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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 2, 1991

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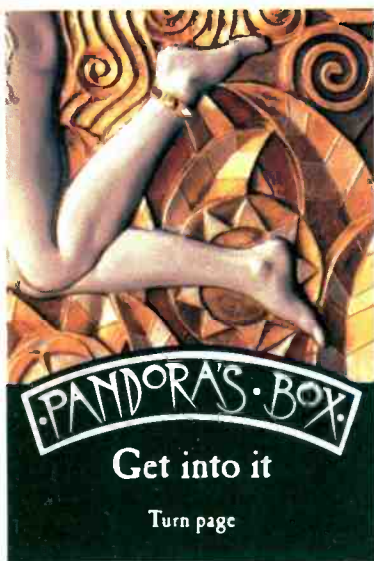


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Album Radio Is Rocking Harder Metal Fans Grow Into 25+ Target Demo

BY SEAN ROSS

NEW YORK—Five years after album-rock stations began playing softer music in response to their classic rock rivals, there are signs that the format is getting some of its crunch back.

Summer Arbitron numbers were

particularly kind to many of the harder-rocking album outlets that have popped up over the last 12-18 months. Stations in Chicago, San Diego, Denver, Tampa, Fla., and other markets are showing the kind of 12-plus numbers that have not been associated with hard-rock stations for several years. At the

same time, some record people say they are seeing some mainstream album rockers become harder, more current, or both.

Some of this may stem from major-market top 40's dance emphasis; all of the markets mentioned above have top 40s that lean heavily urban. But demographics may be an even bigger influence. Harder-rock fans who would have been dismissed by album radio several years ago are growing into its coveted 25-34 demo. As that happens, some of the rock stations that went softer and more classic in the mid-'80s to pursue adults are now finding it difficult to serve multiple constituencies.

As Jay Clark, PD of WLLZ Detroit, says, "We had been looking at adults 18-50 and I don't know if you can do that anymore." WLLZ, an album rock outlet since the ear-

(Continued on page 9)

In Apparent 'No-Return' Turn, Wherehouse Sells Opened CDs

BY CRAIG ROSEN

LOS ANGELES—In a move that seems aimed at Sony's new policy on CD returns, the Torrance, Calif.-based Wherehouse chain has begun selling opened hit Sony CD titles at about half of their list price in six of its stores here. This action follows months of tension between the 293-unit chain and Sony Music, which instituted a no-return policy on opened CDs in July (Billboard, March 30).

The industrywide controversy over this policy could heat up when BMG announces that it, too, will sharply reduce returns allowances on opened CDs. According to sources, BMG will create a returns ceiling, and retailers who exceed

(Continued on page 98)

Japanese Pop Acts Finding Inspiration In Tradition

BY STEVE McCLURE

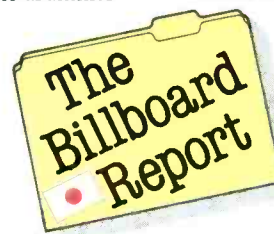
TOKYO—A growing number of Japanese pop music fans are marching to a different drummer—and that drummer is playing an Asian beat.

Most Japanese pop is in the Western mold, ranging from the bubblegum fare of terminally cute teenage "idol" singers to screeching thrash-metal bands. But in the last couple of years, a new generation of Japanese bands using Asian

rhythms, melodies, and instruments has introduced a fresh perspective into the Japanese music industry.

There have been previous attempts to use Japanese musical forms in a pop context: For example, Osamu Kitajima, in an early-'70s album called "Benzaiten," blended electric guitars and traditional Japanese instruments like the "biwa" lute, the "shakuhachi" flute, and the koto. And Yellow

(Continued on page 83)



Obscenity Cases Divided On Issue Of Forfeiture

BY PAUL SWEETING

NEW YORK—Two federal courts in two different districts have reached contradictory decisions on the question of whether defendants in video obscenity cases can be forced to forfeit substantial portions of their assets as part of the penalty for conviction.

(Continued on page 99)

IN THE NEWS

AFM Adds Support To Visa Law Changes

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Amnesty '92 Benefit To Focus On Women

PAGE 5

No. 1 IN BILLBOARD

| | |
|--|--------------------|
| HOT 100 SINGLES | |
| ★ ROMANTIC KARYN WHITE | (WARNER BROS.) |
| THE BILLBOARD 200 TOP ALBUMS | |
| ★ ROPIN' THE WIND GARTH BROOKS | (CAPITOL) |
| HOT R&B SINGLES | |
| ★ EMOTIONS MARIAH CAREY | (COLUMBIA) |
| TOP R&B ALBUMS | |
| ★ DIFFERENT LIFESTYLES BEBE & CECE WINANS | (CAPITOL) |
| HOT COUNTRY SINGLES | |
| ★ ANYMORE TRAVIS TRITT | (WARNER BROS.) |
| TOP COUNTRY ALBUMS | |
| ★ ROPIN' THE WIND GARTH BROOKS | (CAPITOL) |
| TOP VIDEO SALES | |
| ★ HOME ALONE | (FOX VIDEO) |
| TOP VIDEO RENTALS | |
| ★ DANCES WITH WOLVES | (ORION HOME VIDEO) |

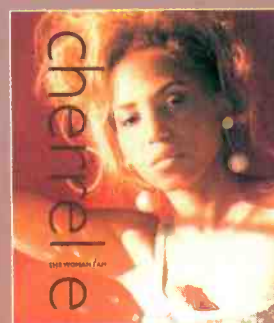
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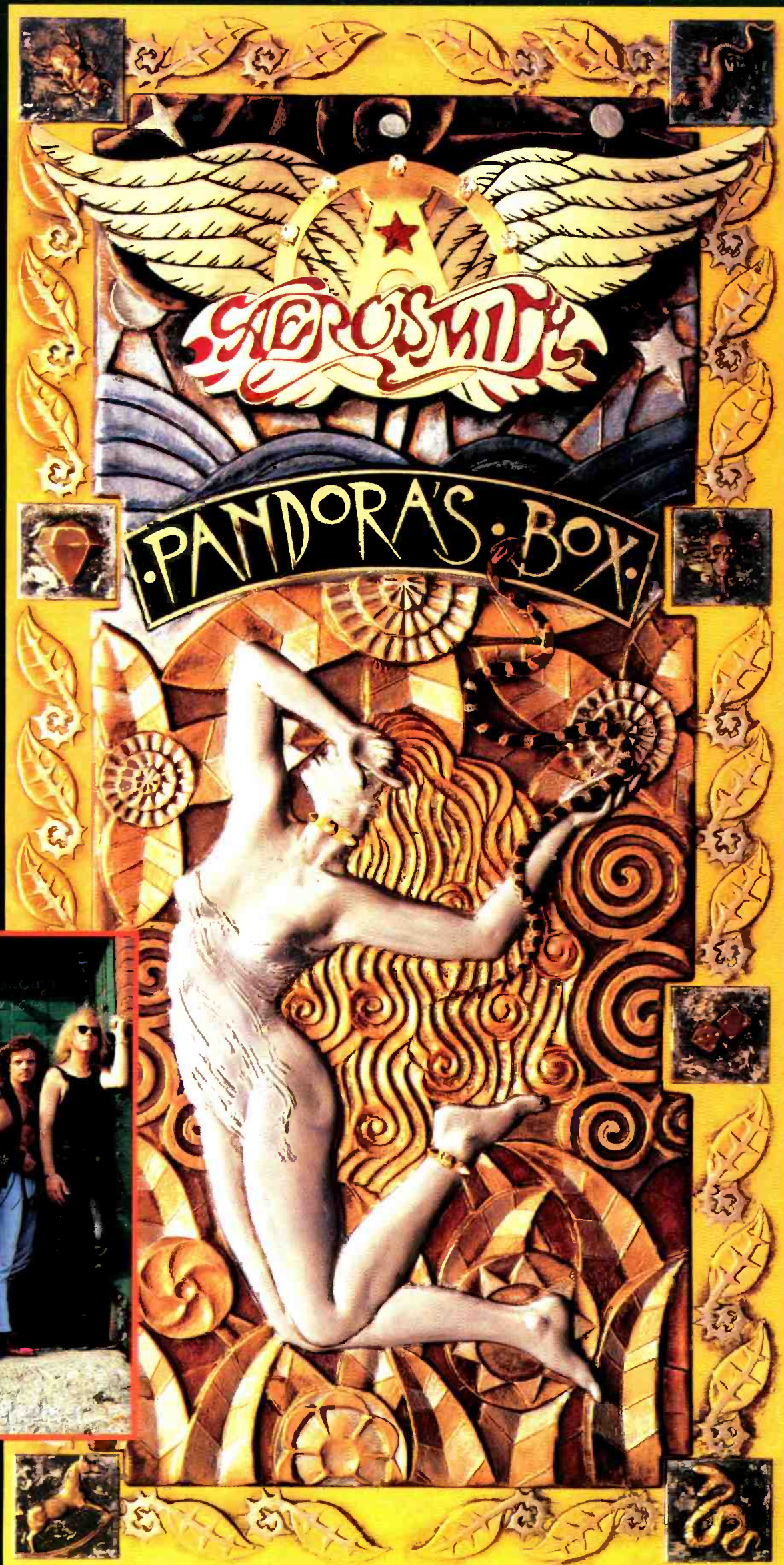
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MARTY BROWN'S ROADSIDE ATTRACTION

Country artist Marty Brown hit the road in support of his debut album on MCA/Nashville by embarking on a tour that saw him performing at Wal-Mart stores in some 40 towns. Debbie Holley is on the trail. **Page 32A**

NEW AGE NEWS

As new age music continues to claim new fans, Billboard takes a special look at the genre with reports on the retailing, marketing, touring tactics, and other facets of the industry. **Page 48**

WHERE HAVE ALL THE MOVIEGOERS GONE?

Despite the draw of big-name stars, consumer interest in film releases continues to wane. Jim McCullaugh examines the possible reasons for Hollywood's dry spell and what it means for the home video business. **Page 61**

STOCKING UP FOR CHRISTMAS

'Tis the season for holiday releases, and the Inspirational and gospel labels offer a sackful of goodies. Lisa Collins and Bob Darden have details on the latest from Take 6, the Winans, more. **Pages 72, 73**

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CLASSIFIED/REAL ESTATE

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Recession Or Creative Stagnation?

Execs Ponder Lower Music Shipments

BY JEFFREY JOLSON-COLBURN

LOS ANGELES—Music business leaders, faced with their worst year in a decade, are downplaying the impact of the economic recession and placing the blame for bad times on the industry itself.

While a plethora of recent superstar releases bodes well for the immediate future, music shipments were off 11% in the first half of

1991, making it clear the recession had indeed taken a toll.

The music business was hit much harder than other domestic industries, which were off by an overall 3%. And music industry executives, somewhat surprisingly, say much of the culpability lies very close to home.

Internal factors cited by record company heads include creative stagnation, overleveraged retail-

ers, tightening radio formats, increasing overheads, and pressures created by new labels.

"What recession?" asks Dave Glew, president of Sony Music's Epic Records. "There's just been a lack of great music."

Glew is among those who say they believe that boring music, not the economy, was the culprit. "If you've got great records," he insists, "there's no such thing [as a recession]. These people just need to be more careful and run their businesses better."

"Records are not priced high enough to be really affected by an economic recession," says Island Records founder and CEO Chris Blackwell. "They are inexpensive and a good value. So the answer lies in the record business. I've always felt that when things go bad, it's simply because there are no good records. And there's been hardly any good records this year."

According to Elektra Entertainment chairman Bob Krasnow, the industry has grown fat and lazy. "In 1991, the record business finds itself dangerously close to creative stagnation. All the formulas have been played out," he says.

MCA Music Entertainment Group chairman Al Teller cites the recent music industry proclivity to create "one-hit wonders," usually in the dance genre, rather than the career artists that are bread-and-butter to major labels.

"Labels are catering to the lowest (Continued on page 85)

Indies Mull Trade Group To Boost Kiddie Labels

BY EARL PAIGE

LOS ANGELES—Seeking to protect their flanks from the major labels, who are focusing new attention on children's product, a number of independent companies specializing in children's audio and video are quietly forming a marketing group in connection with the National Assn. of Independent Record Distributors & Manufacturers.

Presidents of six NAIRD-member companies have formed an ad hoc committee to explore the possibility of creating the marketing group and have circulated a questionnaire to 700 companies and individuals involved in children's product.

Reports of the kiddie labels'

plans surfaced at the recent National Assn. of Recording Merchandisers' annual Wholesalers Conference in Newport Beach, Calif., where committee member Joan Pelton, president of Silo Inc., gave a progress report to the NAIRD board (Billboard, Oct. 26).

Pelton, the only member of the committee who is also a NAIRD director, is the sole distributor on the committee. Her 14-year-old Waterbury, Vt., firm distributes 400 labels, and has its own label division, Alcazar Productions.

The committee has no official name and no chairperson. But most inquiries are directed to Pelton, who insists the main reason for being so low-key "is that we are not incorpo-

(Continued on page 99)

Warner Music Shows Strong Third Quarter

Record Sales Raise Revenues 8.5%, Profit 6.4%

BY DON JEFFREY

NEW YORK—Propelled by strong domestic record sales, the Warner Music Group's third-quarter revenues rose 8.5% from last year and its profit went up 6.4%.

Time Warner Inc. reports that for the three months that ended Sept. 30, the music unit had operating profit of \$116 million on revenues of \$708 million, compared with profit of \$109 million on \$652 million in revenues a year earlier. But, for this year's first nine months, music operating profit fell 3.6% to \$369 million on a 3.3% rise in revenues to \$2.08 billion.

Executives told securities analysts at a recent meeting in New York that third-quarter domestic record sales were 16% higher than last year's but that foreign sales were weak.

Scoring high on the albums charts in the quarter for labels owned or distributed by Time Warner were Natalie Cole (on Elektra), R.E.M. (Warner Bros.), Metallica (Elektra), Color Me Badd (Giant), Paula Abdul (Virgin), Van Halen (Warner Bros.), and Skid Row (Atlantic).

Time Warner's filmed entertainment unit, which includes movies, home video, and television operations, posted declines in both revenues and profits in the third quarter. Operating profit dropped 14.2% to \$120 million from \$140 million a year ago, and revenues were off 12.4% to \$764 million from \$873 million. For nine months, profit fell 2.2% to \$300

million on a 3.2% rise in revenues to \$2.17 billion.

The company attributes the quarterly declines to "fewer television programs entering the domestic syndication market this fall" compared to a year ago.

But Time Warner says it had "record home video sales" in the quarter. Some of its hits on the video rentals chart were "GoodFellas," "New Jack

City," and "Hamlet." And, the video unit realized additional sales from the distribution of films for MGM/UA Home Video, which was a deal that did not materialize until the end of last year.

At the box office, Warner Bros. Pictures had winners in "Robin Hood: Prince Of Thieves" and "Doc Hollywood" in the quarter. "Robin (Continued on page 98)

Elektra 'Selects' Not To Distribute AMG's 'Bitch'

BY TRUDI MILLER

NEW YORK—Elektra Entertainment, which distributes product from Select Records, has refused to distribute the album "Bitch Betta Have My Money" by rapper AMG. Select plans to release the title Monday (28) through independent distributors.

However, unlike Def American—whose ties with Geffen were severed after the latter refused to release a Geto Boys album—Select has been prepared all along for this possibility, and will continue to manufacture and distribute its other product exclusively through Elektra, says Select president Fred

Munao. The contract between the two companies stipulates that Elektra can opt not to distribute certain Select releases, Munao says.

"I'm not saying that I agree with all the questionable lyrics that some of the groups that are around today use," adds Munao. "But we feel that, provided the act has intrinsic talent and value and has something to say, whether or not it's punctuated with language, we're not going to censor it. I really believe the album is very strong."

The album has already yielded a hit single, also called "Bitch Betta Have My Money," which reached No. 5 on Billboard's Hot Rap Sin-

(Continued on page 98)

AFM Supporting Visa Compromise Canadian Pressure Forced Union Shift

BY BILL HOLLAND

WASHINGTON, D.C.—The American Federation of Musicians, which represents both U.S. and Canadian players, has changed its tune on the delayed foreign-performer restrictions of the 1990 Immigration Act.

The AFM now supports a compro-

mise bill to delete the most controversial sections dealing with foreign musical artists and entertainers.

The original bill, now law, brought howls of opposition earlier this year from orchestra promoters and music and arts groups throughout the U.S., which claimed the music-performer restrictions would make it impossible

to schedule and book noteworthy foreign bands, orchestral and symphony groups, opera companies, dance troupes, and others.

Last month, Congress responded to the large-scale protests against the performer-visa sections of the bill by delaying their Oct. 1 implementation date. There are also two pending bills to change or delete some of the rules.

The AFM, which originally supported the controversial law, is now throwing its support to a bill introduced by Sen. Ted Kennedy, D-Mass., that would delete the most criticized sections of the 1990 bill, but would keep a clause allowing AFM consultation with the Immigration and Naturalization Service. It is not supporting a similar bill introduced by Rep. Romano Mazzoli, D-Ky., that would eliminate the consultation section.

"We've thought throughout that it was important to be able to consult with the INS," says Stephen Sprague, AFM Secretary-Treasurer. "There's a growing problem of [foreign] amateur groups with no credentials being brought in and displacing American jobs."

Last June, an AFM senior official told Billboard that the union didn't think that any of the new restrictions were needed and that they would just result in more red tape. However, at that time, the AFM was on record as supporting the legislation.

The AFM now says it felt some provisions were unrealistic and restrictive, but that inequities would be ironed out after the bill's passage. "We figured the technicalities would be worked out when INS

(Continued on page 99)

Atlantic's Schulman Upped To Warner Music Position

NEW YORK—Mark Schulman is moving up in more ways than one in the Warner Music Group.

In being named VP of market development at Warner Music Group Inc., Schulman leaves Warner's Atlantic Records unit after 22 years, most recently as senior VP/GM.

"My offices have been on the second floor all that time, first at 1841 Broadway and then at 75 Rockefeller Plaza here in New York." Schulman now moves to the 31st-floor headquarters of the Warner Music Group, to whose chairman, Robert J. Morgado, he reports.

More importantly, Schulman has taken on the challenge of finding new ways to expand the company's

customer base at retail and, with it, the number of purchases by those consumers. "After all," he says, "one out of three albums purchased in this country are from the Warner Music Group family."

Morgado, in a press statement, amplifies Schulman's view of music retail. "A healthy retail marketplace and, indeed, retail sales, are the most efficient and profitable ways to sell our products. We are prepared to make the necessary investments to find new and effective ways to reach the widest possible audience for our music."

Before assuming his most recent post at Atlantic, Schulman was VP of creative marketing services, overseeing the label's ads, graphics, merchandising, packaging, and production and video departments. Before that he had been Atlantic's VP of advertising since 1979.

IRV LIGHTMAN



SCHULMAN

Sports Marketer IMG Teams With P'Gram Will Produce Videos For Worldwide Release By Label

BY JIM McCULLAUGH

LOS ANGELES—International Management Group, a sports management and marketing company, has entered into an agreement to produce videocassette programming for release by PolyGram.

Programming will be handled by New York-based Trans World International, IMG's TV and film division, which claims to be the largest independent source of sports programming in the world, producing 1,000 hours of sports annually.

The worldwide agreement, according to a statement issued by PolyGram, also calls for co-participation by both companies in live sports and music events.

Cleveland-based IMG, founded in 1960 by Mark McCormack, author of "What They Don't Teach You At The Harvard Business School," operates in 19 countries and has expanded its original charter of managing and marketing professional athletes to such activities as classical music, modeling agencies, licensing, financial planning, and book publishing.

According to Barry Frank, senior group VP for TWI, the company has produced sports videos featuring Arnold Palmer, Andre Agassi, Greg Norman, Sugar Ray Leonard, Wimbledon, the Masters, and The Indianapolis 500, among others. A recent project is a three-volume "The Chris Evert Winning Tennis Collection" distributed by Sybervision.

According to Frank, "We are in serious discussions on three specific projects" that will be distributed by PolyGram.

Frank also adds there is no "minimum or maximum in terms of titles" that will be produced and marketed

under the agreement, "but eight to 10 would not surprise us. That's not a target, but more a sense of what we will probably wind up doing."

In an effort to expand its entertainment offerings, PolyGram recently announced it was investing \$200 million in the film business.

Kudolla Named Columbia's VP Sales; Field Reps Added

NEW YORK—As part of an overall thrust to beef up Columbia's sales department, Rich Kudolla has been promoted to senior VP of sales. In conjunction with the promotion, Columbia has added another layer of field representatives, which will report to Kudolla, as will the label's jazz department.



KUDOLLA

Kudolla will continue to serve as the label's liaison with Sony Music Distribution, coordinating sales plans and programs at both the branch and retail levels.

