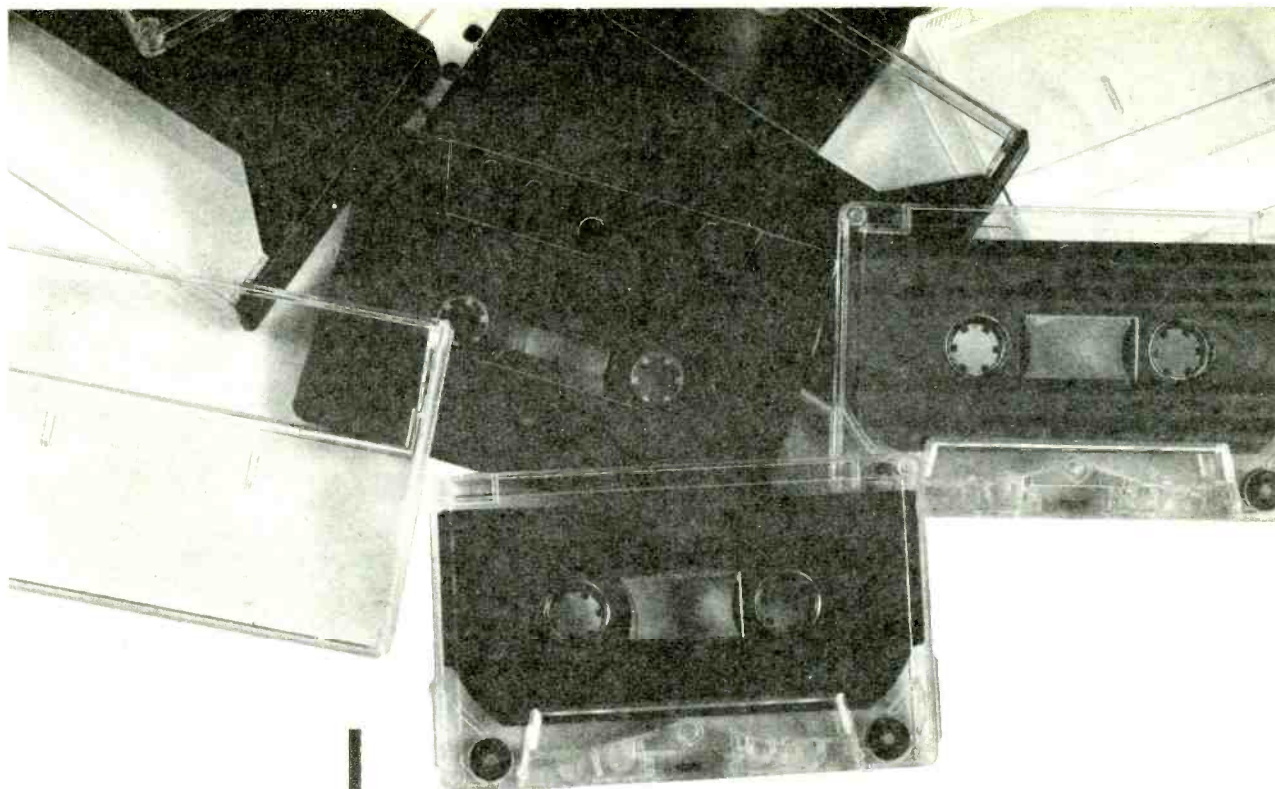
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CREDITS: International Editor-In-Chief, Adam White; International Special Issues Editor, Peter Jones; Editorial by Mike Hennessey, Billboard's Chief European Correspondent; and David Stansfield, Billboard's Correspondent in Italy; Cover & design, Steve Stewart.

Disco Lights Are Bright for Italians in Singapore

By MIKE CLARK

In collaboration with ICE (Italian Institute of Foreign Trade), the Assn. of Italian Discotheque & Theatre Equipment Manufacturers, is participating in "Sound & Light Asia '91," with 11 of its 17 member companies exhibiting.

Nicola Ticozzi, APIAD chairman, says: "Until this year, there weren't any expositions in Southeast Asia specializing in entertainment technology. But there's a tremendous upturn in demand there for this type of equipment—due to a variety of factors including the increase in tourism and a growing influence of western tastes on local social life. 'Sound & Light Asia '91,' [July 10-12 in the Singapore World Trade Centre], seems set to become a key annual reference point.

July 10-12
Singapore World Trade Centre

"APIAD is going all out to prove that Italian firms manufacture the best entertainment venue equipment—lighting, effects projectors, professional audio equipment, light control, audio mixers and many other lines."

Ticozzi says, "As well as our major publicity campaign in the trade press and direct mailing to 10,000-plus trade operators, we're staging a seminar, titled 'Why Italian Products Are Better' at the exposition on July 11." Speakers include Mauro Malfatti, assistant director of the Rimini Trade Fair in Italy, organizers of the annual SIB international exhibition of disco and theater equipment and technology; Yeo Thong, managing director of Hawk Trading of Singapore, the major specialist distributor in this area for nearly a decade; and Nicola Ticozzi.

Malfatti will explain why Italian discos are so successful, covering attendance levels and who buys the tickets and why and aspects of how clubs invest their money. Thong is outlining trends within the Italian industry and projecting its success in Asia, while Ticozzi will refer to the most successful Italian products and new hardware developments.

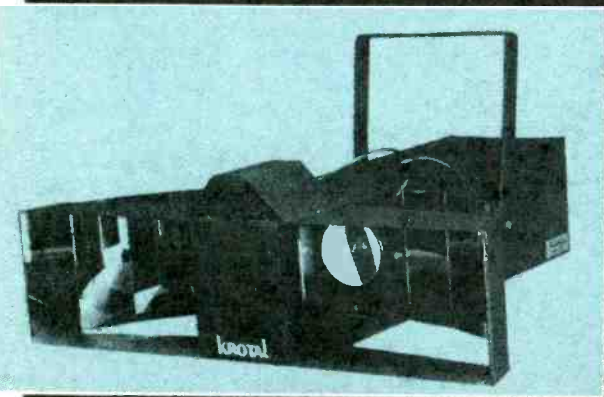
Here follows a listing of the APIAD member companies exhibiting at Singapore.

ARTICK: Managing director Felice Casolo says: "Though we have long experience in the professional lighting control field, and our products are already well-known in Europe and the U.S., this is a first Asian expo showcase, and we're presenting our AD 300 series of extractable modular multi-channel dimmer packs, which are available in 10, 25 and 50 amps per channel. They provide a wide variety of set-ups to suit the most demanding theater, TV and concert needs."

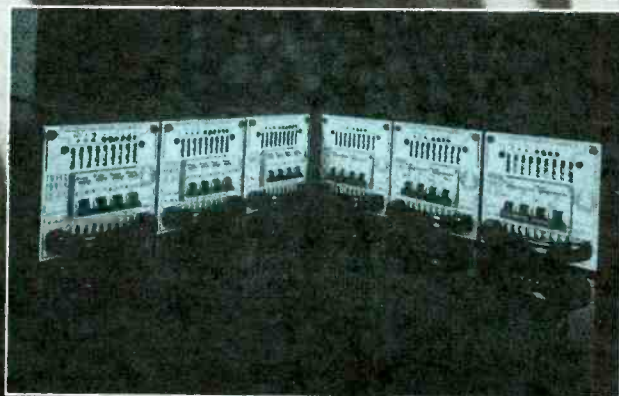
The firm is also previewing its new fully digital Digilight dimmers, which come in compact two-rack units and are fitted with electronic protection. Main characteristics: three-phase or single-phase from 50v to 250v A.C. 50/60Hz; 12x10amp channels; DMX 512 or 0-10 control signal; programmable switch or dimmer function; Volt or Lux response curves. Channel assignment is either sequential in multiples of 12 or Random with electronic patching up to 512 channels.