Columbia added the artist development/retail marketing department to help the label better focus on developing acts, Kudolla says. "Developing acts" doesn't necessarily mean new acts," he adds. "For instance, right now we are focusing on Bruce Cockburn and Toad The Wet Sprocket."

Columbia has assigned the reps in the new department to New York, Chicago, Los Angeles, and Houston, and they will work with Sony's nine distribution branches, Kudolla explains. "The artist development/retail marketing reps will work on three to five acts at a time, preferably keeping it toward three because we really want to give the developing acts that we are working a lot of attention," he says.

(Continued on page 98)



A Party With A 'Bang.' Angel Records hosts a celebration at Hotel Macklowe in New York to celebrate its new recording of "Annie Get Your Gun." Angel's production of the Irving Berlin musical stars Kim Criswell and Thomas Hampson with the London Sinfonietta and Ambrosian Chorus, directed by John McGlinn. To commemorate the event, the label also made a contribution to Broadway Cares, which provides financial support to theater actors with AIDS. Shown, from left, are Angel president Steve Murphy; Hampson; Criswell; McGlinn; and Jim Fifield, president/CEO, EMI Music.

EXECUTIVE TURNTABLE

BILLBOARD. Perry Cassidy is named Eastern advertising representative/video for Billboard in New York. He was an account executive at CASS Communications.

RECORD COMPANIES. Sony Music International appoints Franco Cabrini president/managing director of Sony Music Italy in Milan, Thomas Tyrrell executive VP of Sony Music International in New York, and Otto Zich chairman of the European Operations Group in Anif/Salzburg, Austria. They were, respectively, director of marketing at EMI in Milan, senior VP of administration and North American operations for Sony Music International, and managing direc-



CABRINI



TYRRELL



ZICH



WEISS

tor of Digital Audio Disc Corp. in Austria.

Mark Schulman is named VP of market development for Warner Music Group Inc. in New York. He was senior VP/GM of Atlantic Records. (See story, this page.)

Rich Kudolla is promoted to senior VP of sales for Columbia Records in New York. He was VP of sales. (See story, this page.)

Barry Weiss is appointed senior VP/GM of Jive/Silvertone Records in New York. He was senior VP of the Zomba Record Group.



PRUTZMAN



SHAPIRO



HALFORD



BERNSTEIN

MCA Records promotes Caroline Prutzman to VP of public relations in New York and Ron Shapiro to VP of public relations in Los Angeles. They were, respectively, national publicity director/East Coast and national publicity director.

Sherri Halford is promoted to VP of production for Capitol Nashville. She was director of production.

Bob Bernstein is promoted to senior director of public relations/corporate communications for Capitol-EMI Music in Los Angeles. He was director of public relations.

Madelyn Cousin is promoted to manager of operations and administration for PolyGram Classics & Jazz in New York. She was executive assistant to the president.

Schatzi Hageman is promoted to manager of Sony Music in Nashville. She was administrative assistant in the media department.

PUBLISHING. Monica Corton is named director of licensing and administration for Next Decade Entertainment in New York. She was contracts administrator, print division, for Cherry Lane Music Co.

RELATED FIELDS. Edward E. Szydluk is named senior VP of merchandising for Trans World Music Corp. in Albany, N.Y. He was president/chief operating officer of Northern Automotive Corp. in Phoenix.

Danielle Liekefet is appointed executive in charge of music development at Desert Music Pictures in Los Angeles. She was postproduction coordinator at Propaganda Films.

Feast Of New Sets Due In November

Genesis, Marx, Midler, Ronstadt Serve It Up

BY LARRY FLICK

NEW YORK—Genesis, Richard Marx, Bette Midler, and Linda Ronstadt are among the key artists with new music slated for release in November.

Also, as the holiday gift-buying season sets in, a number of platinum-selling acts will issue live albums, boxed retrospectives, and greatest-hits collections.

After a five-year recording break,

Genesis will release its 17th album, "We Can't Dance," Nov. 8 (Atlantic). Preceded by the single "No Son Of Mine," the set was produced by the band with Nick Davis. The band is now rehearsing for a tour that will tentatively kick off in January 1992.

Seven months after his headline-grabbing switch from EMI Records to Capitol, Marx offers his third album, "Rush Street," Nov. 5. Despite the more straight-ahead rock sound of the set, the first single, "Keep

Coming Back," is being promoted at club level as well as top 40 and album rock radio. Marx handled much of the production himself, and is preparing for a world tour.

Midler's fans can look forward to "For The Boys" (Atlantic, Nov. 12), which is the soundtrack to the singer/actress' new film of the same name. Arif Mardin, who produced Midler's last two multiplatinum albums, "Beaches" and "Some People's Lives," was at the helm for this set. The first single, "Every Road Leads To You," goes to radio Wednesday (30).

Ronstadt follows her Grammy award-winning pop album, "Cry Like A Rainstorm, Howl Like The Wind," with a Spanish-language album, (Continued on page 98)



Winners' Circle. The New York chapter of NARAS held its annual A&R/Producers Luncheon Oct. 7 at the Loews New York Hotel. Accepting awards, from left, are Wilma Cozart Fine, who received the Governor's Award; Ruth Lion, who accepted the first Nesuhi Ertegun Award on behalf of her late husband, Alfred Lion, and the late Francis Wolff; Cy Coleman, who received the chapter's Russ Sanjek Award; and Tom Dowd, who also received the Governor's Award.

'O.P.P.' Rap Finds A Home On Pop-Radio Playlists

BY JANINE McADAMS and PHYLLIS STARK

NEW YORK—At a time when top 40 PDs are concerned about the possibility of a rap backlash, a surprising number of pop radio stations are playing "O.P.P.," which has rapidly become the first street-flavored, East Coast rap record to gain wide acceptance at both R&B and pop radio simultaneously.

The first release from Naughty By Nature has racked up impressive statistics out of the box. This week, "O.P.P." jumps to No. 8 on the Hot 100 Singles chart, while it slides from No. 6 to No. 10 on the Hot R&B Sin-

gles chart. The record, which has already peaked among the hip-hop audience, also spent four weeks atop the Hot Rap Singles chart. On the strength of "O.P.P.," Naughty By Nature's self-titled album on Tommy Boy Records sits at No. 17 on the Billboard 200 Top Albums chart.

Released June 18, the single has surpassed the 500,000-unit-sales mark, according to Tommy Boy, without benefit of a commercially available cassette single. The label is offering the single via 12-inch, maxicassette (including a clean version that alters two suggestive words and an instrumental), and, recently, CD-5.

(Continued on page 92)

Carman Video Generates Charges Of Anti-Semitism

BY BOB DARDEN

WACO, Texas—Halloween came early for patrons at some Texas and New Mexico movie theaters. Patrons expecting to see "Robin Hood: Prince Of Thieves" were first subjected to a music video by Christian recording artist Carman. The video, titled "Witch's Invitation," depicts Carman confronting a blue-eyed warlock in the male witch's haunted mansion, surrounded by occult symbols. Ultimately, the warlock is dragged to hell by luminescent green demons.

Representatives of the Anti-Defamation League of New Mexico are protesting the witch's name, Isaac

Horowitz, which they say perpetuates negative Jewish stereotyping.

By Oct. 18, says Susan Seligman, executive director of the Anti-Defamation League, her Albuquerque, N.M., office had received 70 complaints about the video, currently being shown at both the Ladera 6 Cinema and Far North Cinema in that city.

"We had so many calls, we couldn't answer the phones," Seligman says. "I just told my secretary to ask people how they felt about the video and we'd tally it. We also received two calls from people on the other side of the issue. Most callers asked, 'What

(Continued on page 83)

Amnesty Focuses On Women '92 Benefit Concert Set For Spain

BY ADAM WHITE

LONDON—Spain is adding something new to its busy 1992 calendar of world-class events: an Amnesty International benefit concert in Madrid next Sept. 16.

With "Women On The Front Line" as its theme, the event is designed to highlight the human rights abuses suffered by women in prison worldwide, and will feature top female singers and performers from around the globe. A concert will take place at the Real Madrid soccer stadium.

In addition to hosting next year's Olympic Games, Spain is staging a major trade exposition in Seville, and

Madrid has been named the European City of Culture for 1992. Amnesty International executive director Jack Healy says Madrid has already advanced funds—through the city's cultural committee—to begin the concert preparation.

Producer of the event will be Pino Sagliocco, impresario of a number of major music events in Spain, including Barcelona concert dates by the Rolling Stones and Madonna.

"We're literally at the early stages," Healy notes, "and now we've got to go after the big names to anchor the event." He says the idea originated after Amnesty Inter-

(Continued on page 97)

Reba's 'Heart' Breaks Into The Top 15; White's 'Romantic' Rendezvous; High Marx

REBA McENTIRE's "For My Broken Heart" jumps from No. 24 to No. 14 in its third week on The Billboard 200 Top Albums chart. It's the highest-charting album by a female country artist since **Dolly Parton's** "9 To 5 And Odd Jobs" reached No. 11 in 1980. The big difference: Parton's album contained a No. 1 pop smash, "9 To 5," while McEntire has never appeared on the Hot 100.

It's the same story with **Garth Brooks**, whose "Ropin' The Wind" tops The Billboard 200 for the fourth week. It's the longest run at No. 1 by a country album since "**Johnny Cash At San Quentin**" held the top spot for four weeks in 1969. Cash's album included a No. 2 pop hit, "A Boy Named Sue"; Brooks has yet to crack the Hot 100.

"For My Broken Heart" is McEntire's highest-charting album to date on The Billboard 200. Her previous set was "Rumor Has It," which reached No. 39 in May.

KARYN WHITE's "Romantic" jumps to No. 1 on the Hot 100 two weeks after reaching the top spot on the Hot R&B Singles chart. **Jimmy Jam & Terry Lewis** produced and co-wrote the smash. The Grammy winners previously produced five No. 1 pop hits by **Janet Jackson**.

"Romantic" is Warner Bros.' first No. 1 pop hit since **Madonna's** "Justify My Love" (on Sire/Warner Bros.) in January.

White's second album, "Ritual Of Love," isn't as high on The Billboard 200 as one might expect given such a potent leadoff single. The album, which has yet to climb above No. 53, drops from No. 70 to No. 84.

FAST FACTS: **Richard Marx** has the top new entry on the Hot 100 at No. 47 with "Keep Coming Back." It's the leadoff single from Marx's upcoming third album, "Rush Street," which is his debut for Capitol following a pair of multiplatinum albums on EMI. "Keep Coming Back" is almost certain to become Marx's 10th consecutive top 15 single.

Genesis bows at No. 53 with "No Son Of Mine." It's the first single from the trio's upcoming album, "We Can't Dance." Genesis' last album, "Invisible Touch," went top five and spawned five top five singles.

Luther Vandross lands his third straight top 10 pop hit as "Don't Want To Be A Fool" jumps to No. 9 on the Hot 100.

The **Roberta Flack/Maxi Priest** duet, "Set The Night To Music," leaps from No. 20 to No. 11. It's already Flack's biggest hit since "The Closer I Get To You," a 1978 duet with **Donny Hathaway**.

Lisa Stansfield previews her second album, "Real Love," with "Change," which enters the Hot 100 at No. 91. Stansfield's 1990 debut album went top 10 and yielded the across-the-board smash "All Around The World."

Mariah Carey's "Emotions" jumps to No. 1 on the Hot R&B Singles chart. The song spent three weeks at No. 1 on the Hot 100 and climbed as high as No. 3 on the AC chart. It's Carey's third No. 1 R&B hit.

Michael Bolton becomes the first artist to land three No. 1 hits on the Hot Adult Contemporary chart in one calendar year since **Gloria Estefan & Miami Sound Machine** scored in 1988. Bolton rings the bell with his remake of the **Percy Sledge** classic, "When A Man Loves A Woman." It follows "Love Is A Wonderful Thing" and "Time, Love And Tenderness."

John Mellencamp's "Whenever We Wanted" drops from No. 17 to No. 20 in its second week on The Billboard 200. Unless it does a quick about-face, it will become his first album to fall short of the top 10 since 1980.

Harry Connick Jr. lands his highest-charting album to date as "Blue Light, Red Light" jumps to No. 21. Connick is the only artist with four albums on the current Billboard 200.

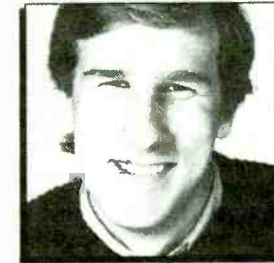
Erasure has the top new entry on The Billboard 200 with "Chorus," at No. 29. It's already the technopop duo's highest-charting album to date... **Nirvana's** "Nevermind" leaps from No. 65 to No. 35 in its fourth week.

Digital Underground's "Sons Of The P" enters The Billboard 200 at No. 52. The rap group's last studio album, "Sex Packets," went platinum and logged three months in the top 30... **Scarface's** "Mr. Scarface Is Back" vaults from No. 137 to No. 59 in its second week.

Walt Disney Home Video and its subsidiary Buena Vista Home Video make a clean sweep of the top 10 spots on this week's Top Kid Video chart.

WE GET LETTERS: John Farkas of Cleveland notes that two of the top three singles on the Hot 100—**Mariah Carey's** "Emotions" and **Prince & the N.P.G.'s** "Cream"—share their titles with the names of top groups of the '60s and '70s. Three other singles on the Hot 100 also share titles with the names of prominent groups: **Big Audio Dynamite II's** "Rush," **Corina's** "Whispers," and **Lisa Stansfield's** "Change"... Farkas adds that **Prince** has borrowed the names of top groups for the titles of three of his chart hits: "Cream," "Kiss," and "America." It would have been four had Prince not pluralized the title of his 1986 hit, "Mountains."

CHART BEAT



by Paul Grein

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COMMENTARY

BRIAN'S SONG: NOTES ON WILSON & LANDY

THE BIG LIE

As composer and co-producer of the Barry McGuire record "Eve Of Destruction" (No. 1 in Billboard, Sept. 25, 1965), I wish to make it clear to the record-buying public that Dr. Eugene Landy's claim to have co-produced the record along with Steve Barri and Lou Adler is a big lie and a fabrication of his ego.

I have never worked with Dr. Landy (Brian Wilson's so-called Svengali therapist). Who could possibly be fooled or impressed by his phony claims to any real talent?

I hope this will set the record straight, and that it in some way helps Brian Wilson.

P.F. Sloan
Los Angeles

WILSON'S ROYALTIES

I am writing in response to your article on Brian Wilson (Billboard, Oct. 5). This is not the correct forum in which to address Wilson's allegations about Irving Music. However, one of *your* statements is incorrect.

You erroneously state that Wilson has received "relatively little" of the licensing and performance revenues generated by the advertisements using the songs originally contained in the Sea Of Tunes catalog.

In fact, Wilson always had and continues to receive his full complement of songwriter royalties. The substantial amount of licensing income he has received over the years has been in large part generated by the creative and diligent exploitation of the catalog by Irving Music. I might add further, as a courtesy to Wilson, we have always consulted with him, directly or with his designated representative, with respect to these commercial advertisements.

Lance Freed
President
Rondor Music International
Los Angeles

Billboard replies: There was no criticism in the report of Irving Music's administration of Brian Wilson's song licensing, nor was there any criticism of the licensing agreements themselves. As was made plain in the story, the use of the words "relatively little" referred only to Wilson's loss of most of the publishing income from his Sea Of Tunes catalog through father Murry Wilson's sale of it to Irving/Almo Music in 1969.

LANDY'S UNDUE INFLUENCE

Congratulations to Timothy White on his courageous "White Paper" exposing the Machiavellian madness that is "Dr." Eugene Landy.

As the author of a Brian Wilson biography and somebody who has spent an enormous amount of time talking to him and his closest friends throughout the past 15 years, I know there is no way that Wilson, without the undue influence of Eugene Landy, would have said some of the things that are in his book "Wouldn't It Be Nice." Here are just a few small, yet revealing examples as to how history is being rewritten:

• In a 1976 radio interview, Brian said, "I started humming the melo-



BRIAN WILSON

dy to 'Sweet Little Sixteen' ... I thought to myself ... what about trying to put surf lyrics to the 'Sweet Little Sixteen' melody?"

In this new biography, "Brian" writes that the two songs are similar, not the same, and that "there are plenty of musicologists who would" back up this claim. Preposterous.

• In the book, "Brian" writes: "'Surfin' Safari' became the model for 'Da Doo Ron Ron.' Same chords, similar melody." Huh?!

• The book is littered with obvious mistakes (like which songs Brian wrote for the "Friends" and "Sunflower" albums) that Brian himself would have known were wrong if anybody (such as his co-authors or a fact checker) had asked him. And, even if Brian's memory had failed him, a quick look at LP credits by somebody involved with this book would have produced the correct information.

• There are errors in Brian's book that have never appeared in print before, *except* when they were in Steven Gaines' "Heroes And Villains." Those factual errors (the home state of a friend, song credits for Beach Boys' albums) have mysteriously been repeated in "Brian's" autobiography. That raises the question—how did Gaines' mistakes find their way into Brian's book? Were they copied?

• There are endless anecdotes taken from other sources (Steve Gaines' and my book, plus numerous articles) and reprinted in this book with not much more than the pronouns changed.

Certainly, Brian has the right to tell his life story and to use his old quotes; however, that's not what has happened here. Brian isn't telling his life story as he remembers it, but as others have edited it. Wouldn't it have been nice if Brian had done a little more reminiscing and Todd Gold a little less lifting?

But, as White rightly points out in his article, the book is really only a side issue, and it's important that, as the ugly tale of Landy unfolds in the media, Billboard's readers keep in mind that much of what Landy says and does is propaganda.

David Leaf
Santa Monica, Calif.

FINANCIAL INTEREST

I read with great interest Timothy White's extraordinary article "Break Away: The Battle For Brian Wilson's Publishing Millions." Having followed Brian's career very closely since 1962, I was thrilled that, finally, someone had "cut to the chase" and basically told the truth; i.e., that Landy is controlling every facet of Wilson's life and that his "interest" in Brian is strictly financial.

My main fear is that Brian will never have the ability to create on his own, as it is obvious that Landy has tapped into a gold mine and will not relinquish his hold on it. Hopefully, Brian will say the two words to Landy that need to be stated: "You're fired."

Ray Lawlor
Atlantic Beach, N.Y.

BIOGRAPHIES COMPARED

If Brian Wilson has made any contributions to his new autobiography, "Wouldn't It Be Nice," they have been rendered invisible by the distorted and unattributed borrowings which disfigure the text. Any reader familiar with the works of Jules Siegel, Paul Williams, Tom Nolan, or Timothy White can instantly recognize dozens of memorable incidents mixed and matched on Todd Gold's word processor. For ease of reference, however, I will limit my discussion to two standard Beach Boys biographies: David Leaf's "The Beach Boys And The California Myth" (1978) and Steven Gaines' "Heroes and Villains" (1986).

Consider, for example, the similarity between these two passages:

Gaines 1986: "The coup de grace that Gary Usher received from Murry began with a violent family argument that caused Dennis to move out ... For several days he slept in the back seat of his friend Louie Marado's car ... Dennis told Usher what had happened, and Usher, who had recently rented his own apartment on Eucalyptus Avenue, invited Dennis to stay there. 'When Murry found out [that Dennis was my roommate], Usher said, 'I might as well have been dead.' Under Murry's orders, Usher was pushed out of the Beach Boys' professional circle forever." (p. 87)

Gold 1991: "Gary's fate was sealed when a blowout between Dennis and my dad resulted in Dennis being kicked out of the house. When Gary heard that my brother was sleeping in a friend's car he offered refuge in his apartment. My dad discovered that, decided that Gary might as well be dead, deemed him persona non grata, and said he should have nothing to do with the Beach Boys." (p. 70)

Here Gold takes Usher's words and has "Brian" put them in Murry's mouth. Following is another example related to Leaf's book:

Leaf 1978: "Brian came over one afternoon with a box filled with [his gold] records, and he wanted me to have 'em all.' Blaine couldn't convince Brian to keep the records for himself, and a number of the records hang on the wall in Blaine's home, 'A couple that Brian insisted I take.' Brian was disassociating

himself from his past." (p. 131)

Gold 1991: "Answering the door, Hal looked surprised to see me ... Hal glanced at the oversized cardboard box ... it was filled with gold records ... I'd decided Hal should have them ... 'You can't just disassociate yourself from the past,' he argued." (p. 189)

Here Gold takes Leaf's words and has "Brian" put them in Hal Blaine's mouth. Does anyone detect a pattern here?

Neal McCabe
Los Angeles

AN ABUSED ARTIST

Thanks for the "White Paper" to help scour the whitewash from the fence separating Brian Wilson from the world.

The goal of therapy is to enable a client to live independently. Landy publicly stated in 1983 interviews that Wilson would be able to be on his own within six months. Yet now every vestige of Wilson's life seems to have "Landy" appended to it.

I attended a Beach Boys convention in San Diego last year, having heard Wilson would make a surprise appearance. Brian indeed popped in—to the delight of his most ardent admirers. When he stepped up to an upright piano, the crowd was in ecstasy.

Wilson's hands shook and trembled above the keys. "Nerves," said someone behind me. But his hands always shake now, like a palsied old man's. It's not nerves. It's "medicine."

Wilson launched into a song. Midway, one of the omnipresent "assistants" from Landy's camp stepped onstage to whisper into Brian's ear. The crowd reacted to this breach of musical protocol—interrupting an artist midsong, onstage, in front of an audience? Brian literally froze and sat up ramrod-straight, and his hands spastically recoiled from the keys. The assistant whispered her message two or three times before Brian seemed to comprehend. At her suggestion, he put in a tape cassette of the song and began to lip-synce! At the crowd's reaction, Brian turned off the machine and finished the song acoustically. That little "visit" into what must be Brian's hellish world is what will enable me to avoid ever looking at Brian's "autobiography."

"Brainwashed" is a word many people use in terms of Brian these days. I think of him as an abused spouse, one who wants out—but fears his abuser and leaving even more.

Why? Why has a supposed professional injected himself into every aspect of Wilson's personal life? Why do all those pictures released to publications and TV shows illustrate the ubiquitous Landy physically touching Brian? Power play? Intimidation?

Your article has helped reveal some of the machinations the casual media (People, "Entertainment Tonight") chooses to ignore. Brian Wilson is clearly *not* a healthy man on his own. The actions of a "professional" have been anything but.

Lauri E. Klobas
Pacific Palisades, Calif.

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-ERIC CLAPTON (MUSICIAN MAGAZINE)

"BUDDY GUY . . . HAS MADE WHAT MAY BE ONE OF THE FIERCEST ALBUMS OF HIS CAREER. . . IN HIS VOICE, RAGE AND PAIN, DESPAIR AND BELLIGERENCE ARE NEVER FAR APART. "

-JON PARALES (NEW YORK TIMES)

"...WITH THE RELEASE OF DAMN RIGHT, I'VE GOT THE BLUES, HIS BLISTERING EMOTIONALISM, DIZZYING SPEED, JAW-DROPPING SHOWMANSHIP AND UNPARALLELED MASTERY OF DYNAMICS ARE PRIMED TO STUN A WHOLE NEW GENERATION OF DEVOTEES. "

-CHARLES SHAAR MURRAY (GUITAR WORLD)

"...HE SOUNDS LIKE HE DOES IN CONCERT; BRASH, RISKY, AND BUZZING WITH DOUBLE-PICKED LEADS, MANIC BENDS, AND A ROARING, DISTORTION-SOAKED TONE. "

-TED DRZDOWSKI (BOSTON PHOENIX)

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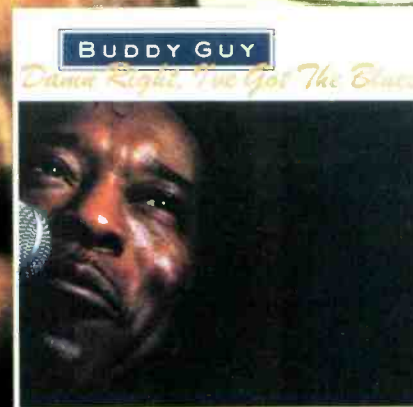
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BUDDY HAS ALREADY APPEARED ON LATE NIGHT WITH LETTERMAN. WATCH FOR UPCOMING PERFORMANCES ON THE TONIGHT SHOW AND SATURDAY NIGHT LIVE.

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*National print campaign including Rolling Stone, SPIN and CD-Review—Street dates starting 10/15

*West Coast Tour—beginning November 28th

The Christmas Record this year is on RCA VICTOR



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Radio

'Caution' Is Key For Stations In Budgeting For '92

■ BY ROCHELLE LEVY

LOS ANGELES—As recession-wracked 1991 comes to a close, radio GMs and group managers are approaching next year's budget with caution, many of them projecting flat revenue growth for 1992. Managers say the focus now is on beefing up existing sales forces, as well as targeting new businesses—particularly nontraditional radio advertisers.

"We're going to have a major emphasis on sales development, and it's going to be more than just an industry buzzword," says classic rock WCKG Chicago GM Marc Morgan. "It's going to be a necessity to develop new business. 1991 is going to be a base year for the way we do business for the next several years."

Bill Clark, president of Shamrock Broadcasting, agrees that developing new business is the answer for revenue growth in 1992. "I think within the industry, people in the past have generally paid lip service

to that [idea]. Now people are getting very serious about that," he says.

As far as budgeting, Clark says bad times do not necessarily mean curtailed spending. "Our attitude is we cannot save ourselves into prosperity," he says. "We encourage our stations to continue to exercise strong cost control, but the real area for continued growth and for maintaining what we have has to be on increased revenues."

Another observation noted by many of those contacted is that 1992 will not be very different from 1991. "We're budgeting 1991 all over again," says Nationwide Communications VP/radio Mickey Franko. "We made our biggest cuts in travel and entertainment. We just believe that this business is never going to be the same. We're not going to see those huge increases in revenues. To survive, we must have better-trained sales people and sales managers and other sources of revenue, rather than the traditional ones we've been going after."

Although all those contacted admit to feeling the economic crunch, they contend that employee salaries and benefits are not being adversely affected. Great Scott Broadcasting president Mitch Scott claims he is actually paying larger salaries to

'I feel 1992 is going to be a gut check for most operators'

attract better employees. "We're expanding their duties a little bit, and using different [sales] managers to do different training," he says. "[We] may use a person in two or three of our markets, rather than in just one."

Adds Gannett radio president Jay Cook, "Salaries and benefits will rise very moderately, mainly to make sure the workforce remains stable and to reward people who do a good job. Everything is being done moderately for 1992."

Album Radio Mix Rocking Harder

(Continued from page 1)

ly '80s, toughened its music this year and retook the format lead from rival WRIF in the summer ratings.

Some other success stories: Two-book-old WWBZ (The Blaze) Chicago became the No. 1 album rocker in its market last spring and was up again (3.9-4.6) during the summer; KIOZ San Diego was up 2.6-4.0 this summer, within a share of market powerhouse KGB despite signal problems, and first in its home turf of San Diego North; Heritage rocker KBPI Denver, after several years as a more adult-leaning outlet, went harder again and was up 6.0-7.1 this time, well ahead of its competition; co-owned WXTB Tampa, Fla., after nearly two years of doing a hard-rocking format, now leads rival WYNF, which has also gone harder and more current.

Not every hard-rock album outlet has done as well as the Blaze or KIOZ. The recently retooled KQLZ Los Angeles was up only 2.0-2.2 this summer, still well behind rival KLOS.

BUILT FOR COMFORT, NOT SPEED

The new hard-rock stations are different from the first hard-rock outlets that showed up in the mid-'80s, such as KNAC Los Angeles or the early days of Satellite Music Network's Z-Rock format. In many ways, they bear more resemblance to album-rock radio in the early '80s, when crunchiness was a rule and not the exception.

Like many early-'80s outlets, WWBZ plays a tight current list and relies heavily on callout research. It also avoids anything close to speed-metal, going as far

as waiting for several weeks to add Metallica's "Enter Sandman."

PD Greg Mull says WXTB has "mainstreamed," backing away from the "hair bands" that characterized its first year. WXTB is fourth in Tampa Bay in 18-34 women, behind two ACs and a top 40, but ahead of WYNF. Other stations that used hard rock to usurp a format competitor and have since softened somewhat are KRXQ Sacramento, Calif., and

'We love it because it's a move away from classic rock'

KUFO Portland, Ore.

Concurrent with the mainstreaming of stations like WXTB is the fact that the Wayne's World audience is gradually moving into the 25-plus demo that album rock outlets have sought since the mid-'80s. For this reason, Mull says, "You can play the harder-edged music, as long as it's the right music, and still appeal to 25- to 34-year-old men. This is mainstream AOR for 1991, and when most people figure it out is when they'll start doing it."

That's why KRXQ PD Judy McNutt plays Metallica's "Enter Sandman" all day, including mid-days. Metallica, the Scorpions, and Ozzy Osbourne all test well 25-plus with her audience. "Enter Sandman" tests even with 35-year-olds, she says.

STRANGE COMBINATION

The demo shift has made for what McNutt calls "a strange combination of people hating change

and people who can't wait for change, sometimes in the same discussion. They tell you they can't wait to hear the next new [thing], but also, why don't you play the old somebody-else, because they don't like this new whatever."

This is especially an issue for heritage rockers that have been straddling the already-fuzzy line between classic and album rock, often with a lot of help from day-parting and the lack of competition for the younger end of the audience. But, as the demo split becomes more pronounced, there may be less rock that a 24-year-old and a 44-year-old both like.

"The audience that wants to hear Fleetwood Mac has nothing to do with the audience that wants to hear Guns N' Roses," says Mull. "The audience that wants to hear Guns N' Roses wasn't involved with music and buying records during the Fleetwood Mac time. It's two different formats. One is classic rock and one is mainstream AOR."

"I've had listeners say who gives a crap about Paul McCartney and his band before Wings," says KIOZ PD Greg Stevens. "[They say] he's a rich, fat, old guy. Who cares? A lot of artists who are held sacred by the audience at heritage AOR stations, even Clapton and people like that, don't mean as much. They want their own rock stars."

Some stations confronted with this demo split, like KGB and WWBZ's rival, WLUP-FM, have done what they've always done—protect the upper demos and cede the lower end to anybody who wants to superserve it.

But other heritage outlets have
(Continued on page 16)

Top 40 KMEL San Francisco GM Paulette Williams has a similar game plan. "I always increase salaries based on performance," she says. "I take each case individually."

Williams sees 1991 as a watershed year, and consequently finds it difficult to make any predictions for 1992. "1991 was probably the worst year I've seen in 10 years. I haven't seen the economy this bad since the early '80s," she says. "[But] I'll never decrease my budget. You have to ride it through. If you back off, it's harder to get it back. I am optimistic, but I don't know how or when it's going to turn around."

Oldies KCBS Los Angeles GM Dave Van Dyke is one of the few managers surveyed who expects revenue increases in 1992. "We feel that 1992, for us, will be a growth year, despite the fact that the radio market here will be suffering," he says. "The difference between '92 and previous years is [that] we don't expect the market to have the growth people are used to. [They were] used to double-digit growth in the last 10 years."

Meanwhile, Scott attributes his projection of "between 10% and 18%-20%" revenue growth for '92 to the fact that he watches every penny carefully. "We run a very tight ship, unlike a lot of radio groups," he says. "We talk about what we're going to do with every cent we make. Good and lean times are the same with us."

Scott also points to the fact that the market is producing better-quality

fied employees. "So many groups can't make their bank payments, they're having to let go of good people," he says. "[We're a] family corporation, owned by my mother, Faye Scott. [Employees] don't have to go through a lot of people to get their questions answered. They don't have to worry about us [being] for sale. I think people like that security."

Nearly all the radio managers expressed some concern with reserving extra funds for possible bad debt in 1992. However, none felt that the situation has changed much from previous years, stating that bad debt has never been a serious problem. "I have a very good track record on collections and bad debts," says Williams. "I'm not panicking here."

Scott adds: "We really keep our collections so close to us and monitor them all the time. Honestly, that is not a disastrous problem for us. We don't plan for any bigger debt than we have now."

Van Dyke, however, admits that the continued recession in California does make it necessary to reserve some extra cash.

The general feeling expressed by nearly all the radio managers is summed up by top 40 WRBQ Tampa, Fla., GM Michael Horne. "I would just say that I feel 1992 is going to be a gut check for most operators," he says. "I think we're going to have to approach the year with cautious optimism. We can't turn out the lights, but we have to be realistic about our expectations."

Processing Finds Only Some Oldies Stations Crying Out Loud

■ BY SUSAN NUNZIATA

NEW YORK—Although the source material and audiences vary greatly between oldies stations and current-based formats, their audio-processing chains are relatively similar. While some oldies stations may not have the loudness of their top 40 counterparts, program directors and chief engineers say this decision is more a programming choice than an engineering necessity. But while working with 20-30-year-old records does not mean you have to be soft, it does create other processing challenges unique to the format.

There is a pronounced loudness difference between New York's market leader WCBS-FM at 101.1 and top 40 WHZ (Z100) next door at 100.3, but it is the choice of WCBS PD Joe McCoy, who says, "If you think loudness is more important than quality audio you're probably the same person who puts too much salt on their food."

"Many stations have gone to a louder, or pumping sound, but we kind of look for a cleaner sound, and in the future many stations are going to look for a cleaner sound," he says. "I don't think loud means that much. The sound that's not harsh on your ears is certainly more palatable on

your ears. Loud is for teenagers; palatable is for adults."

SAY IT LOUD!

Not everyone feels that way. WJMK Chicago does take part in the loudness wars, according to PD Gary Price. "We certainly don't treat it like a classical station, where processing is anathema," he says. "We broadcast as loud as a top 40 station. We want loud. I want to be prominent vis à vis other stations. From a competitive standpoint we don't want to be overlooked because we're not loud enough."

At WWSW (3WS) Pittsburgh, CE-turned-PD Gary Marince agrees. "I don't think that people sit and turn the dial and say, 'I'm going to sample only top 40 or oldies.' I think people just say 'I wanna hear some great music and they stop when they hear it. I don't think they say a station is allowed to sound lower because they're oldies. A station that sounds bright and hot has an advantage.'"

The majority of oldies stations seek a happy medium between loudness and clarity, while attempting to keep processing to a minimum. "Every station tries to sound loud," says KSFO/KYA San Francisco PD Bob
(Continued on page 17)

KHYI, WYTZ: Goodbye & 'God Bless' Columbus Gets Oldies War; KPIG Is Back

BY THE TIME you read this, top 40 KHYI (Power 95) Dallas should be Oldies 94.9 under consultant Phil Hall. PD Frank Miniaci (214-528-1195), morning man Jack Murphy, and MD Mike Easterlin are out. Meanwhile, KHYI was the victim of a second bogus press release this week, this one saying the station would go soft country and ending, "God bless our station. God bless America." Meanwhile, top 40 WYTZ Chicago has applied for the calls WLS-FM; its long-pending change should also be played out by now.

The San Bernardino (Calif.) Sun alleges that country KFRG threatened to pull records by the four members of the Highwaymen because their upcoming concert—a hospital fund-raiser—was co-sponsored by rival KCKC. After the Sun—which was also a co-sponsor—wrote that KFRG wouldn't air concert spots, 10 other area stations began running them for free. A KFRG source says the incident was the unauthorized work of an overzealous salesperson. Also at KFRG, Dr. Dave from WKSI Greensboro, N.C., joins for mornings as Roger Ribbit, as PD Charlie Harigan goes to middays.

AC WKSZ (Kiss 100) Philadelphia ran afoul of the Secret Service with its recent "fast fax for fast cash" promotion, in which listeners were asked to fax bills with a winning three-digit sequence in the serial number to the station. Federal law requires faxed replicas of dollar bills to be either 75% larger or 25% smaller; the station is now telling listeners to reduce or enlarge the photocopies before faxing.

A fire at the AM transmitter site of country WMZQ Washington, D.C., knocked the simulcast AM off the air for about eight hours Oct. 22 and caused an estimated \$500,000-650,000 in damage. Although the cause of fire was still under investigation at press time, vandalism and another

small fire had been discovered at the same site the day before the blaze.

PROGRAMMING: SNIDER TO KRQR

Album KLPX Tucson, Ariz., PD Larry Snider is the new PD at KRQR San Francisco, replacing Chris Miller. Operations director/p.m. driver Larry Miles becomes PD... Former KXXR Seattle PD Rick Lambert is the new PD of modern KNDD, replacing Kevin Cassidy.

PD John Mainelli is out for a second time at N/T WABC New York

nights, rival WTVN). Meanwhile, former WGTZ Dayton, Ohio, night jock Don Shannon is the new p.m. driver at WBNS' rival, WCOL.

The local marketing agreement between WKLS and WCNN/WALR Atlanta has dissolved. At press time, talks to find new partners for WCNN and WALR were in progress... Album WMYG Pittsburgh has changed calls to WRRK to go with its 97 Rock nickname. Also, AC KMBR (Lite 99.7) Kansas City, Mo., has become KLTH.

Classical WCRB Boston PD Dave Tucker relinquishes those duties but remains on the air... At suburban Chicago's WAIT-FM, production director Steve Wallace is the new OM/morning man, replacing Steve Sands.

Former KRSR Dallas PD Scott Carpenter becomes PD of Rocky Mountain Radio, a network of five Colorado resort-area FMs that will simulcast hot AC beginning Dec. 1. Investment banker Cliff Gardiner is owner/GM. The stations are KZYR Vail, KSMT Breckenridge, KSNO-FM Aspen, KGUC-FM Gunnison, and KKMx-FM Steamboat Springs, Colo. The AMs of KSNO, KGUC, and KKMx will pick up Satellite Music Network country.

XHTZ San Diego PD Bryan White is now PD of AC WMBX Richmond, Va., replacing Russ Brown... WMXF Fayetteville, N.C., PD Dale O'Brien becomes PD of top 40 WLAP-FM Lexington, Ky... OM Eddie Rock is out at urban WDXZ Charleston, S.C... Warners New Orleans rep Al J. Wallace returns to the OM slot at urban WXOK/KQXL Baton Rouge, La.

AC WQLH Green Bay, Wis., OM Dave Carew leaves radio for the hospital industry... At country WOWW Pensacola, Fla., PD Gary O'Brien is upped to GM as Bennett Smith leaves for the in-house council job at Clear Channel. MD Steve Ryan as-



by Sean Ross with
Phyllis Stark & Rochelle Levy

... Former country WSOC Charlotte, N.C., PD Paul Johnson makes the move to AC as the PD of nearby WMAG Greensboro, N.C.; he replaces John Jenkins.

Columbus, Ohio, gets a second oldies FM as WBNS-FM goes from adult alternative to Oldies 97.1. Ed Douglas remains PD, but morning man Tony Michaels and p.m. driver Tom Novak are out. Night jock Bob Taylor is now production director. Joining are morning man Bob Simpson, formerly with crosstown AC WSNY, with co-host Mitzi Miles (WAMO Pittsburgh) and ND Steve Jablonski (WKKO Toledo, Ohio). Also, Katrina Curtiss (middays from WKDD Akron, Ohio), K.C. Carson (afternoons, WOMG Columbia, S.C.), Kelly McKay (nights, crosstown WXXM), and Chuck Taylor (late-

Sikes Says Watch Auctioning Spectrum FCC Hones-In On Hoaxes, Holds On Obscene Fines

BY BILL HOLLAND

WASHINGTON, D.C.—FCC chairman Al Sikes has warned Congress that the federal government must be extremely cautious if it decides to use lotteries or auctions to sell off newly transferred spectrum that will become available for private sector use.

Sikes underlined his concern for new spectrum owner responsibility, and his opposition to broadcasters having to buy the right to use frequencies, but did not mention the future possibility of commercial radio broadcasters having to buy DAB band space.

He explained to members of the Senate Communications Subcommittee that lotteries, "while superior to comparative application hearings, too often simply encourage application mills, speculators, and other abuses," as well as "windfall gains... because your Ping-Pong ball was chosen first."

He also warned that such "lottery

winners" often turn around and sell at their own private auctions.

FCC TO TIGHTEN BROADCAST HOAX RULES

The FCC, at its open meeting Oct. 25, initiated a proceeding to strength-



en rules covering broadcast hoax violations.

New attention has been brought to the issue this year as a result of several hoax broadcasts, including an aired "nuclear attack" bulletin at KSHE St. Louis and a bogus murder confession at KROQ Los Angeles.

FCC WON'T BUDGE ON OBSCENITY FINES

The Mass Media Bureau has upheld two indecency fine cases, underscoring the Sikes' policy of getting tough on violators of major FCC

rules.

In one case, it upheld an April 1991 fine of \$4,000—for two 1989 indecent broadcasts—levied against Sound Broadcasting and its KCNA Medford, Ore. That station's owners appealed to the Commission, saying the station has suffered financial hardship and cannot pay the fine. The FCC says the hardship assertion cannot be credited.

The commission also upheld the \$6,000 fine handed down to Evergreen Media's WLUP Chicago for 1987 and 1989 indecent broadcasts. Evergreen argued that the fines misconstrue the Communications Act on fines for previous license terms, and the new fine authority granted by Congress. The commission rejected those arguments and another that the bits in the 'Steve Dahl and Garry Meier Show' in question were contextually similar to NPR's "All Things Considered."

newslines..