LAMPO: The firm has a large catalog of luminaires and effects lighting to suit club, theater, concert and commercial

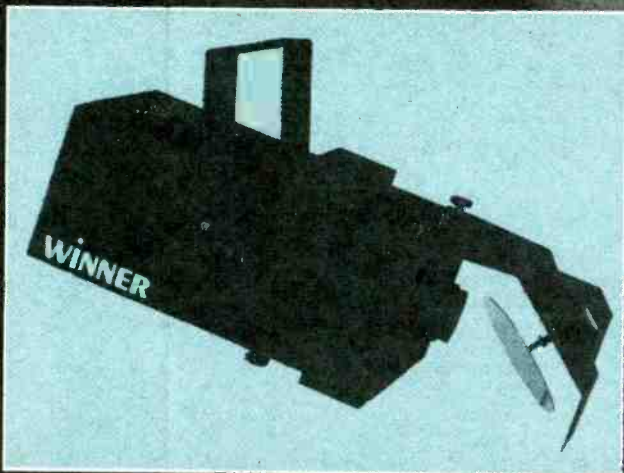
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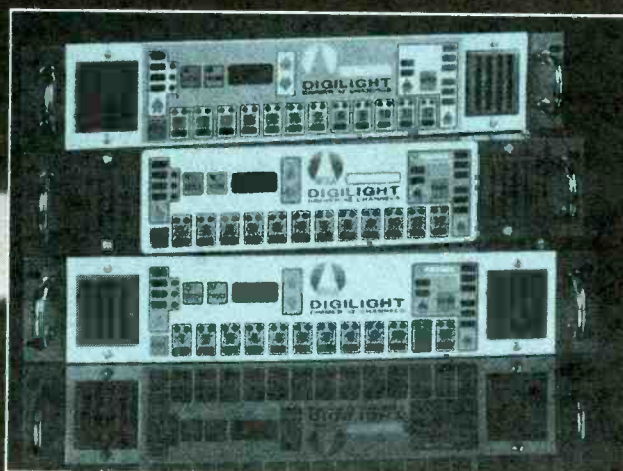
Krotal Spotlight



Artick Multi-Channel Power Calibrator



Winner Light Refractor



Artick Digilight 12-Channel Dimmer

Krotal spotlight effect.

DISCO LIGHTS

(Continued from page S-1)

requirements. Executive Carlo Pezzini says, "All our lines are based on quality, technology and design, with a key role played by our 'quality men' who follow projects through from drawing board to shipment and after—giving the fullest customer advice. We can do this because of our substantial outlay on factory modernization. This year is really important for us."

The company exhibited some of its new lines at the Rimini SIB show and others will be unveiled in Singapore. Pezzini expects interest in the Supercondor AS 41, a projector which drastically cuts running costs and features two light out-

puts, eight gobos, eight colors, black-out and strobe effect and a single light source. Its dedicated computerized controller can handle up to 32 such units.

Also showcased: the single-lamp Fantastico AS 50, a laser simulator with electronic controls. The Lampo range of theater/concert spots has widened with the addition of the new Pressofusione series—the TE 37-2500 is one of the new range, a versatile and movable compact follow-spot with zoom. Lampo products have been available in the Far East for several years.

LED: This Bari-based firm is displaying its range of effects lighting units. Owner Onofrio De Nitto says, "The Singapore show will finally give Italian manufacturers the

chance to confirm our product superiority over Taiwan clones—and now we're invading their territory, not vice-versa as has been the case for so long."

His company is following up the success of such products as the Light Flower and the Palette, now available in newly updated versions, such as the Fantasy series of effects projectors. New catalog entries are based on a built-in microphone system. Among them, Fantasy, with its seven different effects; the 800-watt halogen lamp-powered Star and Oscar, and the Wonderful, Concert, Dragonfly and Allegro, which have multi-beam effects. An all-white version of the Concert has matched the success of the multi-colored version.

SOUND & LIGHT: According to ex-

ecutives Ottavio Gobbi and Roberto Meggiolaro, this Milan-based company "looks to Singapore to build further our Far East sales. We're showing the new lines which got such positive feedback at SIB."

The company already distributes through Europe, the U.S. and Japan. At Singapore they'll show the 400w 36v-powered Blade with two interchangeable gobos and sound-activated colorchanger. New additions to the range include the Fiction, Rollerball, Spitfire, Blackhole and Spectra, and there are new versions of lines such as the Terminator and Wizzard.

PROGRAMSISTEM: Managing director Sandro Centinara says the San Clemente-based firm gets involved in all international trade expos. "At Singapore, we'll strengthen our presence in the region through our exclusive distributor, Hawko Trading. We're showing the full range we launched under the IQ, or Italian Quality, banner at Rimini." These include the Neon Box, a unit with five neon tubes in which the light moves up and down to the music, the Colour Plus projector, the Krotal effect which has independent mirrors for scan and beam rotation, the Leader and the Viking, with built-in colorchanger and special mirrors.

SGM: Gabriele Giorgio of the Pesaro-based firm, says, "We know the Far East market is very competitive but we're convinced that we have a very positive presence already there as a result of quality, professional design and competitive prices."

In the SGM range of controllers and effects, the Regia 256/36 stands out, a light desk which provides interactive application with any computer with an RS232 interface or connection via a MIDI converter to a sequencer. The Regia 24 is a 24-channel light control

desk with two 24-channel presets, 24 scene registers, 576 scenes stored on 24 pages, 24 programmable chases, 12 simultaneous scenes or chases, scene cross-fade adjustable from 0-16 minutes and more.

The firm also has the Linea 800 with its four 8-channel zones offering independent Fix, PSI, Dimmer, Program and Logic Only control selection. Also on show in Singapore from SGM are the Elite and Quad units.

Other members of APIAD's Italian contingent are CTM, the only Italian audio manufacturer on the booth, with a comprehensive range of loudspeaker enclosures, amplifiers and mixers; FAL, of Castel Goffredo, who are lighting, effects lighting and controller manufacturers; Padua-based King's Sound, makers of lighting, effects lighting, special effects and controllers; Spotlight, Milan-based, which builds lighting for theater, TV, hire and club use; and effects lighting company Studio Due, from Viterbo.

Coemar and Clay Paky, Italy's two most important manufacturers (though not APIAD members) are also exhibiting in Singapore.

Clay Paky export sales manager Pio Nahum says, "We're all have high expectations for this event. First, the Far East is a rich marketplace for Western manufacturers and exporters. Second, there are manufacturers there with extremely competitive prices and we need to take them very seriously. So we have the prospect of direct confrontation between two worlds which, till now, have looked on each other with a mix of curiosity and suspicion."

Though approached to go on the APIAD association stand, Clay Paky decided to go with its local importer and distributor. Nahum: "We're

(Continued on opposite page)

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DISCO LIGHTS

(Continued from opposite page)

already firmly established in that part of the world, with a good slice of export sales in Hong Kong, Singapore, Taiwan, South Korea and Japan. Our exclusive distributor for Singapore, Indonesia, Thailand, and Malaysia is Hawko Trading."

Clay Paky product on exhibition, alongside the noted Goldenscan and Superscan, will be new products Miniscan and Polycolor. Miniscan, a scaled-down version of Goldenscan, is well-suited for Eastern markets, because its for use in small-medium sized venues rather than the large clubs found in Europe. Nahum: "In the Far East, practically every hotel has a night club and there are an enormous number of karaoke bars, for which the Miniscan is ideal."