DAVID RULEMAN will be the new GM at WAVA Washington, D.C., when that station's sale to Salem Communications closes. Ruleman is currently GM of Salem's KPRZ San Diego.

TERRY PETERS has been named GM of WZTR Milwaukee, replacing Ray Cal. He was LSM at co-owned WOLX Madison, Wis.

STATION SALES: WDFX Detroit from Heller Financial and Barclays' Business Credit to Alliance Broadcasting; KSJX/KSJO San Jose, Calif., from Narragansett to Jack McSorley's new BayCom Partners.

DAN SCHMIDT, senior VP/radio for the Chicago Educational Television Assn., is the new GM at CETA's WFMT Chicago, replacing Al Antlitz.

JIM MURPHY, GM of WCGY Boston, is the new GM of rival WHAV/WLYT, replacing station manager Bill Gould. VP/sales Trevor Gowdy replaces Murphy at WCGY.

WARREN LADA is the new GM of WAQY Springfield, Mass., replacing Fred Steinman. He was GM of WSTC/WQQQ Stamford, Conn.

OLIVIA LAWRENCE, from WCNN/WALR Atlanta, is named station manager of WKZZ Knoxville, Tenn., replacing owner Michael Benns.

ROGER MOORMAN, GM of KSTT/WXLP Davenport, Iowa, is the new GM at WODJ Grand Rapids, Mich., replacing Jeff Scarpelli. At WSNX Muskegon, Mich., GSM Tim Huelsing is upped to GM.

TIM POWERS from WSBS/WBBS Great Barrington, Mass., is the new GM of Albany, N.Y.-area oldies outlet WSHQ, replacing station manager Mike Doyle.

sumes PD duties.

After a year as SMN top 40 KHTX, KPIG Monterey, Calif., returns to its previous calls and progressive country format. Co-owner Laura Hopper is again PD/middays. Other returning staffers are Felton Pruett (afternoons), Buffalo Bob (nights), Randy (overnights), and Sister Tiny and Colonel Tom (weekends). Elsewhere in the market, SMN oldies outlets KPUP-AM-FM have become SMN country outlets KHKN, with the AM taking SMN Traditional Country and the FM taking SMN's mainstream country format. The pair are now part of an LMA agreement with KLAU/KMBY.

Former album WDJR Dothan, Ala., PD Kelly McCann and MD Randy Rhodes are the new PD/p.m. driver and MD/nights, respectively, at WBKL Panama City, Fla. That station drops satellite oldies this week for album rock as WDRK. David Lee from WAQY Springfield, Mass., is the new morning man.

PEOPLE: PACO IS BACK

Legendary WKTU New York personality Paco, recently released from jail on a conspiracy charge, has resurfaced in afternoons at Spanish-WADO New York... Longtime Toronto morning man John Majhor returns to town for mornings at CJEZ (Easy 97), replacing Ross Carlin.

Former KKBQ Houston morning host Cleveland Wheeler has relocated to St. Andrews, Tenn., for now; call 615-924-2091, extension 427. Another radio veteran, Joey Reynolds, is now doing overnights for the top 40 City FM network, as well as East Coast promotion for Quality Records.

Besides the resignation of Ackery Radio president Alan Goodman, there are also changes at flagship KJR Seattle this week, where just-arrived morning hosts Jim Volkmann & Jeff King are off the air. Producers Rick Dupree & Mark Gastineau have teamed for mid-

days... Assistant MD Chuck Tisa is now MD at WEGX (Eagle 106) Philadelphia.

WGTZ APD/MD Randy Ross is the new MD/p.m. driver at churban WERQ (92Q) Baltimore. Barry McKay goes from middays to afternoons. At urban KSOL San Francisco, night jock Dave Morales is upped to MD, replacing Russ Allen. Research director Ron Cadet is named APD. And at churban WJMO-FM Cleveland, morning man J.R. Randall adds APD stripes. KYRK Las Vegas' Action Jackson replaces Bill Russ in overnights... KHTK St. Louis morning man Chuck Nasty goes to mornings at SMN's Classic Rock.

P.M. driver Terry McGovern is out at AC KIOI San Francisco; midday host Rick Shaw goes to afternoons... Morning host Michael O'Reilly is out at classic rock WFXF (The Fox) Indianapolis... At top 40 WRBQ (Q105) Tampa, Fla., overnighter Sara Marx is upped to nights, replacing Johnny D. (Billboard, Oct. 19). P/T Joey Steele replaces her.

Former WVIC Lansing, Mich., PD Mark Maloney has returned to the station as ND/morning co-host... WZZL Atlantic City, N.J., P/T Kathy Wagner goes to nights at top 40 WSTW Wilmington, Del., replacing Nicole... Bob O'Dell, last with WBTI (B96.9) Port Huron, Mich., is the new morning man at top 40 WIOG Saginaw, Mich. He replaces Jay Stuart, who wants to do afternoons or nights; call 313-386-9641... KLTA Fargo, N.D.'s Marc Anthony is the new MD at top 40 KLYV Dubuque, Iowa, replacing Tim Jansen.

At urban WWKO (Rhythm 86) Cocoa, Fla., J.T. joins for afternoons, replacing Robert Morgan. He was an intern at WMXD Detroit... Samantha Foster goes from nights at urban/AC WMYA Norfolk, Va., to middays at top 40/dance WBSS (Boss 97) Atlantic City, N.J.

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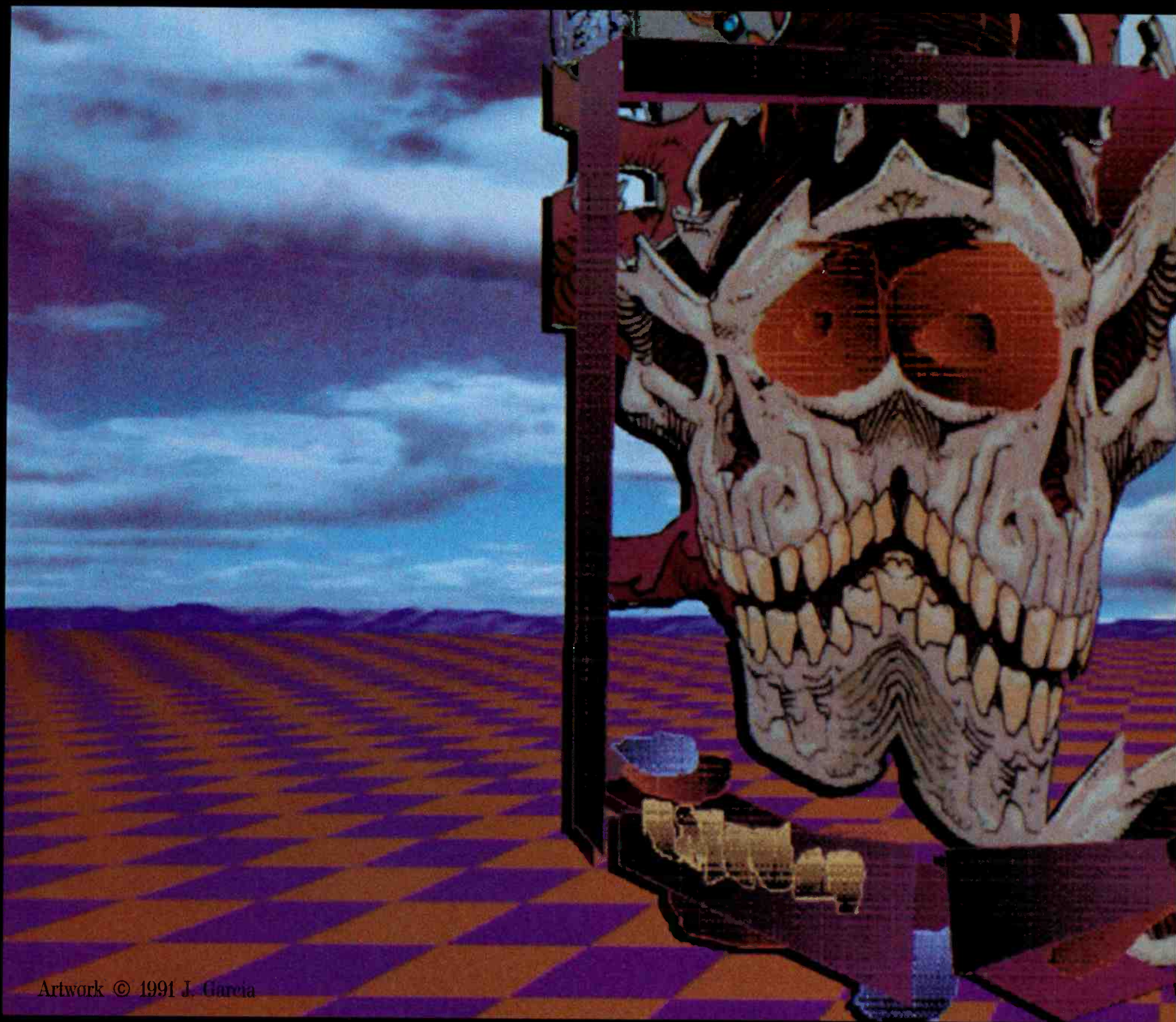
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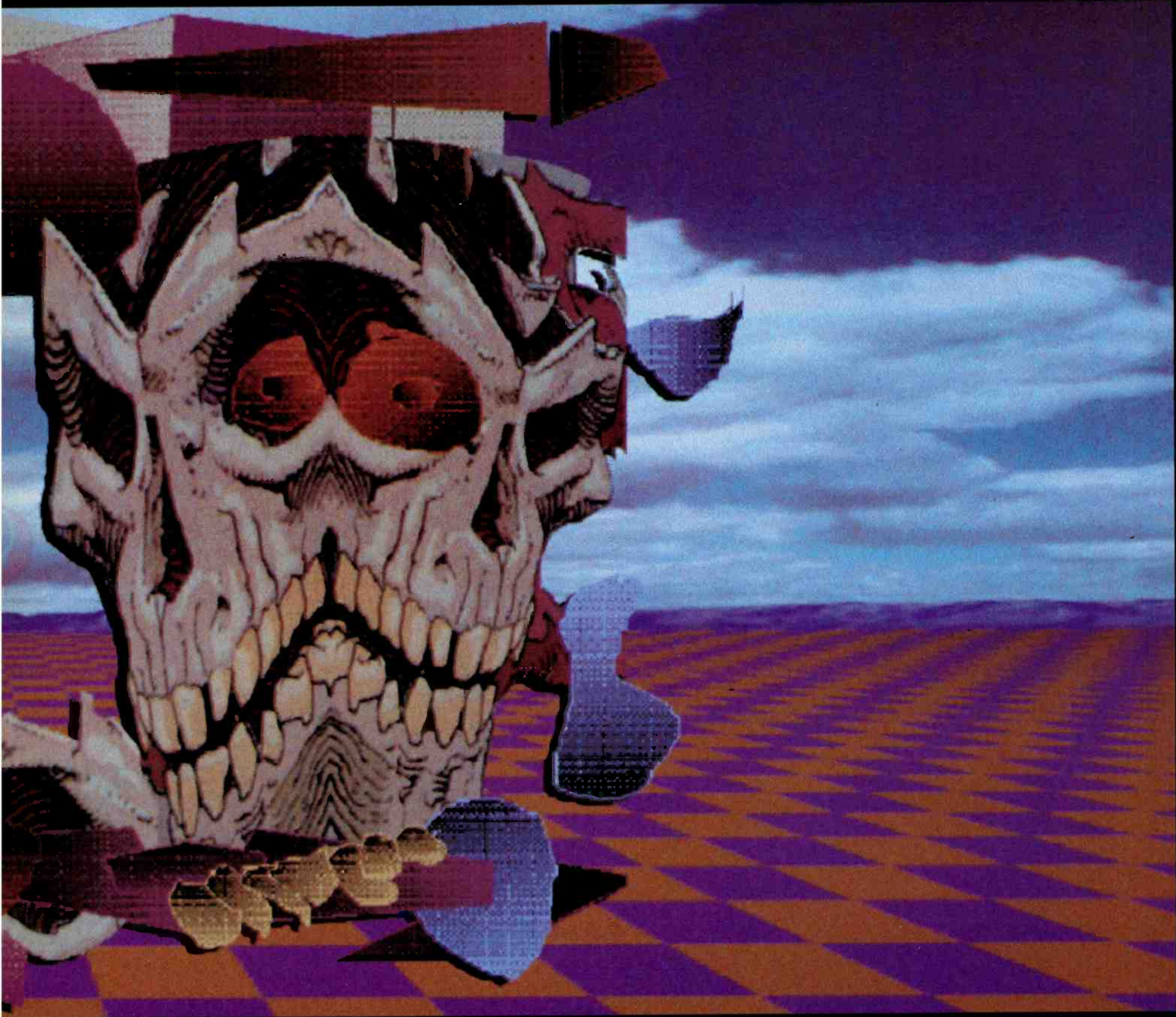


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SAMPLE OF RADIO PLAYLISTS

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|------------------------|-----------|-----------|---------------|---|------------------------------------|
| 1 | 3 | 10 | 10 | ★★ No. 1 ★★ WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020 | MICHAEL BOLTON 1 week at No. 1 |
| 2 | 4 | 7 | 7 | LIVE FOR LOVING YOU EPIC 34-73962 | ◆ GLORIA ESTEFAN |
| 3 | 10 | 12 | 6 | SET THE NIGHT TO MUSIC ◆ ATLANTIC 4-87607 | ROBERTA FLACK/MAXI PRIEST |
| 4 | 2 | 2 | 17 | EVERYBODY PLAYS THE FOOL A&M 1563 | ◆ AARON NEVILLE |
| 5 | 1 | 1 | 15 | TOO MANY WALLS POLYDOR 867 134-4/PLG | ◆ CATHY DENNIS |
| 6 | 8 | 11 | 11 | DON'T WANT TO BE A FOOL EPIC 34-73879 | ◆ LUTHER VANDROSS |
| 7 | 5 | 3 | 10 | EMOTIONS COLUMBIA 38-73977 | ◆ MARIAH CAREY |
| 8 | 13 | 17 | 6 | THAT'S WHAT LOVE IS FOR A&M 1566 | ◆ AMY GRANT |
| 9 | 6 | 4 | 11 | THE REAL LOVE ◆ CAPITOL 44743 | BOB SEGER & THE SILVER BULLET BAND |
| 10 | 7 | 5 | 18 | SOMETHING TO TALK ABOUT CAPITOL 44724 | ◆ BONNIE RAITT |
| 11 | 9 | 6 | 19 | (EVERYTHING I DO) I DO IT FOR YOU A&M 1567 | ◆ BRYAN ADAMS |
| 12 | 14 | 13 | 14 | ALL I HAVE REPRISE 4-19214 | ◆ BETH NIELSEN CHAPMAN |
| 13 | 19 | 23 | 5 | I WONDER WHY ARISTA 2331 | ◆ CURTIS STIGERS |
| 14 | 15 | 14 | 9 | IF THERE WERE NO DREAMS COLUMBIA ALBUM CUT | ◆ NEIL DIAMOND |
| 15 | 11 | 8 | 17 | TIME, LOVE AND TENDERNESS COLUMBIA 38-73889 | ◆ MICHAEL BOLTON |
| 16 | 12 | 9 | 18 | THE MOTOWN SONG WARNER BROS. 4-19322 | ◆ ROD STEWART |
| 17 | 17 | 15 | 21 | EVERY HEARTBEAT A&M 1557 | ◆ AMY GRANT |
| 18 | 18 | 21 | 12 | SOMEWHERE IN MY BROKEN HEART SBK 05404 | ◆ BILLY DEAN |
| 19 | 26 | 27 | 5 | COPPERLINE COLUMBIA ALBUM CUT | ◆ JAMES TAYLOR |
| 20 | 21 | 24 | 9 | FOR YOU REUNION 19103/GEFFEN | MICHAEL W. SMITH |
| 21 | 24 | 31 | 4 | I CAN'T MAKE YOU LOVE ME CAPITOL 44729 | ◆ BONNIE RAITT |
| 22 | 25 | 28 | 6 | SOMETHING GOT ME STARTED EASTWEST 4-98711 | ◆ SIMPLY RED |
| 23 | 30 | 38 | 3 | BROKEN ARROW WARNER BROS. 4-19274 | ◆ ROD STEWART |
| 24 | 31 | 39 | 3 | DOUBLE GOOD EVERYTHING SBK 07370 | ◆ SMOKEY ROBINSON |
| 25 | 29 | 29 | 6 | SENZA UNA DONNA LONDON 849 063-4/PLG | ◆ ZUCCHERO/PAUL YOUNG |
| 26 | 16 | 16 | 14 | SUNRISE MERCURY 868 414-4 | ◆ THE TRIPLETS |
| 27 | 28 | 26 | 8 | WHEN YOU TELL ME THAT YOU LOVE ME MOTOWN 2139 | ◆ DIANA ROSS |
| 28 | 20 | 19 | 12 | THE GIFT OF LOVE ATLANTIC 4-87633 | BETTE MIDLER |
| 29 | 35 | — | 2 | CONVICTION OF THE HEART COLUMBIA 38-74029 | KENNY LOGGINS |
| 30 | 32 | 32 | 4 | TRY A LITTLE TENDERNESS MCA 54260 | ◆ THE COMMITMENTS |
| ★★★ POWER PICK ★★★ | | | | | |
| 31 | 47 | — | 2 | BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN | ◆ PAULA ABDUL |
| 32 | 23 | 20 | 15 | IT HIT ME LIKE A HAMMER EMI 50364 | ◆ HUEY LEWIS & THE NEWS |
| 33 | 33 | 25 | 19 | IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795 | ◆ LENNY KRAVITZ |
| 34 | 40 | — | 2 | SAVE UP ALL YOUR TEARS GEFFEN 19105 | ◆ CHER |
| 35 | 27 | 18 | 17 | YOU COME TO MY SENSES REPRISE 4-19205 | CHICAGO |
| 36 | 44 | — | 2 | HOLE HEARTED A&M 1564 | ◆ EXTREME |
| 37 | 22 | 22 | 19 | FADING LIKE A FLOWER EMI 50355 | ◆ ROXETTE |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 38 | NEW ▶ | 1 | 1 | KEEP COMING BACK CAPITOL 44753 | ◆ RICHARD MARX |
| 39 | NEW ▶ | 1 | 1 | NO SON OF MINE ATLANTIC 4-87571 | GENESIS |
| 40 | 37 | 33 | 22 | CAN YOU STOP THE RAIN COLUMBIA 38-73745 | ◆ PEABO BRYSON |
| 41 | NEW ▶ | 1 | 1 | ROMANTIC WARNER BROS. 4-19319 | ◆ KARYN WHITE |
| 42 | 34 | 30 | 20 | LOVE AND UNDERSTANDING GEFFEN 19023 | ◆ CHER |
| 43 | NEW ▶ | 1 | 1 | LOVE OF A LIFETIME EPIC 34-73771 | ◆ FIREHOUSE |
| 44 | 36 | 40 | 26 | RUSH RUSH CAPTIVE 4-98828/VIRGIN | ◆ PAULA ABDUL |
| 45 | 38 | 36 | 24 | CAN'T FORGET YOU EPIC 34-73864 | ◆ GLORIA ESTEFAN |
| 46 | 43 | 43 | 9 | I ADORE MI AMOR GIANT 4-19204 | ◆ COLOR ME BADD |
| 47 | NEW ▶ | 1 | 1 | YOU'RE THE STORY OF MY LIFE ELEKTRA 4-64850 | DESMOND CHILD |
| 48 | 41 | 44 | 32 | PLACE IN THIS WORLD REUNION 19019/GEFFEN | ◆ MICHAEL W. SMITH |
| 49 | NEW ▶ | 1 | 1 | TRUE COMPANION ATLANTIC 4-87583 | MARC COHN |
| 50 | 39 | 37 | 29 | LOVE IS A WONDERFUL THING COLUMBIA 38-73719 | ◆ MICHAEL BOLTON |

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

Billboard's

PD

of the week

Greg Stevens
KIOZ San Diego



IT WAS GREG STEVENS' experience as the PD of early classic rocker KCFX Kansas City, Mo., that probably got him upped from mornings to PD at KIOZ (Rock 102) San Diego. But it was being PD at KISS San Antonio, Texas, that paid off this summer.

KISS was one of the last album rockers that continued to crunch hard into the mid- and late-'80s when other rock stations were going more adult. KIOZ is the most surprising success story among the several racked up by hard-rocking album outlets this summer.

Despite signal problems, the 9,500-watt suburban FM was up 2.6-4.0 this book as mainstream rival KGB fell 6.0-4.9 (something that, to be fair, it has done every other book for the past several). On its home turf, the San Diego North County book, KIOZ went 5.7-7.2, marking the first time in recent memory that a North County station had been No. 1 at home.

When Stevens joined what was then KGMG-FM in the late '80s, the station was switching from AC to classic rock. Then, its only competition was oldies XETRA-AM. But shortly thereafter, San Diego would get an oldies FM, KCBQ, and two classic rock rivals, the late KLZZ and Gannett's recently converted KSDO-FM. When the latter switched, "They were willing to dump a half-million on TV advertising and we were sitting up here in Oceanside saying, 'Well, we're the original classic rock station,'" Stevens says.

Finally, KGMG decided that since it had the album rock franchise for the North County, it may as well go album rock. The transition to its present format was cautious. In an effort to hold on to some of the 25-plus numbers it already had, older material was weeded from the library gradually, something that also allowed some of the newer material time to build in familiarity before it became the bulk of the library. KGMG's Magic 102 nickname was phased out in favor of Rock & Roll 102, then Rock 102. In July the calls became KIOZ.

Stevens says the slow transition is one of the reasons KIOZ took a year to build, as opposed to the almost instant growth of the like-minded WWBZ Chicago. Also, there were signal problems—the station has installed a network of repeaters throughout the market, most of them near major freeways—and "a very modest promotional budget." With the exception of some North County buscards, KIOZ relied entirely on bumper stickers, T-shirts, and the like at first. It has since done some concert trips like Guns N' Roses in Miami plus a Bahamas cruise or Monsters Of Rock in London and \$1,021 cash.

KIOZ hasn't done any music testing yet. Stevens says he doesn't believe in auditorium testing but may add some callout later, "more for artist image than for titles." Even more than WWBZ, KIOZ often resembles an early-'80s rocker like KISS more than a heavy metal station. Its gold relies on a lot of the bands KISS played in

the early '80s, e.g., UFO, Krokus, Triumph, etc. And while Stevens will play "Slave To The Grind" by Skid Row in morning drive, he also plays Eddie Money and Bryan Adams, and tried to find something to play from the new Bob Seger album.

"I don't believe in being more extreme than we have to," he says. "We just need to be able to say 'Nobody else in San Diego rocks like 102.' That's a true statement. And while you might get confused between KGB and KSDO, [modern rock XETRA-FM] 91X and this station are very individual and you don't wonder for long what you're listening to."

This is KIOZ in p.m. drive: AC/DC, "T.N.T."; Rush, "Dreamline"; White Trash, "Apple Pie"; Sammy Hagar, "Your Love Is Driving Me Crazy"; Def Leppard, "Women"; Jimi Hendrix, "All Along The Watchtower"; Queensryche, "Another Rainy Night"; Jon Bon Jovi, "Blaze Of Glory"; Queen, "I Want It All"; Bulletboys, "Talk To Your Daughter"; Lynyrd Skynyrd '91, "Keepin' The Faith"; and Krokus, "Eat The Rich."

Asked if KGB has changed at all since KIOZ's ascent, Stevens first says that the only possible response to KIOZ might be the liners emphasizing KGB's 20-year heritage. Otherwise, "I don't feel they've taken their eye off 25-plus for a second." There's more common ground, he thinks, between KIOZ and 91X because, with the market's two top 40s both leaning heavily dance, they're the only place to hear new rock'n'roll of any sort.

But Stevens has noticed more Bon Jovi and Whitesnake gold on KGB, which, he says, may be slightly less conservative musically under new PD Tom O'Brien. And 91X has played some GN'R cuts lately. This cuts close to home for KIOZ, where one basic concern is that someone might decide to go after its franchise just as KSDO-FM did with classic rock.

"We would venture to say that most operators would think quite a while longer before chasing this demo than they did with 25-54. We're double what we ever did as a classic rock when Gannett came in. We've got quite a good foothold now; this wouldn't be that easy to steal. But I don't want to have to see that proven," he says.

KIOZ has also displayed some aggression toward KGB, both in on-air listener promos and in the decision to crash KGB's annual Padres game/fireworks display this summer. First it flew a banner over the stadium saying, "Rock 102.1 Kicks Ass." Then there were T-shirts in the parking lot, then station balloons during the game. Toward the end, Stevens says, "some guy who was apparently a listener, because he didn't work for us, ran onto the field in one of our shirts and his underpants with our stickers on them. He did cartwheels in center field and slid into home before being hauled out by security. That wasn't planned, but it did sort of put the caper on the evening."

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RADIO

Album Rock Tracks™

| COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS. | | | | | |
|--|-----------|-----------|---------------|--|------------------------------------|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| | | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 2 | 18 | TOP OF THE WORLD WARNER BROS. 4-19151 | VAN HALEN 2 weeks at No. 1 |
| 2 | 2 | 1 | 5 | GET A LEG UP MERCURY 867 890-4 | JOHN MELLENCAMP |
| 3 | 4 | — | 2 | THE FLY ISLAND 868 885-4/PLG | U2 |
| 4 | 6 | 9 | 7 | INTO THE GREAT WIDE OPEN MCA ALBUM CUT | TOM PETTY/HEARTBREAKERS |
| | | | | ★ ★ ★ FLASHMAKER ★ ★ ★ | |
| 5 | NEW ▶ | | 1 | NO SON OF MINE ATLANTIC 4-87571 | GENESIS |
| 6 | 8 | 11 | 7 | HEAVY FUEL WARNER BROS. ALBUM CUT | DIRE STRAITS |
| 7 | 3 | 3 | 9 | DREAMLINE ATLANTIC ALBUM CUT | RUSH |
| 8 | 9 | 8 | 10 | SEND ME AN ANGEL MERCURY 868 956-4 | SCORPIONS |
| 9 | 7 | 6 | 7 | THE FIRE INSIDE CAPITOL ALBUM CUT | BOB SEGER & THE SILVER BULLET BAND |
| 10 | 5 | 4 | 8 | CAN'T STOP THIS THING WE STARTED A&M 1576 | BRYAN ADAMS |
| 11 | 11 | 15 | 6 | I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/EASTWEST | THE STORM |
| 12 | 13 | 12 | 7 | NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC | OZZY OSBOURNE |
| 13 | 12 | 13 | 7 | WILD HEARTED SON SIRE ALBUM CUT/REPRISE | THE CULT |
| 14 | NEW ▶ | | 1 | SATURDAY NIGHT'S ALRIGHT FOR FIGHTING POLYDOR ALBUM CUT/PLG | THE WHO |
| 15 | 18 | 22 | 5 | ANOTHER RAINY NIGHT (WITHOUT YOU) EMI ALBUM CUT | QUEENSRYCHE |
| 16 | 19 | 24 | 5 | WHAT ABOUT NOW Geffen ALBUM CUT | ROBBIE ROBERTSON |
| 17 | 10 | 5 | 7 | DON'T CRY Geffen 19027 | GUNS N' ROSES |
| 18 | 14 | 16 | 9 | SHAKE ME UP MORGAN CREEK ALBUM CUT | LITTLE FEAT |
| 19 | 15 | 10 | 12 | ENTER SANDMAN ELEKTRA 4-64857 | METALLICA |
| 20 | 20 | 23 | 4 | YOU'RE THE VOICE CAPITOL 44739 | HEART |
| 21 | 23 | 25 | 6 | NOVEMBER RAIN Geffen ALBUM CUT | GUNS N' ROSES |
| 22 | 27 | 29 | 6 | LIVE AND LET DIE Geffen ALBUM CUT | GUNS N' ROSES |
| 23 | 26 | 30 | 5 | THERE'S ANOTHER SIDE GIANT ALBUM CUT | RTZ |
| 24 | 25 | 49 | 3 | WATCH YOURSELF DUCK ALBUM CUT/REPRISE | ERIC CLAPTON |
| 25 | 22 | 26 | 5 | I WANT YOU ATLANTIC ALBUM CUT | SHADOW KING |
| 26 | 24 | 31 | 4 | TO BE WITH YOU ATLANTIC ALBUM CUT | MR. BIG |
| | | | | ★ ★ ★ POWER TRACK ★ ★ ★ | |
| 27 | 34 | 45 | 3 | ROLL THE BONES ATLANTIC ALBUM CUT | RUSH |
| 28 | 29 | 27 | 8 | SEA OF SORROW COLUMBIA ALBUM CUT | ALICE IN CHAINS |
| 29 | 40 | — | 2 | IT'S BEEN A LONG TIME SOUTHSIDE IMPACT ALBUM CUT/MCA | JOHNNY/ASBURY JUKES |
| 30 | 21 | 17 | 17 | OUT IN THE COLD MCA ALBUM CUT | TOM PETTY & THE HEARTBREAKERS |
| 31 | 31 | 34 | 4 | LOVE'S A LOADED GUN EPIC 34-73983 | ALICE COOPER |
| 32 | 30 | 32 | 7 | REBEL TO REBEL CHARISMA ALBUM CUT | 38 SPECIAL |
| 33 | 33 | 36 | 5 | SLOW RIDE CAPITOL ALBUM CUT | BONNIE RAITT |
| 34 | 16 | 7 | 8 | HEAVEN IN THE BACK SEAT COLUMBIA 38-73976 | EDDIE MONEY |
| 35 | 28 | 28 | 10 | MAN IN THE MOON HOLLYWOOD ALBUM CUT/ELEKTRA | THE SCREAM |
| 36 | 38 | 44 | 3 | MOVIN' ON UP SIRE 2-40193/WARNER BROS. | PRIMAL SCREAM |
| 37 | 39 | 47 | 3 | THE INNOCENT ISLAND ALBUM CUT/PLG | DRIVIN' N' CRYIN' |
| 38 | 43 | — | 2 | GET THE FUNK OUT A&M ALBUM CUT | EXTREME |
| 39 | 17 | 14 | 10 | BALLAD OF YOUTH MERCURY 868 790-4 | RICHIE SAMBORA |
| 40 | 45 | 48 | 3 | BIG SKY COUNTRY COLUMBIA 38-74075 | CHRIS WHITLEY |
| 41 | NEW ▶ | | 1 | SMELLS LIKE TEEN SPIRIT DGC 21673 | NIRVANA |
| 42 | NEW ▶ | | 1 | THE UNFORGIVEN ELEKTRA ALBUM CUT | METALLICA |
| 43 | NEW ▶ | | 1 | SHOT OF POISON RCA 62074 | LITA FORD |
| 44 | 42 | 42 | 6 | BAD RAIN EPIC ALBUM CUT | ALLMAN BROTHERS BAND |
| 45 | 46 | 43 | 4 | RADIO SONG WARNER BROS. ALBUM CUT | R.E.M. |
| 46 | 37 | 33 | 19 | RUNAROUND WARNER BROS. ALBUM CUT | VAN HALEN |
| 47 | NEW ▶ | | 1 | PRETZEL LOGIC GIANT ALBUM CUT | DONALD FAGEN |
| 48 | 41 | 40 | 6 | RUSH COLUMBIA 38-73844 | BIG AUDIO DYNAMITE II |
| 49 | NEW ▶ | | 1 | LOVE & HAPPINESS MERCURY ALBUM CUT | JOHN MELLENCAMP |
| 50 | 50 | — | 2 | WHY MUST I ALWAYS EXPLAIN POLYDOR ALBUM CUT/PLG | VAN MORRISON |

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

ALBUM ROCKERS PLAY IT HARDER

(Continued from page 9)

toughened up, among them WLLZ, KAZY Denver, and WYNF. While WYNF PD Charlie Logan says he isn't reacting to WXTB as much as to the demographic shift in the album rock audience, the net effect is that WXTB and WYNF are much closer musically, at least in afternoons and evenings.

Even some heritage outlets that remain largely library-based have started looking for more crunch from the material they do play. The 15-year-old Bob Seger track those stations play is as likely to be "Sunspot Baby" these days as "Night Moves." WLLZ's Clark, for instance, says that while his current/gold ratio hasn't changed, he has become more tempo-driven and thus less-dayparted.

TOP OF THE WORLD

The overall effect is that some of the record reps who have been bemoaning the state of album radio since the mid-'80s are now hopeful. Atlantic VP/album promotion Danny Buch, who has long maintained that "90% of any label's new rock bands" have been selling out of only 10 markets with current and/or crunchy album rockers, is now one of the most optimistic.

"You're seeing a real big shift for the record community," he says. "We love it because it's a move away from classic rock and we'll sell more records because of it."

Buch "definitely" senses a change at some heritage rock stations, also. "They don't want to die with their audience," he says. "It's not that dramatic yet, but the writing is on the wall." "Look at the success of Queensryche, Metallica, or the Van Halen record—they led with hard-rock songs. They didn't come in with the softer songs on the record," says PLG VP/promo Sky Daniels. "Skid Row was accepted with 'Monkey Business,' and that was an incredibly hard track. While all these stations may be saying, 'We've got to go upper demo,' you look down the chart and you're seeing Motley Crue, Scorpions, Ozzy, Shadow King, the Scream, L.A. Guns, and Dillinger. It really marks for me something I discovered as a programmer: AOR is a blue-collar format and always has been."

As for success stories emanating from the new outlets, Daniels notes that KIOZ helped sell out an 800-seat club for Katmandu when he was with Epic. Mercury senior director of rock promotion Drew Murray talks about WWBZ and co-programmed KBER Salt Lake City's impact on the last Aldo Nova album. Buch cites WWBZ's sales of Tuff and WAAF Boston's support on Mr. Big.

The new outlets can provide extra oomph even for acts that are already established sellers. "You

think Skid Row would sell anyway, but WWBZ is moving appreciably more product for us," says Buch. Q-Prime Management principal Cliff Burnstein, the co-owner of a new, harder-rocking outlet himself in KRAB Bakersfield, Calif., says that "when The Blaze did the co-promote on Queensryche, it was our most successful show up to that point in the tour."

LABELS TAKING NOTE

The new hard rock outlets are doing well enough to influence label strategies. Geffen national rock promotion person Warren Christensen says that with his new act, Roxy Blue, "Instead of trying to pick a more mainstream track and trying to muscle in on AOR, we're going to pick a harder-rocking track and go for these stations out of the chute." If he does well with the WWBZs of the world, "I can spread the story and get the rest of AOR to deal with this rec-

ord."

Not every label rep is as optimistic as Buch about the far-reaching implications of what's happening now. "I don't know if I see it as a snowball effect yet," says Mercury's Murray. "I think it will have more implications five years from now than it will five months from now. There are so many things hanging over programmers' heads that it's rare you get forward-looking management that will take a shot on a format like this."

Even while some mainstream album stations are more current-based these days, it may only be because of the superstar product available in the fourth quarter. "Every AOR can claim to be playing Guns N' Roses and John Mellencamp and Bryan Adams and whatever. It's when the industry is working up-and-coming bands in the first three quarters that you'd see it," says Murray.

Modern Rock Tracks™

| COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS. | | | | | |
|---|-----------|-----------|---------------|---|---|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| | | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 5 | 7 | GIVE IT AWAY WARNER BROS. 4-19147 | RED HOT CHILI PEPPERS 2 weeks at No. 1 |
| 2 | 5 | — | 2 | THE FLY ISLAND 868 885-2 | U2 |
| 3 | 2 | 4 | 7 | SMELLS LIKE TEEN SPIRIT DGC 21673 | NIRVANA |
| 4 | 3 | 3 | 5 | THE GLOBE COLUMBIA ALBUM CUT | BIG AUDIO DYNAMITE II |
| 5 | 9 | 10 | 4 | MOVIN' ON UP SIRE 2-40193/WARNER BROS. | PRIMAL SCREAM |
| 6 | 6 | 6 | 8 | THERE'S NO OTHER WAY SBK 97880 | BLUR |
| 7 | 4 | 2 | 9 | SEXUALITY ELEKTRA 4-64851 | BILLY BRAGG |
| 8 | 7 | 8 | 7 | WILD HEARTED SON SIRE ALBUM CUT/REPRISE | THE CULT |
| 9 | 8 | 7 | 9 | SHE'S A GIRL AND I'M A MAN CAPITOL ALBUM CUT | LLOYD COLE |
| 10 | 22 | 22 | 3 | LETTER TO MEMPHIS ELEKTRA ALBUM CUT | PIXIES |
| 11 | 23 | 25 | 3 | LOVE TO HATE YOU REPRISE 2-40218 | ERASURE |
| 12 | 11 | 15 | 6 | ROCKING CHAIR GIANT ALBUM CUT | HOUSE OF FREAKS |
| 13 | 20 | 26 | 3 | MOVE ANY MOUNTAIN EPIC 34-74044 | THE SHAMEN |
| 14 | 26 | — | 2 | CRYING IN MY SLEEP REPRISE 4-19215 | SQUEEZE |
| 15 | 13 | 18 | 5 | YR OWN WORLD ENSIGN ALBUM CUT/CHRYSALIS | THE BLUE AEROPLANES |
| 16 | 21 | 21 | 4 | 13TH DISCIPLE ATCO ALBUM CUT | FIVE THIRTY |
| 17 | 18 | 20 | 3 | DON'T BE A GIRL COLUMBIA ALBUM CUT | THE PSYCHEDELIC FURS |
| 18 | 12 | 12 | 10 | TAKE FIVE Geffen ALBUM CUT | NORTHSIDE |
| 19 | 16 | 16 | 6 | CERULEAN SIRE ALBUM CUT/REPRISE | THE OCEAN BLUE |
| 20 | 15 | 14 | 5 | ALIVE AND LIVING NOW CHARISMA ALBUM CUT | THE GOLDEN PALOMINOS |
| 21 | 24 | 19 | 4 | HAVEN'T GOT A CLUE CHAMELEON ALBUM CUT/ELEKTRA | DRAMARAMA |
| 22 | 19 | 27 | 4 | NAKED RAIN DEDICATED 62052/RCA | THIS PICTURE |
| 23 | 10 | 1 | 11 | SO YOU THINK YOU'RE IN LOVE A&M 1578 | ROBYN HITCHCOCK |
| 24 | 14 | 11 | 10 | MONSTERS AND ANGELS LONDON 869 428-4/PLG | VOICE OF THE BEEHIVE |
| 25 | 28 | 24 | 3 | GREY CELL GREEN COLUMBIA 38-73991 | NED'S ATOMIC DUSTBIN |
| 26 | NEW ▶ | | 1 | TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT | SMITHEREENS |
| 27 | 29 | — | 2 | THAT AIN'T BAD ROOART ALBUM CUT/MERCURY | RATCAT |
| 28 | NEW ▶ | | 1 | IN MY HEART MERCURY ALBUM CUT | TEXAS |
| 29 | 30 | 29 | 3 | WHAT ABOUT NOW Geffen ALBUM CUT | ROBBIE ROBERTSON |
| 30 | NEW ▶ | | 1 | BABY UNIVERSAL VICTORY ALBUM CUT/PLG | TIN MACHINE |

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

BILLBOARD RADIO
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Liberty Lobby-Linked Kayla Network Going Public

LOS ANGELES—The financially strapped Kayla Satellite Broadcasting Network Inc., consisting of the North America One Network and SUN Radio Network, is going public.

The network, in operation since 1986, has never made enough money to cover its operating costs. Therefore, it has been financially dependent on its principal stockholder, the controversial, right-wing organization Liberty Lobby Inc.

According to a registration statement filed with the Securities and Exchange Commission, Liberty Lobby's purchase of spot advertising and program sponsorships from Jan. 1, 1989, to March 31, 1991, accounted for 43% of the network's operating revenues. The public sale of Kayla will begin as soon as the filing takes effect.

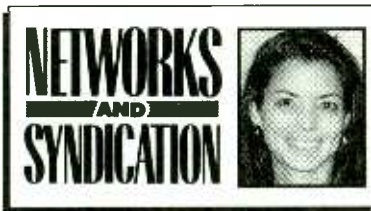
The connection between the SUN Network and Liberty Lobby, which has been accused of Holocaust revisionist statements, has been a PR problem for several years. SUN Network VP/GM Bill Wardino comments, "Liberty Lobby is extremely right-wing. We have liberal [and] middle of the road [programming]. What scares me the most is we have about 50 employees, none of whom are politically motivated. [If you] read any article, it might conjure up a vision of employees walking around with swastika armbands on. These are the people who really get hurt."

Wardino says Tom Valentine, host of "Radio Free America," is the only SUN air personality who is a member of Liberty Lobby.

Last August, financial talk show host Sonny Bloch departed SUN Radio, saying he had not been aware of the Liberty Lobby connection. Wardino disputes that claim and feels strongly about Bloch taking some personnel with him. "I just found that whole thing to be extremely anti-competitive," Wardino says. "I am a capitalist, and I believe in competition. I just believe what he was doing

was the antithesis of what I believe capitalism is all about."

Bloch now broadcasts to 132 affiliates on Independent Broadcasters Network, a co-op network owned and operated by talk show hosts. "We picked up an additional 46 stations that were refusing to carry the program on SUN Radio due to Liberty Lobby," says Bloch. "I do a very, very plain, ordinary, vanilla show that helps the consumer. I certainly



by Rochelle Levy

can't stay on a network that spews hate and venom."