Of the Far East "clones" manufactured in that region, Nahum says, "The copying of Western products by local manufacturers, sometimes without the slightest variation to make them seem different, means they can sell at very competitive prices as they have no outlay on research and development. In some cases, the photographs in their brochures are not even of their product, but of the originals, taken from European catalogs."

"Since Clay Paky was one of the most copied companies in the past, we've invested heavily to ensure a real technical difference between our manufacturing process and that which Far East firms have at their disposal."

And Bruno Dedoro, head of the Coeman group, says of the Singapore event, "We're taking part in conjunction with Hawko Trading, our Singapore distributor, so we can find out the precise needs of the Asian market. All three group member companies will participate, exhibiting all the new products previewed at the Rimini show."

"Coemar will show the Samurai, Piovra 2 and two versions of the Polo, as well as the new Colour System series gel colorchangers, with 'color layering' for use with the firm's Passo, Sequenza, Luxor 1000 and the various versions of the Polo."

Dedoro says group division Teatro is showing its range of quality theatrical lighting. And Tas will bow "newies"; spots, follow spots, profile spots, mini smoke machines and a new series of effects lighting products. These include the Symbol, Twin, Swing, Fan Ray, Nova Ray, Star Ray, and Multipoint.

Dedoro sums up: "In sales terms, the Far East is extremely interesting. As to our products being copied, we're not unduly worried. They are copied more in Europe!"

Mike Clark is a Milan-based freelance, who is the Italy correspondent for Disco Club & Leisure Trade International and Live!



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Music Video

Sizing Up New Animation Software Rundgren Among Its Music-Video Users

BY DEVRA HALL

LOS ANGELES—The evolution of animation software can have far-reaching effects on music videos and can give artists a new way to express their ideas—just ask Todd Rundgren.

In a presentation by Ty Roberts, co-founder of Light Source Inc., an audience of 600 learned of Rundgren's latest creations—interactive albums and desktop rock videos. Both Roberts and Rundgren believe there are new tools available that can give more control back to the artists by allowing them another outlet of expression. The presentation was part of the Seybold Digital World Seminar held here in late June.

As defined by Roberts, an interactive album is a music CD that has computer data on it. Typically the music does not fill the disc completely, and each CD minute can hold up to 10 megabytes of computer data. Rundgren and Roberts say that audiences crave images as well as information about the music, the songs, and the artists. "The audience wants more, but they're getting less, and the artists have lost a possible channel for self expression," says Roberts. "What are we going to do about album graphics when a CD is only 2 inches? Obviously people are going to have to get their information through some electronic medium," added Rundgren.

When it came to creating desktop rock videos on microcomputer, production took longer and required more computer power. In order to make the "Change Myself" video from his new album, Rundgren used 10 Amiga computers with 10 VideoToaster boards from NewTek to render the frames. Completed in six

weeks, he used a recordable laserdisc player to assemble the frames into the final video.

"What attracted me to the VideoToaster was that here for the first time was a solution to the problem of mixing video and computer-generated images together in a package that a lowly artist such as myself could afford to have on his very own desk," says Rundgren. "The effects that used to take days and millions of dollars can now be done in hours, for thousands, using Toaster technology," added personal manager Eric Gardner.

According to Gardner, Rundgren now has plans to create two compa-

nies. One company is to be a shared endeavor with NewTek. Planned as a below-the-line production company, Rundgren wants to use VideoToaster technology and his own programming talents to create visuals, effects, and graphics, for other video producers and directors.

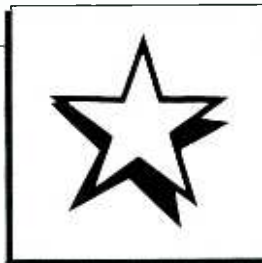
During a recent trip to Japan, Rundgren and Gardner met with Sony, Toshiba, Pioneer, JVC, and other majors to discuss the possibility of a joint-venture partnership to create the second company. That company would be designed on a much larger scale to supply software for all the new delivery systems that are emerg-

(Continued on next page)



Prince Of Video. Bryan Adams completes shooting of "(Everything I Do) I Do It For You," from the movie soundtrack of "Robin Hood: Prince Of Thieves." The tune will also appear on Adams' new album, due in September. From left are Colin Stewart, VP of marketing and sales, Morgan Creek Music Group; Gary Barber, president, Morgan Creek International and CEO, Morgan Creek Productions; video director Julien Temple; bass player Dave Taylor; Adams; drummer Gary Wallace; guitarist Keith Scott; keyboardist Tommy Mandel; Adams' manager, Bruce Allen; Rich Frankel, VP of creative services, A&M; and video producer Fiona Sutton.

THE EYE



This week's *The Eye* was written by Jim Bessman.

IT WAS THE GUEST EYE'S annual jaunt to Fan Fair in Nashville, where the biggest music television story had to be *Riders In The Sky's* upcoming kiddie TV series. The self-titled show takes over the half-hour Saturday a.m. CBS-TV slot held by "Pee Wee's Playhouse," with the initial 13 episodes slated to begin Sept. 14.

"They feel they now have a tradition of live-looking TV as opposed to cartoons, and we're the next step in that direction, says head Rider **Ranger Doug** (the Idol of American Youth), noting that "Riders In The Sky" further maintains "Playhouse" continuity via producer/writer **George McGrath** and art director **Wayne White**.

Taking place at Harmony Ranch ("some-where in the heart of the West"), the show features live actors, puppets, cartoons, and Riders songs sung live to tracks. Characters include **Carla Cactus**, **Wyatt Burp**, a cowardly coyote, a dyspeptic buzzard, retired vaudevillian **Annie Oak**, and a couple of carryovers from the "Riders Radio Theatre" public radio series: **Two Jaws**, the horse skull dead for lo! these many years, and the villainous **Slocum**.

Conveniently, "Harmony Ranch" is also the title of the Riders' debut album for **Columbia** ("the label of **Gene Autry** and **Bob Wills!**") a kiddie record due in August.

THE VIDEOGENIC MARTY STUART has designed the concept for his new **John Lloyd Miller**-directed "Tempted" music video. "It's a different-looking kind of country video," says Stuart, who co-wrote the song. "There's strobe lights, and you've never seen a coat like the one **Manuel** made for me!" The sartorially splendid Stuart also outfitted his clip's characters in stagewear worn by **Maddox Bros. & Rose** and **Hank Williams** steel player **Don Helms**.

Speaking of videogenic, **Don Henry** likewise conceived the marvelous "Mad Max"-type clip for **Ray Kennedy's** "Scars." (Henry co-wrote the song and makes a cameo appearance in the **Richard Jernigan**-directed vid.) "The original script that was submitted was boring," says Henry, who plans on scripting future "humor-

ous but serious" videos.

CLASS ACT: No matter how hard people tried, they couldn't get **Garth Brooks** to bad-mouth TNN for banning his controversial "The Thunder Rolls" clip or make him moan over winning only one out of seven Music City News/TNN Award nominations (best video for "The Dance"). Incidentally, in best **Madonna** tradition, the

"Thunder" clip will be available July 22 in a "Garth Brooks" home-vid-clip comp through **Capitol Video**.

IT'S COMMON KNOWLEDGE that we're big "Hee Haw" fans, which is why we were so alarmed when the annual Fan Fair tapings were canceled this year. Not to worry, producer **Sam Lovullo** assured us; there will indeed be a 24th year for the syndie staple, with the June tapings now set to follow the other annual taping session in October. Until then, enjoy watching reruns.

"We're not stalling, but are assessing the situation," says Lovullo, citing current network and advertiser conservatism regarding syndie programming decisions. He's confident, though, that the show's beloved focus on traditional country—freshened of late by new traditionalists—will continue full-strength.

FAN FAIR FUN IN THE TUBB: Not only did we greet the likes of **Johnny Paycheck** and **Wanda Jackson** at the **Ernest Tubb Records** booth, but we learned from **Jacqueline**, the first-name-only head of the store's distribution company, that domestic country home video is starting to happen overseas. "They now have machines in Japan and the U.K. that can play both American tapes and their home type," Jacq says, noting that both old and new artist videos sell, as do dance and instrument instructionals. Big in Japan, by the way, is the **Nitty Gritty Dirt Band's** "Will The Circle Be Unbroken, Volume 2" tape.

THOSE WHO NEEDED to find us in Nashville ended up at the Stockyard, where former **PolyGram** Nashville head **Steve Popovich** was holding court prior to his annual Fat Farm sojourn (where he's already dropped 14 pounds). With "Meat Loaf: Hits Out Of Hell" the video just out on **Sony Music Video Enterprises**, we asked Mr. Loaf's former record company chief what part the pre-MTV clips compiled by the new tape had in breaking the 1977 album, which still sells more than 500,000 copies a year.

"We did four videos from that album for the

international market," said the one-time Cleveland International prez. "Every country had a version of MTV then, because of tight radio restrictions. Nothing happened to the album here, then Holland started running the videos with subtitles. Meat Loaf was such a great performer—no one had seen anything like him on film before. All of a sudden there were reports from our international people that the album was taking off there because of the video."

IN ADDITION TO "HEE HAW," we're big **Grand Ole Opry** freaks, who especially love visiting backstage with **Grandpa** and **Ramona Jones**. This time, we learned that Ramona has nearly finished "Country Christmas Memories," a video bio in which she relates her experiences growing up in Daviess County, Ind., and shares festive family gatherings like a Christmas party attended by **Earl Scruggs**, **John Hartford**, **Mac Wiseman**, the late mandolinist **Red Rector**, and the Jones' daughter and hammered dulcimer player, **Alisa Jones Wall**.

The tape was produced and directed by **Ron Ruehl**, the North Carolina-based creator of the "Fire On The Mountain" TNN series and a "video postcard" of the Great Smokey and Blue Ridge mountains, which also stars the Joneses and is sold in the national parks. He cites as another highlight Ramona's girlhood memory of getting her first mandolin as a Christmas gift, then playing it before her dad's coal-mining buddies and walking home through the snow drifts, holding it high overhead to keep it dry.

"It captures the essence of who Ramona is, and what she means to the preservation of old-time music," says Ruehl of the tape. "It's as real as this country is real in terms of who we are and where we came from."

SPEAKING OF THE OPRY: "A Night At The Opry": That's our suggested title for a home video that someone's gotta make. It would require a good handheld camera taken backstage during an Opry show to shoot what goes on in the hallways, in the dressing rooms, in the lounge, and on and behind the stage. It would capture the magic that happens whenever you walk through **Roy Acuff's** always open door and hang out while his band plays a little bluegrass breakdown or old-timey gospel in the corner. It would share the sense of wonder you get when you bump into **Minnie Pearl** and all your other favorite Opry stars in the halls and pose for pictures and get autographs. There's so much to be shown there that few ever see—that won't be there forever.

Michael Hamlyn Re-Elected To MVPA Prez Post

NEW YORK—Midnight Films head Michael Hamlyn was unanimously re-elected president of the Music Video Producers Assn. during the organization's general assembly June 11 in Los Angeles.

Also re-elected to one-year terms were **Joni Sighvatsson** of Propaganda Films, VP; **Pam Tarr**, Squeak Pictures, West Coast chairperson; and **Len Epan**, Flashframe Films, East Coast chairperson. **Paul Flattery**, **FYI**, and **Karolyn Ali**, Renge Films, were also elected to fill two newly created VP slots. **Ron Yuch**, **Red Car**, was elected treasurer.

The 7-year-old MVPA, which represents 42 music-video production companies, is in the midst of mounting a membership drive to recruit crew members and directors. It is also planning its first MVPA Awards show, which is slated for November.

MELINDA NEWMAN

VIDEO TRACK

LOS ANGELES

UNDERDOG FILMS director Okuwah Garrett is the eye behind Compton's *Most Wanted's* new video, "Growing Up In The Hood." The clip combines footage reeled on the gritty, downtown streets of L.A. with vignettes from the movie "Boyz 'N The Hood." The track is included on the film's Warner Bros. soundtrack. Belinda Ellis produced. Meanwhile, Underdog's Richard Cummings Jr. directed Motown balladeer Dee Harvey in "Leave Well Enough Alone." Laurie Bell produced the romantic video.

Geffen rock act **Junkyard** recently reeled "All The Time In The World" with Spellbound Pictures director Tony Vanden Ende. Rob Newman produced the clip, shot at the Southbay Studios outside L.A. In addition, Spellbound's Chris Painter directed Chrissy Steele's new *Chrysalis* video, "'Til It Hurts." Jeffrey Obrow produced.

NEW YORK

CHUBB ROCK RAPS his way to Grant's Tomb and along West 14th Street in his new Select video "The Chubbster." Kevin Bray directed the comical, semi-autobiographical clip, in association with Christopher James and Fortunato Procopio. Procopio directed photography with David Phillips. Gina Harrell produced in association with Amy Bennick and Rosemarie Russell. Classic Concept Productions di-

rector Lionel C. Martin lensed Biz Markie's latest *Cold Chillin'* video, "What Comes Around Goes Around." Ralph McDaniels and Kim Ogletree produced. The same crew is behind *Boyz II Men's* new Motown clip, "Motown Philly."

OTHER CITIES

MARY CHAPIN-CARPENTER is joined by Cajun trio *Beausoleil* in her new Columbia clip, "Down At The Twist And Shout." Flashframe Films director Jack Cole directed the performance video in Washington, D.C.'s Glen Echo Ballroom. The energetic, Mardi Gras-flavored piece was inspired by the now-defunct Twist And Shout club, which once operated out of a VFW hall. Len Epand and Robin Beresford produced.

DJ Jazzy Jeff & the Fresh Prince returned to their Philadelphia home turf to shoot the new Jive clip "Summertime." New Generation Pictures director Jim Swaffield mixed the duo's relaxed and funny performance with colorful images of summer, including footage reeled during an actual downhome barbecue. Joseph F. Nardelli produced.

When Visualize director Tom Trbovich arrived in Jacksonville, Fla., recently to shoot "Smokestack Lightning" for Lynyrd Skynyrd, he found his rehearsal location decimated by a monsoon. The persuasive director convinced a local mechanic to remove the cars in his garage, and shot the video there.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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Geri Lucas

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ANIMATION SOFTWARE

(Continued from preceding page)

ing. According to Gardner, this includes the whole spectrum of delivery platforms, "from virtual reality at the top of the spectrum, all the way down to audio CDs," and includes CD-I, CD-ROM, LD-I, and others.

"We are looking for that far-reaching nonbifocal company to recognize that the future of home entertainment lies in convincing the consumer and the industry of the viability of this category of entertainment and be willing to take the plunge," says Gardner. "Once the floodgates open, there is going to be a need for a constant stream of software."