For his part, Wardino is now banking on established shows as well as changes made in the fall lineup. Talk show veterans Mort Crowley and Stan Major are now on SUN Radio, with Major's show bringing on board 42 affiliates in its first two weeks.

Kayla has 138 independently owned affiliates and manages operations of N/T WEND Tampa, Fla. When the sale is complete, the present stockholders will be able to elect all the directors and continue to control Kayla's business and affairs.

TALKNET TURNS 10

Friday (1) marks the 10th anniversary of Westwood One Radio Networks' NBC/Talknet. Bruce Williams and Sally Jessy Raphael were the original hosts of the nighttime call-in show.

Raphael left the network for ABC, and subsequently bowed out of radio. Williams, however, has just signed a new five-year contract with Talknet. He is now on seven nights a week

and has the option of broadcasting from either the New York studio or from a studio near his home in Florida. Talknet's other hosts are Myrna Lamb, Lee Mirabal, and Dr. Harvey Ruben.

Talknet director of programming Bill Lalley says the network began on 23 stations and is now cleared on more than 325. The reason for its success, he says, is simple. "People have a basic desire to talk about themselves, and what could be more narcissistic than calling up somebody at three in the morning and having a personal sounding board?"

As Talknet's longest-running host, Williams says he has not seen callers' concerns change very much over the years. "Money is the cement that holds all our lives together," he says. "To only that extent, I do a money show. I talk about life the same way you talk to your bartender, best girlfriend, or whomever your best confidant is."

Williams attributes his loyal following to his regular-guy image. "I don't have a persona for radio and a persona for me. I have a good time at it. I don't believe I came off a mountain somewhere."

Lamb became a full-time host just more than a year ago, dispensing advice on matters of health, work, school, and major relationships. Even though the calls are prescreened, she says some bizarre ones get through. "A caller said he was challenged to a wrestling match with a female with very long fingernails," Lamb says. She advised him to avoid the confrontation but he called back a few weeks later "bloody and scarred."

Then there was the popcorn artist who blows up kernels and paints them to look like a miniature Madonna or Elvis, complete with guitar. "He wanted to know what to do to [improve his] sales," says Lamb.

The Talknet lineup includes Williams from 7-10 p.m. (EST), Lamb 10

p.m.-1 a.m., Mirabal 1-4 a.m., and Ruben on weekends 10 p.m.-1 a.m. Talknet is heard by 5 million to 6 million listeners weekly.

AROUND THE INDUSTRY

The first stations to sign on as charter affiliates with the new ESPN Radio Network include WFAN New York, KMPC Los Angeles, KNBR San Francisco, and ABC-owned WMAL Washington, D.C. ESPN Radio hopes to launch its all-sports programming on Jan. 1, 1992, with more than 200 stations. The joint effort between ABC Radio Networks and ESPN will provide 16 hours of sports programming weekly from ESPN headquarters in Bristol, Conn. . . . Former WLAM/WKZS Portland, Maine, AE Wayne Fisk has been named manager of network programming for the ABC Radio Networks.

Unistar Radio Network's "Solid Gold Scrapbook" will broadcast its last show Dec. 13. The program has been on the air since February 1984. Producer/writer Peter Shamin is looking; call 718-259-4611.

The Volkswagen World Music Series broadcasts in QSound over the Halloween weekend with Warner Bros. jazz quartet Fourplay . . . Capricorn Records' Widespread Panic will perform Nov. 3 on American Public Radio's syndicated program "Mountain Stage" . . . RSC Communications has a new show, "Bluegrass America," available for syndication on a barter basis. Tom Tortorella is the host.

Angelica Bengolea joins ABC Radio Networks as an AE; her background includes AE posts at Katz Hispanic Radio and Caballero Spanish Media and Univision . . . Interstate Radio Network's three-year air personality, Gene Davis, has been upped to OM. He will continue his nightly air shift.

PROCESSING DIFFERENCES FIND ONLY SOME OLDIES STATIONS CRYING OUT LOUD

(Continued from page 9)

Hamilton. "The intensity is the difference. Obviously we want to be loud on the dial but we don't want to be supercompressed, or as intense as a CHR station would be."

MAINTAINING 'PHASE INTEGRITY'

PDs and engineers say the source material used by oldies stations can pose some limitations. "The fidelity of [older] music is not as good as it is today, so the more you pump it the more you get surface differences," notes Hamilton.

A growing number of CD reissues of old material has solved much of the fidelity problems, but these remastered releases can pose problems of their own, particularly if they were originally recorded in stereo. "As the oldies format has grown, and record companies start to get hip to the value of it, you get a lot of stuff remastered, and a lot of stuff sounds better because of it," says WGRR Cincinnati PD Steve Allen. "The problem with old recordings, even if they were remastered, is they are out of phase."

Cancellation at high frequencies is the primary symptom of poor phase integrity, according to Ted Ruscitti, president of the Pittsburgh-based

consultancy MT Communications. But he also notes another difficulty with CD reissues: "Unlike the vinyl mastering process, the CD mastering process does not require the mastering engineer to sum frequencies below 200 hertz to mono and, as a consequence, there can be substantial out-of-phase material in the low-frequency range of the spectrum," he says. "This can exaggerate multipath effects to a tremendous degree if it's not handled carefully."

WHEN SOURCES DISAGREE

While the audio chain at an oldies station is similar to that of most radio stations, Ruscitti observes that there are two primary differences between processing for oldies source material and current music. "The spectral balance of oldies source material varies substantially from cut to cut, more so than in any other format except perhaps traditional country," he says. "Secondly, the amount of noise in the high-frequency portion of the spectrum can be significant. And that varies as well from source to source."

To accommodate this, says Ruscitti, limiting with high-frequency gating is essential. "It's very difficult

to sound consistent without some type of multiband compression and limiting," he adds.

Variances in recording technology and techniques are much more apparent in oldies material that spans several decades. Ways of accommodating these differences range from processing everything onto carts for a uniform sound to living with the differences and using production to prevent awkward segues.

"We tried to rerecord the whole library," says WCBS-FM's McCoy. "[P.M. driver] Bob Shannon and I sat in and went over quality control. We'll put something on the air and sometimes it sounds like it has too much reverb, but that's the way companies are putting things on CD. There's some of them that just sound so great you don't have to do anything with it. Sometimes you have to work with the highs because they're too crisp."

WOMC Detroit PD Don Daniels, who shares McCoy's oldies processing theories, says he runs material through filters when carting it, and uses an Orban standard multifunction processor and Apex compeller before broadcast. "We just want to

make sure that there's a good combination of highs and lows to bring the music out to the fullest," he says. "On a lot of oldies songs there's a lot of scratchy sounding things at the beginning, so we try to filter out as much noise as we can."

IGNORING YOUR BASS INSTINCTS

Rather than processing, KFRC-FM San Francisco PD Kevin Metheny uses formatics to camouflage the differences in his source material. "We'll use sweepers that say 'The Best of Chuck Berry,' or some staging that separates a record from 1959 from the one preceding it from 1969, as well as presenting it as a mini feature," he says. "You can't have bass that doesn't exist or high end that doesn't exist. We're not trying to create things that aren't."

At WWSW, Marince notes that, unless something sticks out like a sore thumb, the station tries to avoid altering records. "Like anything else, these are tools, and if they're misused they can make the audio sound abhorrent. But if they're used properly they guarantee that you have optimum modulation and the most impressive fidelity available."

Hits! in Tokio

Week of October 13, 1991

- 1 Emotions Mariah Carey
- 2 Romantic Karyn White
- 3 Don't Cry Guns N' Roses
- 4 (Everything I Do) I Do It For You Bryan Adams
- 5 Cream Prince & The New Power Generation
- 6 Now That We Found Love Heavy D & The Boys
- 7 The Promise Of A New Day Parris Abdul
- 8 Too Many Walls Cathy Dennis
- 9 Good Vibration Marky Mark & The Funky Bunch
- 10 Something Got Me Started Simply Red
- 11 Running Back To You Vanessa Williams
- 12 Love, Thy Will Be Done Martika
- 13 I Adore Mi Amor Color Me Badd
- 14 Talk Walk Drive Julie Fordham
- 15 Imagine Janet Kay
- 16 Fly Girl Queen Latifah
- 17 Saltwater Julian Lennon
- 18 Temptation Corina
- 19 Family Affair Lalah Hathaway
- 20 Rosa Colored Glasses Annual Logic
- 21 What You Won't Do For Love Ricky Peterson
- 22 Everybody Plays The Fool Aaron Neville
- 23 Unforgettable Natalie Cole & Nat King Cole
- 24 Calling Elvis Dire Straits
- 25 It Hit Me Like A Hammer Huey Lewis & The News
- 26 Sat Adrift On Memory Bliss PM Dawn
- 27 Can't Stop This Thing We Started Bryan Adams
- 28 Cherie G Race
- 29 Never Stop The Brand New Heavies
- 30 Something Incomplete Kid Creole & The Coconuts
- 31 Let Me Love You, It's O.K. Harry Connick, Jr.
- 32 Crazy Seal
- 33 That's What Love Is For Amy Grant
- 34 More Than Words Extreme
- 35 Forgiveness Sweetmouth
- 36 Set The Night To Music Roberta Flack with Maxi Priest
- 37 Won't Be Long The Bubble Gum Brothers
- 38 Superwoman Gladys Knight
- 39 The Me Nobody Knows Marilyn McCoo
- 40 Satellite Hour Miki Imai
- 41 Every Heartbeat Amy Grant
- 42 Don't Mean A Thing O.M.A.R.
- 43 One Heart Karyn White
- 44 After The Dance Fourplay
- 45 Du, Du, Du Matia Bazar
- 46 I Need Your Love Ricky Peterson
- 47 Make It Happen Mariah Carey
- 48 If You're Serious Jill
- 49 The Motown Song Rod Stewart
- 50 Theme From Dying Young Kenny G

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

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

PLATINUM

Z100 New York O.M.: Steve Kingston. 1 Extreme, Hole Hearted. 2 Newby By Nature, O.P.P. 3 Michael Bolton, When A Man Loves A Wo...

HOT 97 FM New York P.D.: Joel Saikowitz. 1 Ce Ce Peniston, Finally. 2 Corina, Whispers. 3 Lissette Melendez, A Day In My Life (W...

Mojo Radio 95.5 FM New York P.D.: Scott Shannon. 1 Extreme, Hole Hearted. 2 Bonnie Raitt, Something To Talk About...

Chicago P.D.: Dave Shakes. 1 Salt-N-Pepa, Let's Talk About Sex. 2 Naughty By Nature, O.P.P. 3 Karyn White, Romantic...

KISW 102.7 Los Angeles P.D.: Bill Richards. 1 Karyn White, Romantic. 2 Aaron Neville, Everybody Plays The Fo...

Power 106 FM Los Angeles P.D.: Rick Cummings. 1 Tony Terry, With You. 2 Salt-N-Pepa, Let's Talk About Sex...

Power 106 FM Los Angeles P.D.: Rick Cummings. 1 Tony Terry, With You. 2 Salt-N-Pepa, Let's Talk About Sex...

KISW 102.7 Los Angeles P.D.: Bill Richards. 1 Karyn White, Romantic. 2 Aaron Neville, Everybody Plays The Fo...

WZOU 94.5 FM Boston P.D.: Sunny Joe White. 1 Naughty By Nature, O.P.P. 2 Vanessa Williams, Running Back To You...

Boston P.D.: Sunny Joe White. 1 Naughty By Nature, O.P.P. 2 Vanessa Williams, Running Back To You...

WB94 FM Pittsburgh P.D.: John Roberts. 1 Hi-Five, I Can't Wait Another Minute. 2 Extreme, Hole Hearted...

Philadelphia P.D.: Jefferson Ward. 1 Boyz II Men, It's So Hard To Say Good. 2 Natural Selection, Do Anything...

Eagle 106 Philadelphia P.D.: Brian Philips. 1 Mariah Carey, Emotions. 2 Extreme, Hole Hearted...

MIX 107.3 Washington P.D.: Lorrin Palagi. 1 Rod Stewart, The Motown Song. 2 Cady Dennis, Too Many Walls...

Washington P.D.: Lorrin Palagi. 1 Rod Stewart, The Motown Song. 2 Cady Dennis, Too Many Walls...

WAVA 105 Washington P.D.: Chuck Beck. 1 Aaron Neville, Everybody Plays The Fo. 2 Mariah Carey, Emotions...

Atlanta P.D.: Rick Stacy. 1 Firehouse, Love Of A Lifetime. 2 Karyn White, Romantic. 3 Extreme, Hole Hearted...

Detroit FOX 92.7 P.D.: Greg Cassidy. 1 Karyn White, Romantic. 2 Prince And The N.P.G., Cream...

96.3 FM Detroit P.D.: Rick Gillette. 1 Mariah Carey, Emotions. 2 Naughty By Nature, O.P.P. 3 Prince And The N.P.G., Cream...

Detroit P.D.: Rick Gillette. 1 Mariah Carey, Emotions. 2 Naughty By Nature, O.P.P. 3 Prince And The N.P.G., Cream...

Minneapolis KOWB 101.3 P.D.: Mark Bolke. 1 Prince And The N.P.G., Cream. 2 Mariah Carey, Emotions...

Chicago P.D.: Greg Cassidy. 1 Karyn White, Romantic. 2 Prince And The N.P.G., Cream. 3 Tony Terry, With You...

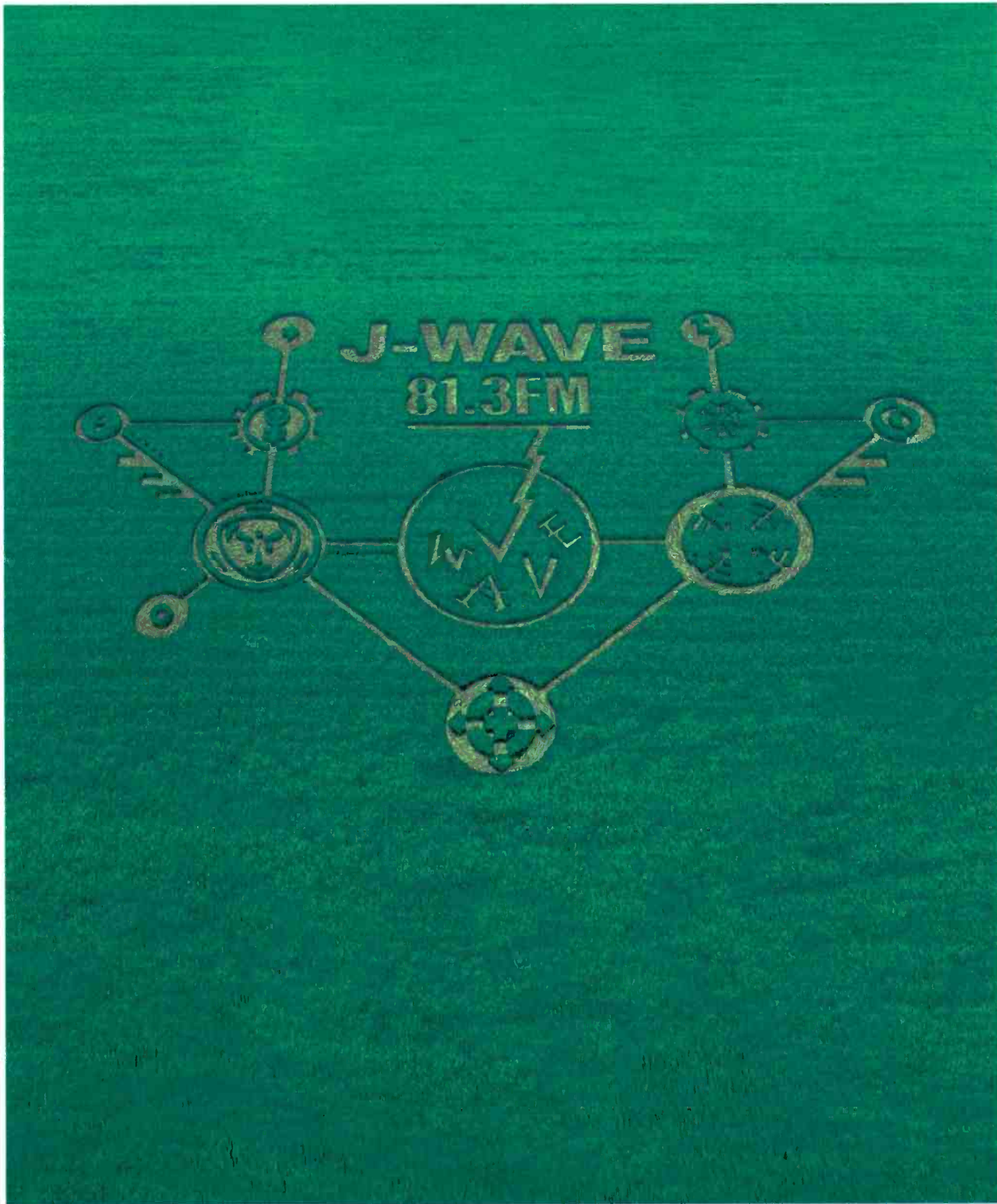
Chicago P.D.: Greg Cassidy. 1 Karyn White, Romantic. 2 Prince And The N.P.G., Cream. 3 Tony Terry, With You...

Dallas P.D.: Joel Folger. 1 Firehouse, Love Of A Lifetime. 2 Mariah Carey, Emotions. 3 Natural Selection, Do Anything...

Houston P.D.: Steve Wyrostok. 1 Mariah Carey, Emotions. 2 P.M. Dawn, Set Adrift On Memory Bliss...

San Francisco P.D.: Keith Naftaly. 1 P.M. Dawn, Set Adrift On Memory Bliss. 2 Geto Boys, Mind Playing Tricks On Me...

Providence P.D.: Paul Cannon. 1 Mariah Carey, Emotions. 2 Firehouse, Love Of A Lifetime. 3 Karyn White, Romantic...



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Tone Loc Expands Vision On New Set Rapper Lends Personal Touch To 'Cool Hand'

BY HAVELOCK NELSON

NEW YORK—Three years ago, Delicious Vinyl artist Tone Loc scored with "Funky Cold Medina" and the landmark "Wild Thing"—two hits from "Loc-Ed After Dark," co-written by Young M.C. Looking back, Loc says: "I was never all that excited about those records; they weren't me." And although his first album contained slabs of the gangsta-style rap he favors, he nevertheless was labeled a pop rapper. In other words, to hardcore hip-hop disciples, a sellout.

"I never understood what people mean by sellout," Loc says. "Sell out of record stores? Sell out a motherfuckin' concert? That's the only type of selling out I do!"

But, as Delicious Vinyl principal Mike Ross puts it, "'Wild Thing' was such a phenomenon that everybody just assumed the album contained 10 'Wild Things' even though Tone's album started with a gangster point of view."

With "All Through The Night," featuring El DeBarge, Tone Loc hopes to re-establish himself on the charts and demonstrate his ability to avoid being typecast. "I don't want to be known as the 'Wild Thing' man or the 'Funky Cold Medina' man," he says. "I don't want to be one of those artists who gets caught up in doing one type of thing. Like, you could never imagine Public Enemy or Ice Cube doing a love song. No, I'm different. I wanna be able to rap about whatever I feel at the moment."

A love ballad, "All Through The Night" is the first single from "Cool Hand Loc," the rapper's sec-

ond album, due Nov. 17. The artist produced most of its cuts with Tommy Joseph and Quicksilver. "I wasn't getting the type of music that I wanted, so I had to go out more on my own," Loc says. However, Delicious Vinyl owners Ross

'I wanna be able to rap about whatever I feel at the moment'

and Matt Dike, Sir Jinc from the Lench Mob, and Def Jef still contributed tracks to the album.

Beyond "Fatal Attraction," Loc wrote all of the album's lyrics himself. And although others—including Young M.C., Dike, and Ross—helped him with his previous hits, Loc feels it is his personality that put those tunes across. "Their [lyrics] were square and nerdy by themselves," he says. "They needed somebody with character to pull them off."

Though Ross says black radio will probably warm up to "All Through The Night" a lot faster than it did to "Wild Thing" or will to the other cuts on "Cool Hand Loc," he insists that releasing that cut first is not a ploy to win black audience shares. "'All Through The Night' was just a really dope song that we all felt good about," says Ross.

Other tracks on "Cool Hand Loc" include "Funky Westside," "Pimp Without A Caddy," "Mean Green" (a follow-up to "Cheeba Cheeba"), and "Why?" With his distinctive, raspy tone, Tone Loc

pays hardcore homage to such things as his neighborhood, females, and marijuana. "I did what makes me happy on this record, yet I still do some of what makes other people happy," he says. "Like 'Fatal Attraction' is in the style of 'Wild Thing.'"