Wanted

BYTCHES/No Face-Columbia
Cheryl McCloud/Classic Concept Productions
Hype

LIONEL CARTWRIGHT

Leap Of Faith
Chasin' The Sun/MCA
Marc Ball/Scene Three Productions
John Lloyd Miller

TONI CHILDS

I've Got To Go Now
House Of Hope/A&M
Rob Newman/Spellbound Pictures
Markus Blunder

DIAMOND SHELL

Oh What A Night
The Grand Imperial Diamond Shell/Cold Chillin'
Ralph McDaniels, Cheryl McCloud/Classic Concept
Lionel C. Martin

ED O.G. & DA BULLDOGS

Bug-A-Boo
Life Of A Kid In The Ghetto/PWL America
Sabrina Gray, Ralph McDaniels/Classic Concept
Lionel Martin

SAMANTHA FOX

(Hurt Me, Hurt Me) But The Pants Stay On
Just One Night/Jive
Joseph Nardelli/New Generation Pictures
Jim Swaffield

K.M.D.

Who Me?
Mr. Hood/Elektra
Ralph McDaniels, Kim Ogletree/Classic Concept
Lionel C. Martin

JIBRI WISE ONE

The House The Dog Built
Jibri Wise One/Ear Candy
Forum Productions
Laurie Taylor-Williams, Merce Williams

BOBBY MACKAY

Hero Daddy
Bright Lights/Lighting Records
Moore Productions
Stan Moore

MAZZY STAR

Taste Of Blood
She Hangs Brightly/Rough Trade
Patsy Hilbert/Winnmill Entertainment
Patsy Hilbert



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THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
①	2	11	★★ NO. 1 ★★ DIANNE REEVES BLUE NOTE 90264*/CAPITOL	1 week at No. 1 I REMEMBER
2	1	11	WYNTON MARSALIS COLUMBIA 47346	STANDARD TIME VOL. 2 INTIMACY CALLING
3	4	9	THE HARPER BROTHERS VERVE 847 956*/POLYGRAM	ARTISTRY
④	NEW▶		NATALIE COLE ELEKTRA 61049	UNFORGETTABLE
5	3	11	CARMEN MCRAE NOVUS 3110*/RCA	SARAH-DEDICATED TO YOU
⑥	15	3	STAN GETZ EMARCY 838 770*	SERENITY
7	5	21	SHIRLEY HORN VERVE 847 482*/POLYGRAM	YOU WON'T FORGET ME
8	6	11	KEITH JARRETT ECM 847 135*/POLYGRAM	TRIBUTE
9	7	11	ROY HARGROVE NOVUS 3113*/RCA	PUBLIC EYE
⑩	13	7	MARLON JORDAN QUINTET COLUMBIA 46930*	LEARSON'S RETURN
11	11	49	HARRY CONNICK, JR. ▲ COLUMBIA 46146	WE ARE IN LOVE
12	8	13	JOE DEFRANCESCO COLUMBIA 47063*	PART III
13	9	23	MARCUS ROBERTS NOVUS 3109/RCA	ALONE WITH THREE GIANTS
14	10	19	FRANK MORGAN ANTILLES 848 213/ISLAND	A LOVESOME THING
15	14	9	COURTNEY PINE ANTILLES 848 244*/ISLAND	WITHIN THE REALMS OF OUR DREAMS
⑬	17	5	JAMES MOODY NOVUS 3111*/RCA	HONEY
17	18	9	RICKY FORD CANOID 79053*/DA	EBONY RHAPSODY
18	19	7	EDDIE DANIELS GRP 9635*	... THIS IS NOW
⑲	20	3	ELLIS MARSALIS TRIO BLUE NOTE 96107*	ELLIS MARSALIS TRIO
⑳	21	8	GONZALO RUBALCABA BLUE NOTE 95478*/CAPITOL	DISCOVERY: LIVE AT MONTREUX
21	16	9	DIZZY GILLESPIE ENJA 79658*/MESA-BLUEMOON	LIVE AT THE ROYAL FESTIVAL HALL
22	23	3	VARIOUS ARTISTS VERVE 847 202*	THE COLE PORTER SONGBOOK
⑳	NEW▶		JOE LOVANO BLUE NOTE 96108*/CAPITOL	LANDMARKS
⑳	NEW▶		CHRISTOPHER HOLLYDAY NOVUS 3118*/RCA	THE NATURAL MOMENT
25	12	13	JOHN SCOFIELD BLUE NOTE 95479*/CAPITOL	MEANT TO BE

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	9	★★ NO. 1 ★★ THE CRUSADERS GRP 9638*	3 week at No. 1 HEALING THE WOUNDS
②	3	9	JOHN LUCIEN MERCURY 848 532	LISTEN LOVE
3	5	7	TUCK & PATTI WINDHAM HILL JAZZ 0130*	DREAM
4	4	17	YELLOWJACKETS GRP 9630*	GREENHOUSE
5	2	13	EARL KLUGH WARNER BROS. 26293	MIDNIGHT IN SAN JUAN
⑥	10	3	SPYRO GYRA GRP 9642*	COLLECTION
7	6	17	GEORGE HOWARD GRP 9629	LOVE AND UNDERSTANDING
⑧	11	3	JEAN LUC PONTY EPIC 47378*	TCHOKOLA
9	7	21	DIANE SCHUUR GRP 9628	PURE SCHUUR
⑩	20	3	LEE RITENOUR GRP 9645*	COLLECTION
⑪	12	13	KILAUEA BRAINCHILD 9105*	ANTIGUA BLUE
12	8	35	JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
⑬	24	3	GARY BURTON GRP 9643*	COOL NIGHTS
14	14	7	SPECIAL EFX GRP 9640*	PEACE OF THE WORLD
15	9	25	DAVE KOZ CAPITOL 91643*	DAVE KOZ
16	13	13	ARTURO SANDOVAL GRP 9634*	FLIGHT TO FREEDOM
17	15	11	KENNY BLAKE HEADS UP 3011*	INTERIOR DESIGN
18	17	11	KEVYN LETTAU NOVA 9135*	KEVYN LETTAU
⑲	21	5	RONNIE LAWS ATA 75753*/SAX	IDENTITY
⑳	NEW▶		DON GRUSIN GRP 9644*	ZEPHYR
⑳	22	5	PAT COIL SHEFFIELD LAB 031*	STEPS
⑳	RE-ENTRY		SCOTT HENDERSON & GARY WILLIS RELATIVITY 88561*	TRIBAL TECH
⑳	NEW▶		TOM SCOTT GRP 9646*	KEEP THIS LOVE ALIVE
⑳	NEW▶		VARIOUS ARTISTS GRP 9641*	GARFIELD: "AM I COOL OR WHAT?"
⑳	NEW▶		JIM BEARD CTI 847926*/POLYGRAM	SONG OF THE SUN

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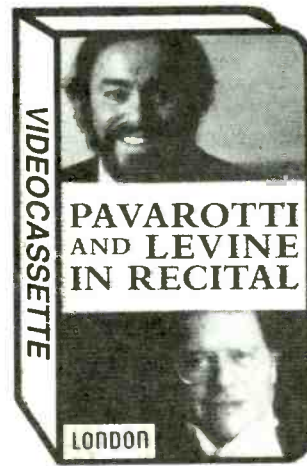
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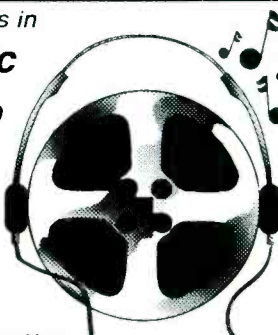
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RITA, BLACKWELL BID \$12 MIL ON MARLEY ESTATE

(Continued from page 8)

was later invalidated by the U.K. Privy Council, which has some jurisdiction over Jamaican courts. The Privy Council ordered Louis Byles, the current administrator of the Marley estate, to put it up for bids, which he has done (Billboard, April 20).

At the press conference, Rita Marley, flanked by Booker and her eldest daughter, also named Cedella, criticized Byles. "He maintains it will go to the highest bidder, but we'll match that with Blackwell's help. We can't understand why he's against the family, but a lot of Jamaicans still don't have respect for Rastafarians and their way of life."

Ironically, it was members of the Marley family who appealed to the Privy Council and thus brought about the auction. Blackwell, who was not at the press conference, explains that the family opposed his original offer not because of the offer itself "but because of the way it was done. They felt they hadn't been consulted enough, and the Marley legacy was being disposed of without them being involved in the process."

Blackwell, who has been supervising estate operations for 18 months, has set up a Bob Marley Foundation to manage its assets. If his bid, now up to \$12 million, is accepted by the court this week, he says he will place the assets in the foundation and will continue to manage them for 10 years. After that time, he says, his investment should be paid back and

ownership of the estate will revert to the Marley clan.

Not all of Marley's heirs would become part owners, however, he explains. As Rita Marley maintained at the press conference, the mothers of four of Marley's children want to take their share of the inheritance in cash. Blackwell, who says there are actually five children involved, proposes to give each of them \$1 million if Island purchases the assets. The other members of the family will receive "some cash" upfront, he says, and will eventually co-own the estate.

"As part of this plan," he adds, "Bob's mother [Cedella Booker] will be provided for—because under the Jamaican courts, she wasn't a beneficiary."

According to Blackwell, his provision of a definite period before the assets would revert to the family overcame the opposition of some members to the plan. At the press conference, Rita Marley said of Blackwell, "His involvement has always been from the heart rather than the pocket. Any profit he has made from Bob Marley has always been reinvested into the foundation. He is a pioneer of reggae and brought it to the world."

Regarding his interest in the Marley estate, Blackwell says, "I never really wanted to own it myself. I just wanted to be part of something I helped build up, and I didn't want it to disappear in legal fees."

Ban-The-Longbox Bill Passes State Assembly In California

■ BY CRAIG ROSEN

LOS ANGELES—A bill to ban the controversial CD longbox passed the California State Assembly June 24 and is heading to the Senate for early September deliberation.

Meanwhile, a similar bill introduced in the New York State Senate has been put on hold because "the industry is moving on its own" to address the concern, says an aide to Sen. Nicholas A. Spano, R-Westchester, who introduced the bill.

California Assembly Bill 861,

which calls for a ban of disposable CD or cassette packaging that is more than 1 inch longer or wider than the actual CD or cassette, passed in the Assembly by a 42-31 margin.

Under the legislation, which would go into effect in January 1993, violators would be fined \$250 for the first violation and \$500 for the second offense. Although the wording of the bill is vague, it seems to target retailers for the fines.

"I'm very pleased that we won by a good victory in the Assembly, and I am confident the bill will con-

tinue to progress through the legislature," said Assembly member Terry Friedman, D-Los Angeles, who introduced the bill at a press conference attended by Don Henley and artist manager and Ban The Box coalition representative Danny Goldberg (Billboard, March 16).

Before the Assembly voted on the measure, Friedman said, "As it is, the millions of CDs sold each year cost us between 10,000 and 20,000 trees in California every year to make up the excessive packaging. This bill would put an end to that."

The January 1993 date would "give time to the industry, which is working very hard to come up with alternatives," Friedman said. He acknowledged that the alternative packages that have been proposed "are consistent . . . and would be permitted by this bill."

Apparently it wasn't only the environmental issue that led Assembly members to vote in favor of the legislation. "If you have ever tried to open up a compact disc, it takes about 15 minutes of trying to tear it, then trying to find the scissors and the knives to stab it and tear it apart," said Assembly member

Sam Farr, D-Carmel.

Friedman sees the longbox ban as a step in "the solution to our solid waste disposal crisis in California . . . This is a small but important step," he told members of the Assembly.

Members of the industry, including the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers, however, say that it is a misstep by the government to become involved in the CD packaging issue.

"We're terribly disappointed," said NARM president Pam Horowitz, who added that NARM members rallied to fight the bill in the Assembly and will continue to battle the legislation as it moves to the Senate.

Michael Cover, director of state relations for the RIAA, said, "It is unnecessary, since the president of the RIAA [Jason Berman] already said the longbox is dead. We share Mr. Friedman's and other environmentalists' concern about the waste generated by the longbox, but we are also concerned with the retailers, consumers, and manufacturers. We want a solution that will work for the long-term and will stand the test of time."

Russ Solomon, president of Tower Records/Tower Video, concurs. "This is totally unnecessary legislation," he said. "It's absolutely useless. The record industry is working on alternative packaging and it will come about if there is a law or not."

In New York, Spano, vice chairman of the state's Legislative Commission on Solid Waste Management, apparently believes that the industry doesn't need a law to force its hand in the longbox issue.

At a press conference in late May, Spano agreed to back off his anti-longbox bill, while announcing he endorses the Eco-Pak, Ivy Hill's alternative CD package.

According to Friedman, the California bill will be heard in the Senate Committee within a month and will likely go to the full Senate by early September.

ONE STANDARD FOR CD PACKAGE UNLIKELY

(Continued from page 6)

cently entered the picture are the Laser File, developed by New York-based Reynard CVC Inc.; the David Cowan package, which has been referred to as the Stak-Pak and the Inch package; and a model introduced by E. Canton, Ohio-based Alpha Inc., the company that makes plastic cassette and CD keepers for the N. Canton-based, 294-store Camelot Music chain.

CEMA president Russ Bach notes that the Cowan and Reynard packages have raised eyebrows at every major distribution company except WEA. "All five of us have looked at these packages and said, 'Gee, there's something here that bears investigation,'" says Bach.

The Alpha package has just arrived on the scene and has therefore not been evaluated by all the majors. However, Bach believes it has potential, and executives at BMG and Sony are known to have responded favorably to it.

Although the makers of these packages refuse to comment on the physical properties of each, Billboard has learned that all three are variations of the jewel box that contain no throwaway parts and are merchandisable in a 5¹/₂-by-11-inch format before they are collapsed into a jewel-box size.

As such, they would appear to satisfy retailers' three main concerns, related to merchandising, fixturing, and security, while also providing jewel-box proponents with a package that has the same perceived value as the decade-old plastic box.

RIAA SPEAKS OUT

These developments have prompt-

ed the Recording Industry Assn. of America to issue a statement acknowledging that the industry is nowhere close to reaching a consensus on CD packaging (Billboard, June 22).

In March, the RIAA had indicated it was evaluating "environmentally friendly alternatives" to the longbox and would make final decisions within 60 days. Now, almost 90 days later, an RIAA representative admits that the current release is the academy's way of "making good on our promise" to issue a report regarding standard packaging. "We said back in March that in 60 days we'd have an answer, but we realized some prototypes came into play late in the game," she says.

RIAA president Jason Berman observes that "it would be premature to announce a voluntary standard without adequate consumer testing and additional manufacturer evaluation."

CONSUMER STUDY

Although Berman did not refer to a specific market test, WEA and Sony have jointly hired a research firm to test the Eco-Pak, the Cowan package, and a shrink-wrapped jewel box side-by-side in consumer focus groups nationwide, according to informed sources.