With that smash now part of pop history, the idea behind campaigns designed by Delicious Vinyl is to gain Loc renewed visibility following his protracted leave of absence from the recording scene.

"He has the kind of personality that needs to be out there, but he hasn't put out a record in two or three years," Ross says. "So it's a matter of just getting the word out that Tone Loc is not dead. He's alive and he's comin' out with a slammin' record."



Gun-Shy Guys. Singer Al Green, left, and RCA recording artist/producer Arthur Baker recently teamed to record the anthem "Leave The Guns At Home," which they recently performed at a press conference for the Center To Prevent Handgun Violence in New York.

Listen Up: Music Worth Lending An Ear To D.U., Geto Boys, Lucas, Ice Cube Among Rap Pack

RAP-UP: Or, A Tour Of The R&B Editor's Desk: **Digital Underground** perpetuates its unique concept—a rap version of the **Parliament-arian** world view of existence in a funkier alternate universe—on the new release "Sons Of The P." (Tommy Boy). Can you guess what P. is? This is pretty much a one-note samba of a record, rife with nearly indistinguishable P-funk grooves. But D.U.'s humorous, humanitarian, historical lyrics and energy put it over big. "Tales Of The Funky" is an ode to **George Clinton** and his crew, while the single "Kiss You Back" (the group's version of "Knee-Deep") is set to launch new interest in lip imagery. This prolific group has also spun off alternate act **Raw Fusion** (Hollywood Basic) and solo artist **2Pac** (Interscope) . . . **News From The Geto:** The **Geto Boys**, whose "Mind Playing Tricks On Me" (**Rap-A-Lot**) is shaping up to be a big pop hit, have recently completed radio and TV spots for St. Ives beer with **Ice Cube**. Further, word is that the group's **Bushwick Bill** is striking out on his own with a solo project due next year . . . Uptown artist **Lucas** brings a European, poetic perspective to rap with his debut, "To Rap My World Around You." With a stew of ethnic and musical influences, this young white N.Y.U. student has a beat poet's appreciation of words, phrases, and jazz and applies it in English, French, and Danish. Best is the leadoff track, "Show Me Your Moves" . . . **Ice Cube** returns with "Death Certificate," his new Priority album. "I'm platinum, bitch, and I didn't have to sell out," he informs us on the track "The Wrong Nigga 2 Fuck With." Cube doesn't pretend to be a model citizen, with rhymes about sex and establishing dominance. But this album will no doubt secure his place among the gangsta-rap royalty, as the production is *solid*.

NEW ERA FOR THE U.S.O.: The U.S.O. of Metropolitan New York is currently developing a circuit of 22 tri-state-area military bases with special events designed to bring more entertainment to mili-

tary personnel on a regular basis. And part of the plan, says **Kitty Farr** of Marksman Productions, which is organizing the shows, is to expose more young R&B-oriented talent to metro-area service-people. Recently, the U.S.O. organized **Oktoberfest** at Fort Dix, N.J., an all-day concert Oct. 16 featuring **Brenda K. Starr**, the **Barrio Boyzz** (a new act on SBK), **Nikki D**, and the **Don**. Next up will be a pre-Christmas concert, says Farr, who adds that the U.S.O. is looking for artists to volunteer their time while looking for corporate sponsorships. Call Farr at 516-477-0844.

STUFF: "Rick James And Friends" is the album just released by Priority Records, featuring the original Slick Rick's best-known hits, as well as "Fire And Desire," his duet with **Teena Marie**, "Square



Biz" by Marie, and "In My House" and "All Night Long" by the **Mary Jane Girls**. Sure to be a smoker . . . **Queen Latifah** and **Fredric Dannen**, author of "Hit Men," are among the keynote speakers at the CMJ (College Music Journal) Music Marathon, Wednesday (30) through Saturday (2) at the New York Vista Hotel at the World Trade Center (see story, page 30) . . . The Atlantic & Atco Remasters Series is a new line of reissues and compilations. First among them are "Ray Charles: The Birth Of Soul—The Complete Rhythm & Blues Recordings 1952-1959," a three-cassette/CD, 53-track collection with a 32-page booklet; "Soul On Fire—The Best Of **LaVern Baker**," a 20-track release that includes such hits as "Jim Dandy" and "Tweedlee Dee"; "Down In The Alley—The Best Of The **Clovers**," a 21-track retrospective; and "Deep Sea Ball—The Best Of **Clyde McPhatter**," including "Treasure Of Love" and "A Lover's Question." The last three collections also contain 24-page booklets with essays, photos, and discographies . . . Congratulations to **Jamie Foster Brown**, editor of **Sister 2 Sister** magazine, which recently celebrated its third anniversary with a huge party Oct. 19 at the New Yorker Club in New York.

The Rhythm and the Blues

by Janine McAdams



Wanted In Westbury. Next Plateau rappers Salt-N-Pepa celebrate the gold status of their single "Do You Want Me" backstage at the Westbury Music Fair in New York. From left are Sandy "Pepa" Denton; Eddie O'Loughlin, president, Next Plateau Records; Deirdre "Spinderella" Roper; Ed Lover, "Yo! MTV Raps"; Darryl Brooks, management; Cheryl "Salt" James; and producer Hurby "Luv Bug" Azor.

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Rap Session On Black Rock. Members of the Black Rock Coalition meet at New York Univ. to discuss the release of "The History Of Our Future," the Rykodisc compilation album featuring 10 BRC bands. Shown, from left, are Greg Tate, the Village Voice; Don Eversley, executive director, Black Rock Coalition; Jared Nickerson, director of operations, Black Rock Coalition; Michael Hill, Michael Hill's Bluesland; and Vernon Reid, Living Colour.

Voyceboxing Knocks Down Preconceptions R&B Band Feels Right At Home On GRP Label

NEW YORK—They are being marketed "from the streets" and their single, "Pain," is being promoted to urban radio. But the members of Voyceboxing do not consider themselves an anomaly on the roster of GRP Records, which is known more for contemporary jazz artists than R&B pop stylists.

"We're the same as all the others in that we're real singers and bona fide musicians," says Tina Harris. "Our music has substance even though it happens to be funkier."

With a name that Harris says means "communication," Voyceboxing was formed by producer Lenny White for "an in-between crowd that wants to dance and hear topical, intelligent lyrics."

Consisting of Jean McClain, a

top session singer for such acts as Cher and Michael Bolton; Candy Bell, a dancer, actress, and background vocalist for the likes of Al B. Sure! and George Howard; and Harris, a songwriter, the group evolved from a concept White first committed to wax as part of the soundtrack for "School Daze."

Says Harris, "After doing 'Per-

'Our music has substance even though it is funkier'

fect Match,' which I co-wrote, he decided he wanted Voyceboxing to be a real act with real people."

Having written songs with White for eight years, Harris became the first member of Voyceboxing. She says, "I brought Jean in, then someone Lenny knew thought Candy would be right for the group. When we all met up for the first time, we absolutely clicked from minute one. We wrote five songs in four days, and we had a deal before the songs were mixed and the pictures came back from the printers."

"Our style is something really new for GRP, but they didn't interfere in what we were doing; they left us alone," says McClain. "Our

songs are about relationships, feelings, politics, and everyday life. Our sound is alternative R&B."

Using a process that could be called organic collaboration, Voyceboxing created its eponymous debut album with White. "He was amazing in the studio," says Bell. "He gave us so much freedom, and we consider him the fourth member of Voyceboxing."

GRP has had to convince some urban station programmers and retailers that, despite the GRP imprint, Voyceboxing is not just about jazz. But according to Doug Wilkins, the label's senior director of national promotion, the overall reaction to "Pain" has been "very good."

"Our best response had been from the Southeast—the Carolinas, Florida, Louisiana," says Wilkins.

Radio plays a key element in GRP's promotional campaign for Voyceboxing, but because of the group's dynamic personalities the act is being taken directly to the streets as well. "The fact that they're so personable has been a huge selling point, and we're in the process of putting together a promotional tour in the South," says Wilkins. "The group will be going into clubs to do a few track dates."

HAVELOCK NELSON



Music Men. Columbia recording artist Terence Blanchard makes an appearance on the set of Spike Lee's "Malcolm X," as Billie Holiday's band leader. Blanchard will compose and perform the score for the film as well as make his on-screen debut. Here, Blanchard, left, appears with Lee.

"It's not a hit until it's a hit in Billboard."

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Billboard®

FOR WEEK ENDING NOVEMBER 2, 1991

Hot Rap Singles™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|---------------|--|---------------------------------|
| | | | | ★ ★ No. 1 ★ ★ | |
| 1 | 1 | 1 | 12 | MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORY | ◆ GETO BOYS 3 weeks at No. 1 |
| 2 | 3 | 4 | 9 | FLAVOR OF THE MONTH (M) (T) MERCURY 868 317-4* | ◆ BLACKSHEEP |
| 3 | 7 | 8 | 4 | CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA | ◆ PUBLIC ENEMY |
| 4 | 5 | 7 | 5 | CHECK THE RHIME (C) (T) JIVE 42011 | ◆ A TRIBE CALLED QUEST |
| 5 | 4 | 6 | 6 | WHEN IN LOVE (C) (T) FIRST PRIORITY 4-98715/ATLANTIC | ◆ MC LYTE |
| 6 | 8 | 9 | 5 | POP THAT COOCHIE (C) (M) (T) LUKE 4-98712/ATLANTIC | ◆ THE 2 LIVE CREW |
| 7 | 2 | 2 | 12 | F-CK COMPTON (M) (T) RUFFHOUSE 38-73892*/COLUMBIA | ◆ TIM DOG |
| 8 | 9 | 5 | 10 | HIP HOP JUNKIES (C) (M) (T) RAL 38-73784/COLUMBIA | ◆ NICE & SMOOTH |
| 9 | 6 | 3 | 13 | O.P.P. ▲ (CD) (M) (T) TOMMY BOY 988* | ◆ NAUGHTY BY NATURE |
| 10 | 11 | 14 | 6 | AIN'T GONNA HURT NOBODY (M) SELECT 4-66507*/ELEKTRA | ◆ KID 'N PLAY |
| 11 | 12 | 13 | 5 | GLORY (C) RUTHLESS 4-98740/ATLANTIC | ◆ YOMO & MAULKIE |
| 12 | 13 | 12 | 8 | LET'S TALK ABOUT SEX (C) (M) (T) NEXT PLATEAU 333 | ◆ SALT-N-PEPA |
| 13 | 14 | 17 | 6 | BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI | ◆ U.M.C.'S |
| 14 | 10 | 11 | 7 | HEAL YOURSELF (C) (T) ELEKTRA 4-64859 | ◆ H.E.A.L. |
| 15 | 16 | 28 | 3 | STEP IN THE ARENA (C) (T) CHRYSALIS 2352 | ◆ GANG STARR |
| 16 | 18 | 25 | 4 | I WANNA B URE LOVER (C) (T) GIANT 4-19224/REPRISE | ◆ F.S. EFFECT |
| 17 | 24 | — | 2 | THE SYMPHONY PT. II (C) (CD) (M) (T) COLD CHILLIN' 4-19227/WARNER BROS. | MARLEY MARL |
| 18 | 22 | 30 | 4 | THE PHUNCKY FEEL ONE RUFFHOUSE 38-73930/COLUMBIA | CYPRESS HILL |
| 19 | 17 | 20 | 21 | AIN'T NO FUTURE IN YO' FRONTING (C) (T) S.D.E.G. 77 /CHIBAN | ◆ M.C. BREED & D.F.C. |
| 20 | 19 | 24 | 6 | FLY GIRL (CD) (M) (T) TOMMY BOY 991* | ◆ QUEEN LATIFAH |
| 21 | 21 | 23 | 6 | 4 THE FUNK OF IT (C) (T) RUTHLESS 73952/EPIC | ◆ ABOVE THE LAW |
| 22 | 20 | 27 | 4 | YOU WANT BASS (M) (T) CHEETAH 9507* | D.J. MAGIC MIKE & MADNESS |
| 23 | 23 | 21 | 8 | HERE WE GO AGAIN (M) (T) DELICIOUS VINYL 868 677-4*/PLG | ◆ DEF JEF |
| 24 | 26 | 29 | 3 | IS IT GOOD TO YOU (C) (CD) (M) (T) UPTOWN 54200/MCA | ◆ HEAVY D. & THE BOYZ |
| 25 | NEW ▶ | 1 | 1 | STRAIGHT CHECKN' EM (C) (T) ORPHEUS 38-73998/EPIC | ◆ COMPTON'S MOST WANTED |
| 26 | NEW ▶ | 1 | 1 | 25 TA LIFE (M) (T) JIVE 42030-4* | ◆ D-NICE |
| 27 | NEW ▶ | 1 | 1 | ACROSS THE 110 (C) (T) RELAT(V)TY 1089 | ◆ 2 BLACK 2 STRONG |
| 28 | NEW ▶ | 1 | 1 | LIL TRIG (C) (M) (T) PENDULUM 4-64844/ELEKTRA | ◆ HEN-GEE & EVIL-E |
| 29 | NEW ▶ | 1 | 1 | JUST THE TWO OF US (M) (T) SELECT 4-66502*/ELEKTRA | ◆ CHUBB ROCK |
| 30 | 15 | 10 | 13 | WHAT COMES AROUND GOES AROUND (C) COLD CHILLIN' 4-19218/WARNER BROS. | ◆ BIZ MARKIE |


○ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. © 1991, Billboard/BPI Communications, Inc.

| | | | | CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS. | | |
|-----------|-----------|-----------|---------------|--|---|--|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST | |
| | | | | ★★ No. 1 ★★ | | |
| 1 | 1 | 2 | 8 | FINALLY A&M 75021-2385-1 | ◆ CE CE PENISTON | |
| 2 | 3 | 4 | 8 | RUNNING BACK TO YOU WING 867 519-1/MERCURY | ◆ VANESSA WILLIAMS | |
| 3 | 2 | 5 | 6 | THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M | ◆ SOUNDS OF BLACKNESS | |
| 4 | 5 | 7 | 8 | GROOVY TRAIN SIRE 0-40067/WARNER BROS. | ◆ THE FARM | |
| 5 | 11 | 23 | 3 | MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043 | ◆ THE SHAMEN | |
| 6 | 8 | 13 | 7 | I'M NOT IN LOVE CHARISMA 0-96301 | BASSCUT | |
| 7 | 7 | 10 | 8 | O.P.P. TOMMY BOY 988 | ◆ NAUGHTY BY NATURE | |
| 8 | 4 | 1 | 9 | LOST IN MUSIC 4TH & B'WAY 162440 534-1/ISLAND | ◆ STEREO MC'S | |
| 9 | 6 | 9 | 7 | ROMANTIC WARNER BROS. 0-40069 | ◆ KARYN WHITE | |
| 10 | 19 | 30 | 3 | EMOTIONS COLUMBIA 44-74037 | ◆ MARIAH CAREY | |
| 11 | 15 | 17 | 6 | COME INSIDE WARNER BROS. 0-40071 | ◆ THOMPSON TWINS | |
| 12 | 9 | 3 | 10 | GONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743 | ◆ LONNIE GORDON | |
| 13 | 16 | 19 | 6 | I'M ATTRACTED TO YOU SMASH 865 027-1/PLG | COOKIE WATKINS | |
| 14 | 21 | 25 | 5 | INTOXICATION GUERRILLA V-13832/I.R.S. | REACT 2 RHYTHM | |
| 15 | 10 | 12 | 8 | SEXPLSION WAX TRAX 9180 | MY LIFE WITH THE THRILL KILL KULT | |
| 16 | 17 | 24 | 5 | TOO BLIND TO SEE IT ATCO 0-96255/ATLANTIC | KYM SIMS | |
| 17 | 18 | 26 | 6 | WE GOTTA DO IT ATLANTIC 0-85993 | DJ PROFESSOR FEATURING ZAPPALA | |
| 18 | 24 | 32 | 4 | FUNKOPOLIS FICTION 0-85978/ATLANTIC | ◆ DIE WARZAU | |
| 19 | 23 | 29 | 4 | GIVE ME YOUR LOVE IRMA I-7023 | BE NOIR | |
| 20 | 14 | 18 | 8 | OPEN YOUR HEART ATLANTIC 0-85973 | CEYBIL JEFFERIES | |
| 21 | 12 | 6 | 10 | REAL REAL REAL SBK V-19742 | ◆ JESUS JONES | |
| 22 | 25 | 38 | 4 | FROM THE GHETTO SCOTTI BROS. 72392-75289-1 | ◆ DREAD FLIMSTONE | |
| | | | | ★★★ POWER PICK ★★★ | | |
| 23 | 33 | 44 | 3 | LET'S TALK ABOUT SEX NEXT PLATEAU 50157 | ◆ SALT-N-PEPA | |
| 24 | 31 | 40 | 4 | LIFT TOMMY BOY 989 | ◆ BOB STATE | |
| 25 | 30 | 36 | 4 | WE ARE FAMILY RCA 620691-1 | ◆ UNIT 3 UK | |
| 26 | 13 | 11 | 11 | RIDE ON THE RHYTHM ATLANTIC 0-85976 | LITTLE LOUIE AND MARC ANTHONY | |
| 27 | 22 | 14 | 10 | GOOD VIBRATIONS INTERSCOPE 0-98764/ATLANTIC | ◆ MARKY MARK & THE FUNKY BUNCH | |
| 28 | 28 | 33 | 5 | WEAR YOUR LOVE LIKE HEAVEN CARDIAC 3-4015 | ◆ DEFINITION OF SOUND | |
| | | | | ★★★ HOT SHOT DEBUT ★★★ | | |
| 29 | NEW ► | | 1 | CHANGE ARISTA 12363-1 | LISA STANSFIELD | |
| 30 | 26 | 20 | 13 | UNITY CARDIAC 3-4013-0 | UNITY | |
| 31 | 43 | — | 2 | KILLER INSIDE ME NETTWERK X25G-13835/I.R.S. | MC 900 FT. JESUS | |
| 32 | 42 | — | 2 | ALWAYS THERE TALKIN' LOUD 868 881-1/MERCURY | INCOGNITO FEATURING JOCELYN BROWN | |
| 33 | 37 | 41 | 4 | I AM HERE CAPITOL 15758 | ◆ THE GRAPES OF WRATH | |
| 34 | 44 | — | 2 | BREAK INVASION 36006 | TURNTABLE TERROR | |
| 35 | 39 | 48 | 3 | A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA | ◆ LISETTE MELENDEZ | |
| 36 | 36 | 42 | 4 | MASSIVE OVERLOAD MUTE PROMO/ELEKTRA | DJ MASSIVE | |
| 37 | 20 | 16 | 11 | SAVE ME ELEKTRA 0-64854 | ◆ LISA FISCHER | |
| 38 | NEW ► | | 1 | CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA | ◆ PUBLIC ENEMY | |
| 39 | 29 | 21 | 10 | LET THERE BE LOVE RCA 62035-1 | ◆ ARTHUR BAKER & THE BACKBEAT DISCIPLES | |
| 40 | 45 | — | 2 | I'M HAPPY CARDIAC 3-4021 | WORLD POWER FEAT. ALTHEA MCQUEEN | |
| 41 | NEW ► | | 1 | GIMME REAL LOVE CARDIAC 3-4018 | ◆ HELEN BRUNER | |
| 42 | NEW ► | | 1 | RING MY BELL JIVE 42023-1/RCA | ◆ D.J. JAZZY JEFF & THE FRESH PRINCE | |
| 43 | NEW ► | | 1 | SAY IT MCA 54055 | ◆ ABC | |
| 44 | NEW ► | | 1 | ESCAPE PERFECTO 62095-1/RCA | ◆ GARY CLAIL | |
| 45 | 38 | 43 | 3 | FORGET ME NOTS EAR CANDY 72827 38005-1 | ◆ VERONIQUE | |
| 46 | NEW ► | | 1 | TRIPPING ON YOUR LOVE LONDON 869 547-1/PLG | ◆ BANANARAMA | |
| 47 | 41 | 37 | 6 | TAKE 5 GEFEN PROMO | NORTHSIDE | |
| 48 | 34 | 22 | 10 | KEEP WARM NEXT PLATEAU 50168 | JINNY | |
| 49 | 40 | 34 | 6 | FOUNTAIN O' YOUTH FICTION 0-96306/ATLANTIC | ◆ CANDYLAND | |
| 50 | 27 | 8 | 13 | GETT OFF PAISLEY PARK 0-19225/WARNER BROS. | ◆ PRINCE & THE N.P.G. | |