Warner Music Inc. VP of marketing Jordan Rost, while not revealing the particulars of the study, told Billboard, "The important issue is, if you consider the importance of the CD business to the Warner Music Group labels, people should realize that it's in our best interests to have our products and the packaging well-received by consumers. So, to us the research is not being done for political reasons

but to make sure what we do is in tune with consumers' interests."

Cowan says he is "working with Sony" on the market research, though he did not indicate whether he has received any backing from the giant distributor. Sony executives did not return repeated phone calls on the subject.

Most industry executives welcome the news that Sony and WEA will test these packages. Camelot senior VP Larry Mundorf says, "It's the marketplace at work and we applaud that, rather than some dictum that says it's got to be this. Let the marketplace decide."

Nevertheless, some question whether the research will yield reliable conclusions. Says one distribution source who is skeptical of Sony's and WEA's motivations, "If you ask a consumer, 'Which do you prefer, the jewel box or this piece of paperboard,' that's not the question. The question is, if it's no longer available in the jewel box and it's available in this cardboard box, will you buy fewer CDs?"

Another source notes that Reynard's principals are also wary of the test, suspecting that WEA and Sony might be biased toward the Eco-Pak and the Cowan package, respectively. However, Fogelman says, "I've talked to [Reynard's Arthur] Herr myself and I'd be surprised" if he did not participate in the study. Herr would not comment.

REPOSITIONING THE ECO-PAK?

Meanwhile, WEA Distribution president Henry Droz notes that the Eco-Pak has been rechristened the "Eco-Pak Jewel Box" on the logic

ing muscle not only will beef up Capitol-EMI's profile in Anglo retail chains, but also expand the label's presence in secondary Latin markets such as New Orleans and Tampa, Fla.

Bach says the Hispanic marketing campaign is an essential stepping-stone to the future prosperity of Capitol-EMI Latin.

"If you want to build a business, you need to bring it mainstream at some time and that's where we're at," he says. "Maybe we're on the cutting edge, maybe we're early, but we definitely believe that this type of association will help to build our Latin company to what it can be and what it should be."

packages, brochures," says Behar, "where we break down demographically what type of music sells where, who our best sellers are, where they sell well. For [the CEMA reps], it's going to be a constant educational process where I travel to the branches and I speak to them. I don't want to hand them my catalog and they go and load up some of the accounts with product that isn't really salable. That's going to leave a bitter taste in everyone's mouth. So, we're being real cautious about how we go about this."

Behar says CEMA's sales reps will promote his product with the same fervor that it has displayed marketing other musical genres. He further says that CEMA's market-

HISPANIC MUSIC GETS MAINSTREAM PUSH BY CEMA

(Continued from page 6)

CEMA's unprecedented Hispanic marketing initiative calls for Capitol-EMI Latin to initially provide 65 titles, consisting primarily of catalog titles and recent releases, as well as product from PolyGram Mexico. New albums by Capitol-EMI Latin artists Eddie Santiago and Grupo Mazz are slated for August release, followed by a new disc from Lalo Rodriguez in September.

Heading up CEMA's Latin music marketing campaign will be Jose Behar, VP/GM of Capitol-EMI Latin. Behar, who originally helped conceive the CEMA association with his label, says he and his Hispanic sales staff will train CEMA's sales personnel and offer follow-up support.

"We've come up with these kits,

"It's not a hit until it's a hit in Billboard."

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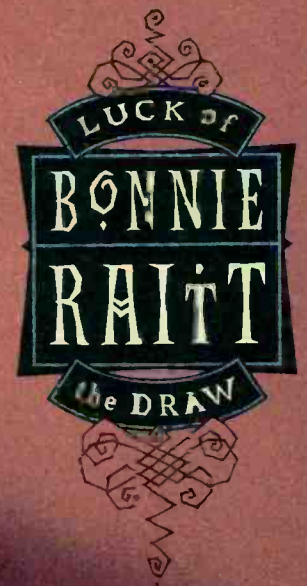
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New Age Act Ray Lynch Exits Music West In Pact Dispute

BY DEBORAH RUSSELL

LOS ANGELES—Million-selling New Age artist Ray Lynch has terminated his contract with Music West Records, ending a five-year relationship that generated one gold album and extensive critical acclaim.

Lynch's decision to leave the San Rafael, Calif.-based independent label was triggered by a "difficulty in contractual agreements," says Kathleen Lynch, CEO of the artist's own Ray Lynch Productions.

Lynch, whose contract with Music West was to expire Dec. 31, 1991, legally notified label executives May 31 that they had 20 days to cure a default in his existing contract. When Music West allegedly failed to correct the default, Ray Lynch Productions voided the contract, and the artist's final commitment to the label ended at 5 p.m. June 20.

Citing the advice of their respective attorneys, neither Kathleen Lynch nor Music West president Allan Kaplan would comment regarding the specific default in the contract, but sources indicate it was a financial issue.

The artist's exodus comes in the wake of departures of several key Music West executives who have not been replaced to date, including Jack Bernstein, executive VP/GM; Gary Chappell, VP of sales and operations; and Lin Lacombe, director of marketing communications.

Lynch currently is reviewing options presented by several major and alternative labels, says Kathleen Lynch.

"Most of [Ray's] time is spent in the studio working on an album for release on a new label in the spring [of 1992]," says Kathleen Lynch.

Ray Lynch Productions owns the artist's entire catalog, including 100% of the master recordings, and all publishing and copyrights, she

says.

Sales on Lynch's Music West recordings, "Sky Of Mind," "Deep Breakfast," and "No Blue Thing," total about 1.6 million copies, with "Deep Breakfast" accounting for about 900,000 of those units. "Deep Breakfast" has spent 129 weeks (nonconsecutive) on Billboard's New Age Albums chart, peaking at No. 2 more than once.

"No Blue Thing" received the 1990 Billboard Music Award for new age album of the year, and held the No. 1 position on the New Age chart for 35 consecutive weeks.

"We recognize that the relationship with Music West was very positive for five years," says Kathleen Lynch. "But, it's time to make a change and move on to bigger things," she adds. "We're looking for stronger marketing and promotion and a bigger audience."

Managers of artists on the existing Music West roster say they hope to take advantage of the void created by Lynch's departure.

Melanie Jordin, who manages the label's Jim Chappell, reports that the artist's sixth release is slated for early September with an extensive fall tour to kick off in Indianapolis. Chappell's current album, "Nightsongs And Lullabies" was No. 15 on the New Age chart for the week that ended June 29.

"We're proceeding as though everything is normal," says Jordin. "[Lynch's departure] could mean that Jim is Music West's premiere artist right now."

Similarly, Steve Yanovsky, who manages Oystein Sevag, notes that Lynch's move "clears a space" for his artist. "It might work to our benefit," Yanovsky says. "Oystein could be a No. 1 priority on the label." Sevag's first Music West release, "Close Your Eyes And See," debuted at No. 21 on the New Age chart for the week ended June 29.

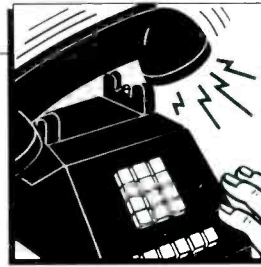
not based on personal opinion.

According to Nichols, he attempted to negotiate a new deal with MTV in which TCA would distribute the channel only to customers who wanted it. "We didn't want to distribute it on basic cable," Nichols says. Instead, TCA proposed that a flier would go out in its billings telling customers that if they wanted MTV, at no cost above basic cable, they could request it. MTV vetoed that proposal.

"That's just not the way MTV is distributed," says Freston. "That's not something we allow in our contracts. That undermines the nature of basic cable." He adds that most of TCA's systems are equipped to block a channel into a viewer's home if requested, but that Nichols did not want to use that option.

Nichols says customer response to the change has been mixed but basically positive. "There's been tremendous support, but there are people who say they want to keep MTV and we respect that. That's why we were hoping to reach some different distribution arrangement."

INSIDE TRACK



Edited by Irv Lichtman

DANNEN RIDES AGAIN: Fred Dannen, the author of "Hit Men," a scathing look at the inner workings of the music industry, has updated his book in the upcoming *Vintage Books* paperback edition, and there are a few new revelations. In the chapter covering last year's payola trials, for instance, Dannen contends that the price of hiring indies to promote top 40 singles "typically runs into the six figures," just as it did before the majors dropped many indie promoters in 1986. He also notes that the New Jersey recording studio (City Lights) purchased by former promoter Joe Isgro in February had previously belonged to Gaetano "Big Guy" Vastola, a mobster who was a co-defendant in the extortion case involving Morris Levy. In the chapter on the fall of Walter Yetnikoff, former president of Sony Music Entertainment, Dannen claims that Michael Jackson lost \$16 million on his monstrously successful "Moonwalker" video, although Sony Music made money on it. He also contends that David Geffen would have stolen Jackson from Sony were it not for the fact that the Gloved One still owed Sony four albums, and that the cost of settling with Sony for those records would have been "greater than the gross national product of Uganda."

WHILE HOT RAPPER Sir Mix-A-Lot is apparently under way with his first album for Def American, he and his former label, Nastymix, are trading charges in legal actions. The rapper, whose real name is Anthony A. Ray, claims in a suit filed June 18 in U.S. federal court in Seattle that Nastymix principal Ed Locke failed to pay the artist properly in mechanical and performance royalties on his song and to make payments after a deal was negotiated. In turn, Sir Mix-A-Lot and Def American are being sued in a superior state court in Seattle by Nastymix for breach of contract and contractual interference. The action was also filed June 18. The artist has had two smash albums, the platinum "Swass" and the gold "Seminar."

A BIG FIRST: Virgin is set to open its first megastore in Italy Sept. 19. At a cost of about \$6 million, the store covers 15,000 square feet off Milan's famed Piazza del Duomo. "We aim to change the small-shopkeeper mentality," says Virgin Retail Italy managing director Pietro Milani.

PAYMENT RECEIVED: London Records in the U.K. finally paid the \$80,000 "hyping" fine imposed by the British Phonographic Industry June 24, three days after the 21-day deadline had expired. Meanwhile, the BPI committee of investigation is still examining the case against AVL, having been presented with copious amounts of documentation by the company. No date is being given for a decision.

MORE PAST BLASTS: The Atlantic Group is launching the *Atlantic & Atco Remasters* series, a line of single- and double-CD compilations, boxed sets, and original album reissues linked to the company's 44-year history. While a recent 12-CD release of Stax and Volt albums carried the new logo, a full-force launch is due in October with a Ray Charles boxed set and four single CDs featuring LaVern Baker, the Clovers, the Coasters, and Clyde McPhatter. Series is produced by Yves Beauvais, Atlantic director of catalog development.

WITH ITS U.S. distribution under the aegis of PolyGram, Los Angeles-based Morgan Creek Records will be handled worldwide by PolyGram, too, via its sister unit Polydor (U.K.) Ltd.

NARM NEWS: Steve Strome, president and CEO of the Handleman Co., and Bill Hall, president of Sight & Sound Distributing, will both continue to serve on the board of directors of the National Assn. of Recording Merchandisers, even though the Troy, Mich.-based rackjobber acquired the Portland, Ore.-based distributor in late April (Billboard, May 11). NARM's bylaws state that two member companies cannot continue to have a representative on the board if one firm has acquired the other. However, exceptions are made if the two con-

cerns continue to operate separately, as is the case here. Consequently, NARM rejected letters of resignation submitted by both executives.

ON (THE) BOARD: Charles Koppelman, chairman/CEO at SBK/EMI, has joined the board of directors for the T.J. Martell Foundation for leukemia, cancer and AIDS research. He was honored in April as the foundation's 1991 humanitarian of the year for leading a campaign that raised more than \$8 million for the charity.

ACCESSORY SUCCESS: Case Logic's line of cassette and CD holders is generating 60% more sales so far this year than last, says James Temple, president of the Boulder, Colo.-based company. He attributes the gains to new products and increased distribution, while noting that the first product introduced by the company is still the best-selling product in the line. Revenue in 1990, based on business in the U.S., Canada, and U.K., was \$26 million.

SONY CONSOLIDATION? Speculation was rampant at press time, in the wake of published reports, that a reorganization of Sony's multifaceted video empire is in the works. Reports have Sony Music Video Enterprises being stripped of its special-interest product, which would be shifted over to a renamed RCA/Columbia Pictures Home Video once Sony completes its buyout of General Electric's interest in that joint venture. Music video product would stay put under the aegis of Sony's record operation. Sony's own video company, SVS, would be downgraded to a label distributed by RCA/Columbia. Sources inside and close to the company, however, call such reports "extremely premature." One source says the reports "are similar to rumors that have circulated internally" but "they're not even close to making those decisions yet." Another source is skeptical that any reallocation of SMV's product is in the works, noting that SMV has been aggressively acquiring nonmusic product. The source also offers another scenario for SVS, in which it would be rolled into RCA/Columbia and its music video catalog transferred to SMV. SMV president Jon Peisinger, who could be odd man out in any breakup of SMV, could not be reached for comment. Sony and RCA/Columbia representatives declined comment.

PRINCE BACK-TRACK: The Rebecca Blake mentioned here last week in connection with the forthcoming "Cream" videoclip from Prince is actually the director of that video, as well as his previous "Kiss" clip and one for the title track of Prince's new "Diamonds & Pearls" album. Track also has learned that Prince is considering pressing the first 1 million copies of the new album (due in September) in a special package adorned with holographic art.

BACKSTAGE APOLOGY: The North American Concert Promoters Assn. has backed away from its previous position, stated in a letter drafted for agents and managers, that ICONS Backstage Counterfeit passes confuse concert security personnel and pose a risk to promoters. "In fact, NACPA has no knowledge of any incidents in which ICONS' products were used even to attempt a breach of security," states NACPA executive director Carl Freed about the passes sold to fans. Recognizing ICONS' right to market the laminated passes—which have been approved by such superstars as Madonna, M.C. Hammer, and New Kids On The Block—"NACPA wishes to apologize to the ICONS company and its customers and clients for any misimpression" regarding past security breaches and the sale of the Backstage Counterfeits.

COURT DATE? An attorney for Dee Barnes, host of the Fox TV rap show "Pump It Up," said at press time that he was planning to file a suit "in the tens of millions" against Dr. Dre and other members of the best-selling rap group N.W.A. According to Barnes' attorney, Michael Leventhal, the suit will allege that Dre beat up Barnes at a Jan. 27 album-release party at a West Hollywood, Calif., nightclub, and that group members Eazy-E and M.C. Ren subsequently stated in print and TV interviews that the beating was deserved. At press time, Leventhal said he hoped to file the suit, alleging assault and battery, defamation, and infliction of emotional distress, in Los Angeles Superior Court as early as June 27. A representative for Priority Records, which distributes N.W.A.'s Ruthless Records albums, had no comment on the imminent litigation.

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
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QUINCY JONES

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From the Columbia Pictures
release "Boyz N The Hood."
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