| | | | | 12-INCH SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS. | | |
|-----------|-----------|-----------|---------------|--|--------------------------------------|--|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST | |
| | | | | ★★ No. 1 ★★ | | |
| 1 | 2 | 3 | 11 | RUNNING BACK TO YOU WING 867 519-1/MERCURY | ◆ VANESSA WILLIAMS | |
| 2 | 1 | 2 | 9 | GETT OFF PAISLEY PARK 0-19225/WARNER BROS. | ◆ PRINCE & THE N.P.G. | |
| 3 | 4 | 6 | 9 | ROMANTIC WARNER BROS. 0-40069 | ◆ KARYN WHITE | |
| 4 | 6 | 10 | 6 | FINALLY A&M 75021-2385-1 | ◆ CE CE PENISTON | |
| 5 | 5 | 7 | 9 | RIDE ON THE RHYTHM ATLANTIC 0-85976 | LITTLE LOUIE AND MARC ANTHONY | |
| 6 | 3 | 1 | 13 | O.P.P. TOMMY BOY 988 | ◆ NAUGHTY BY NATURE | |
| 7 | 7 | 8 | 8 | HOUSE CALL EPIC 73929 | ◆ SHABBA RANKS | |
| 8 | 8 | 9 | 7 | LIES EMI V-56223 | ◆ EMF | |
| 9 | 10 | 13 | 6 | A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA | ◆ LISETTE MELENDEZ | |
| 10 | 11 | 15 | 4 | THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M | ◆ SOUNDS OF BLACKNESS | |
| 11 | 16 | 21 | 3 | CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA | ◆ PUBLIC ENEMY | |
| 12 | 18 | 39 | 3 | EMOTIONS COLUMBIA 44-74037 | ◆ MARIAH CAREY | |
| 13 | 14 | 17 | 6 | LET'S TALK ABOUT SEX NEXT PLATEAU 50157 | ◆ SALT-N-PEPA | |
| 14 | 9 | 4 | 12 | GOOD VIBRATIONS INTERSCOPE 0-98764/ATLANTIC | ◆ MARKY MARK & THE FUNKY BUNCH | |
| 15 | 20 | 25 | 5 | COME INSIDE WARNER BROS. 0-40071 | ◆ THOMPSON TWINS | |
| 16 | 24 | 29 | 4 | LIVE FOR LOVING YOU EPIC 73971 | ◆ GLORIA ESTEFAN | |
| 17 | 22 | 28 | 5 | WHISPERS CUTTING 252/ATLANTIC | ◆ CORINA | |
| 18 | 19 | 20 | 8 | NEVER STOP DELICIOUS VINYL 868553-1/PLG | ◆ THE BRAND NEW HEAVIES | |
| 19 | 12 | 11 | 9 | GONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743 | ◆ LONNIE GORDON | |
| 20 | 29 | 41 | 3 | RING MY BELL JIVE 42023-1/RCA | ◆ D.J. JAZZY JEFF & THE FRESH PRINCE | |
| 21 | 25 | 31 | 4 | AIN'T GONNA HURT NOBODY SELECT 0-66507/ELEKTRA | ◆ KID 'N PLAY | |
| | | | | ★★★ POWER PICK ★★★ | | |
| 22 | 31 | 42 | 3 | FEELS LIKE ANOTHER ONE MCA 54238 | PATTI LABELLE | |
| 23 | 26 | 27 | 5 | WITHIN MY HEART ATCO 0-96319/ATLANTIC | VOYCE | |
| 24 | 33 | 40 | 3 | GROOVY TRAIN SIRE 0-40067/WARNER BROS. | ◆ THE FARM | |
| | | | | ★★★ HOT SHOT DEBUT ★★★ | | |
| 25 | NEW ► | | 1 | MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043 | ◆ THE SHAMEN | |
| 26 | 28 | 30 | 6 | OPEN YOUR HEART ATLANTIC 0-85973 | CEYBIL JEFFERIES | |
| 27 | 13 | 5 | 14 | THE WHISTLE SONG VIRGIN 0-96323 | ◆ FRANKIE KNUCKLES | |
| 28 | 15 | 16 | 8 | D-O-G ME OUT MCA 54151 | ◆ GUY | |
| 29 | NEW ► | | 1 | SET ADRIFT ON MEMORY BLISS GEE STREET 422866 095-1/ISLAND | ◆ P.M. DAWN | |
| 30 | 35 | — | 2 | CHECK THE RHIME JIVE 42010-1/RCA | ◆ A TRIBE CALLED QUEST | |
| 31 | 38 | 45 | 3 | ALWAYS THERE TALKIN' LOUD 868 881-1/MERCURY | INCOGNITO FEATURING JOCELYN BROWN | |
| 32 | 37 | — | 2 | IS IT GOOD TO YOU UPTOWN 54201/MCA | ◆ HEAVY D. & THE BOYZ | |
| 33 | 39 | — | 2 | DO ANYTHING EASTWEST 0-96282/ATLANTIC | ◆ NATURAL SELECTION | |
| 34 | 44 | 43 | 3 | MIND PLAYING TRICKS ON ME RAP-A-LOT 7241/PRIORITY | ◆ GETO BOYS | |
| 35 | 36 | 38 | 4 | REAL REAL REAL SBK V-19742 | ◆ JESUS JONES | |
| 36 | 41 | — | 2 | LIFT TOMMY BOY 989 | ◆ BOB STATE | |
| 37 | 17 | 12 | 11 | MAKIN' HAPPY MERCURY 868 763-1 | ◆ CRYSTAL WATERS | |
| 38 | NEW ► | | 1 | SAY IT MCA 54055 | ◆ ABC | |
| 39 | 32 | 35 | 5 | SEXPLSION WAX TRAX 9180 | MY LIFE WITH THE THRILL KILL KULT | |
| 40 | 34 | 44 | 5 | MOVE YOUR BODY ZYX 6525 | SELECTOR | |
| 41 | 21 | 18 | 8 | FLAVOR OF THE MONTH MERCURY 868 317-1 | ◆ BLACKSHEEP | |
| 42 | NEW ► | | 1 | POP THAT COOCHIE LUKE 0-96291/ATLANTIC | ◆ THE 2 LIVE CREW | |
| 43 | NEW ► | | 1 | LOST IN MUSIC 4TH & B'WAY 162440 534-1/ISLAND | ◆ STEREO MC'S | |
| 44 | NEW ► | | 1 | GIMME REAL LOVE CARDIAC 3-4018 | ◆ HELEN BRUNER | |
| 45 | 23 | 14 | 9 | SAVE ME ELEKTRA 0-64854 | ◆ LISA FISCHER | |
| 46 | 30 | 22 | 7 | QUADROPHONIA RCA 62027-1 | ◆ QUADROPHONIA | |
| 47 | 46 | 47 | 5 | I'M ATTRACTED TO YOU SMASH 865 027-1/PLG | COOKIE WATKINS | |
| 48 | 27 | 19 | 8 | PERPETUAL DAWN BIG LIFE 867547/MERCURY | ◆ THE ORB | |
| 49 | 43 | 37 | 8 | FLY GIRL TOMMY BOY 991 | ◆ QUEEN LATIFAH | |
| 50 | 42 | 36 | 7 | LOWRIDER (ON THE BOULEVARD) VIRGIN 0-91625 | ◆ LATIN ALLIANCE | |

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.

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Whodunits: 'Mystery Artist' Records Proliferate

THE NAME GAME: Has anyone else noticed the proliferation of "mystery" records circulating over the past six months?

Major labels are now routinely releasing promo-only 12-inch singles with cryptic credits as a gimmick in pushing music by artists who are not necessarily viewed as being "hip" by current club standards.

More often than not, these artists got their start in clubland and are returning to their roots after forays into the pop arena. Among those artists are **Lisa Lisa & Cult Jam**, **Arthur Baker**, **Robbie Nevil**, and **Gloria Estefan**.

Does it work? Not really.

While the "mystery artist" tactic helped lay the foundation for "Let The Beat Hit 'Em," a No. 1 hit by Lisa Lisa & Cult Jam (Columbia), and Baker's current single, "Kiss The Ground" (RCA), many of these records fade shortly after the artist's true identity is revealed.

"A lot of DJs have become too image-conscious, and will reject a record simply because they don't feel an artist is 'cool' enough for them," says **Frank Ceraolo**, associate director of dance music at Epic. Ceraolo is winding down from a club push behind **Gloria Estefan's** current single, "Live For Loving You," a track that was first introduced as "G.E.L.F. L.Y." (which stands for "Gloria Estefan's 'Live For Loving You'"). He says a number of DJs embraced the record at first, and then pulled back from it after discovering the artist's identity.

Ceraolo notes, however, that the 12-inch commercial format is selling extremely well and has developed a strong following in various regions around the U.S.

"Basically, a lot of DJs are snobs," says **Kelly Schweinsberg**, manager of club promotion at RCA. "Their focus becomes narrow after a while, and they have a difficult time believing that an artist with a musical specialty can branch out and deliver something different." In her case, she is referring to Baker's "Kiss The Ground," a techno-rave track that was first credited to P&C.

"DJs respect Arthur immensely, but they view him as a house music producer and writer," Schweinsberg says. "With this record, we needed to hit them over the head and prove that

Arthur's talents are not restricted to one sound." Schweinsberg notes that not even remixer **Keoki** knew the identity of the artist when he was hired to work on the track.

Are majors exploiting an artist's club history in order to mend ailing careers? While label execs say no, it should be noted that Estefan's track, as well as Nevil's "For Your Mind" (EMI), both come on the heels of somewhat disappointing top 40-oriented releases.

"The idea behind a marketing



by Larry Flick

strategy like this is to maintain a multifaceted image for an artist," says **Geordie Gillespie**, associate director of dance and alternative music at EMI. "We need to cover a lot more bases with a record these days. It isn't enough for a record to happen in one corner of the industry. The trick is getting club DJs to listen to these records without prejudice—and that's tough."

The trick will also be for labels to remember that once an act makes a conscious decision to move away from its roots, regaining that lost ground will be a tough task—regardless of the gimmick or stature of remixer recruited.

KEEPING VINYL ALIVE: Tuta Aquino is now offering an alternate means of keeping 12-inch vinyl alive—at least on a small scale. He has just opened **Quick-Ref Studio** within his established recording and editing venue, **Prime Cuts**.

Quick-Ref is an analog vinyl mastering studio where reference 12-inch discs are made from acetates, digital audiotapes, and other formats. Aquino says this service is geared toward getting vinyl copies of freshly mastered music by local dance music remixers and producers for immediate club use, and creating master discs for independent labels.

Aquino says this service is available at an approximate 30%-40% savings over other mastering studios.

"The idea is to maintain some sort of avenue for members of the club community to keep vinyl circulating," he says. "I want to be able to service the smaller guys, the guys who need fast service and who can't afford the prices of big mastering studios."

Quick-Ref is winning fans among a number of prominent producers/DJs, including **Junior Vasquez** and **David Morales**, both of whom regularly stop by to press up fresh studio tracks to play in clubs where they regularly spin. Also just on board are **Quark** and **NuGroove Records**.

IT'S RARE for one small label to release records that are not only consistently high in quality but which also continually strive to break new ground. That's why our eyes widen whenever a package from London-

based **Network** arrives. Within the space of several weeks, this label has come on strong with no fewer than five potent singles.

Formed in 1990 by **Neil Rushton**, the label has been among those at the forefront of the U.K. techno scene. Its visibility in the U.S. has been increased since **MCT Management** in New York started handling Network operations here several months ago.

The flagship act on Network is a clique of producers/DJs known as **Altern 8**. They are raising a ruckus overseas at the moment with the assaulting "Activ 8 (Come Back To Me)." The same guys also double as **Nexus 21** and will be kicking hard shortly with "I Really Know (We Can Make It)," which drops a **Black Box** diva vocal over a raw hard-house groove.

Also potent is "Nugroove" by **Rhythmic**, which is quickly gathering a loyal U.S. club following. This sleek and electronic track is a preview into "Splat! What A Beautiful Mess!," which will be the first full-length album from the label.

Our fave of the batch is "Give It To Me Baby" by **Love Revolution**. Here we have an interesting twist in remixing. The act took a commanding techno rave and transformed it into a retro-disco twirler. Both versions *slam* beyond belief!

Of course, the label's biggest hit is shaping up to be "Direct Me" by **Reese**, the solo project by **Inner City** mastermind **Kevin Saunderson**. A new set of remixes by **Joey Negro** and **David Morales** are just out, and should help close an impending distribution deal with a U.S. label.

IN THE MIX: **Keith Nunnally** follows the lovely "Seasons Of Love" with "Freedom," a righteous, R&B-driven house anthem. Deftly remixed by **Tommy Musto**, the track showcases a sturdy performance by Nunnally, as well as a muscular bass line and rousing chorus chants. **Giant** has

issued this cut only as promo-only 12-inch vinyl, with a commercial pressing dependent on its club reception. Look for Nunnally's debut album in January 1992.

After heavy import action, **London Records** offers "What Can You Do For Me" by **Utah Saints** domestically. With postproduction by the act and **Lee Bok**, this fun, sample-happy jam sports techno-smart keys and breaks. *Love* the maddening-but-hypnotic "la da de" loop lifted from **Eurythmics'** "There Must Be An Angel."

One of the hottest alternative rock/dance tracks in the U.K. at the moment is "Strange World" by **Natural Life (Tribe)**. Certain to be of interest to DJs who claim discovery of **EMF** and **Jesus Jones**, this nicely arranged tune jams understated guitars and liquid synths over a wriggling, hip-hoppish beat. Check out the odd-but-intriguing tribal anthem "Deb'n'Duff" on the flipside.

Dionne Warren, who impressed earlier this year with "If You Want My Love," returns with "Kisses" (**Cyren America**, Southfield, Mich.), a sparsely produced jazz-houser. War-

ren's seductive vocals are a true delight, wafting lightly over an ethereal groove. In its current form, "Kisses" is fine for early a.m. and underground sets. However, a fleshier remix would do the trick in getting mainstream play.

Continuing on a similar tip, we direct your attention toward "Jazzy Grooves, Vol. I," a six-song EP of untitled instrumentals constructed by **DJ Smash Hunter (Eight Ball, New York)**. Hunter combines slinky nouveau soul and hip-hop grooves with brassy horns and vocal scatting. Cool and refreshing.

TID-BEATS: **Cardiac Records** has named **Ramon Wells**, formerly of Seattle-based **Nastymix Records**, director of A&R... On Billboard's Club Play chart this week, **Vanessa Williams** advances from No. 3 to 2 with "Running Back To You" (**Mercury**), edging "The Pressure" by **Sounds Of Blackness** down from No. 2 to 3. What is interesting is that "The Pressure" keeps its bullet because it still met the point criteria.

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CIRCUIT BREAKER - EXPERIMENT IN SOUND - PRO 2
LOUD FLOWER - HEART TO HEART - INVASION
BLACK ORCHID - HANDS UP - STRICTLY RHYTHM
SPRINGBOARD - MAKE SOME NOISE - R.J.M.
ENGLISH FRIDAY - RIOT IN BRITTON - ELEGAL
MONARCH - I'LL BE RIGHT THERE - NERVOUS
NIKITA WARREN - I NEED YOU - IRMA
RHYTHM FACTOR - DREAM ON - FOURTH FLOOR
ROB STEAL - GIVE TO THE RHYTHM - NUGROOVE
AIRTIGHT GARAGE - VARIOUS - EASY STREET
IMAGE - LUV RIDE - MOVIN
CAMILLE - I'VE BEEN THINKING ABOUT YOU - MARTRU
RED-LIGHTS - RHYTHM FORMULA - HI-BIAS
OPTIMISTIC - TRUST ME - LIQUID MUSIC
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3. EVERYOTHERDAY OR-N-MORE EMI
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CMJ Aims To Broaden Scope Of Alternative Scene

BY VICTORIA STARR

NEW YORK—At a time when many new artists face difficulty breaking through at commercial radio, college radio has grown into a virtual industry within an industry—bringing with it a dynamic network of stations, local clubs, and independent

We have to keep asking ourselves what "alternative" means'

retailers. More than ever, the success of many new artists hinges on understanding this network and its ability to reach a diverse community of hungry fans.

The 11th annual CMJ Music Marathon, to be held Wednesday (30) through Saturday (2) at the Vista Hotel in lower Manhattan, will explore this alternative music scene. The convention will feature keynote presentations, panels, live music

showcases at more than 35 local clubs and the 1991 New Music Awards Saturday at the Ritz. Underlying all the weekend's activities will be the continued attempt to define the very concept of "alternative music."

"We have to remember to keep asking ourselves what the word 'alternative' really means," explains Robert Haber, who, along with Joanne Abbot Green, directs the CMJ Music Marathon. The question will be addressed, in part, by the keynote speakers, who include Queen Latifah, Julian Cope, Chuck D of Public Enemy, and Charlie Benante of Anthrax. Fredric Dannen, author of "Hit Men: Power Brokers And Fast Money Inside The Music Business," will also address the convention, serving to remind attendees that one key concern of alternative music is integrity.

"Alternative media is getting the attention that it's never gotten before," Haber notes. "It's a medium that truly involves itself with the aesthetic—a place where you can

break new music based solely on the quality of the music.

"Because of this you now have 19-year-old program directors who are being treated like bigwigs by the music industry. All of a sudden, the same tried and true promotions that are used commercially are coming

down to the college music level.

"What we really want people to keep in mind is how to keep their integrity, and still make a difference on a sales level."

Since it is estimated that only 25% to 30% of the conference attendees are college students, many of the

daytime panels are geared toward helping record company executives, booking agents, and PR firms learn the finer points of working with the college music network. Panels exploring retail possibilities, alternative print media, music marketing, (Continued on page 32)

Buddy Guy's Still Tops At National Blues Awards

BY RICK CLARK

MEMPHIS—In a year that has seen a resurgence of recording and touring activity by blues artists, the 1991 National Blues Awards—the "Handy" awards, so-named for blues pioneer W.C. Handy—ran without a hitch. There were no bomb threats, which disrupted last year's presenta-

tion, nor the usual rash of no-shows from major entertainers.

In fact, if it hadn't been for the rabble-rousing testifying of awards presenter and Sun Records founder Sam Phillips, this Oct. 13 event would have seemed too streamlined for a blues event. The awards are bestowed annually in Memphis by the National Blues Foundation.

Among many performances, highlights were Robert Ward's soulful "Your Love Is Amazing" and a masterful medley from Little Milton, who co-hosted the event with Willie Nelson.

Buddy Guy was named entertainer of the year for the second consecutive year and chosen top instrumentalist (guitar), while the B.B. King Orchestra was voted blues band of the year. Koko Taylor got the nod as contemporary female blues artist of the year, as she did in 1990, while Katie Webster landed the traditional-female-blues-artist award. The award for best contemporary male artist went to Joe Louis Walker, while Champion Jack Dupree won as traditional male blues artist.

Taj Mahal got picked as the year's top country blues artist, historical style, and Clarence "Gatemouth" Brown was chosen best blues instrumentalist in a miscellaneous category. Charles Brown was named vocalist of the year and best instrumentalist (piano/keyboards). James Cotton picked up the newly created award for best instrumentalist in the harmonica category.

Magic Slim & the Teardrops recaptured the award for best contemporary blues album (foreign) for "Live On Stage." Junior Wells, Cotton, (Continued on next page)

Madrigal Sound Grows In Miranda Sex Garden

LOS ANGELES—The average listener may not think of madrigals as the rock'n'roll of the 16th and 17th centuries, but the members of Miranda Sex Garden see them that way.

"They were songs sung on the street, in pubs, that the ordinary person could join in on," says band member Kelly McCusker. "They're very much like today's pop songs—there's definitely a parallel there. If you can look at it that way, you can enjoy them."

McCusker and her band mates Katharine Blake and Jocelyn West have taken a straightforward approach on Miranda Sex Garden's debut album, "Madra," released by Mute and distributed by Elektra in the U.S. The album consists of 25 madrigals penned by such masters of the repertoire (Continued on next page)

The Crusade Of A Different Drummer: Don Henley's Battle For Walden Woods

IN AN IDEAL WORLD, the battle to preserve Walden Woods would not need a rock star to lead it. In a more thoughtful society, the magazines and morning shows would vie to quote ecologists on the threat to lands where Henry David Thoreau gave voice to the environmental movement some 146 years ago.

"I regret that we live in a society that is so celebrity-driven that it takes the involvement of celebrities to call attention to some cause that should stand on its own merits," says Don Henley. "But that's the kind of world we live in. And if that's the case, I'm willing to be the bait."

In April 1990, Henley—whose platinum recording streak began with the Eagles in the '70s and has continued through his solo work—founded the Walden Woods Project. Its aim is to preserve the historic lands around Walden Pond in Concord, Mass., where Thoreau wandered, pondered, and wrote of the values of wilderness, simplicity, and conservation. The organization, working with the Trust For Public Land and the Thoreau Country Conservation Alliance, has successfully purchased one site in the woods where condominiums were planned and is fighting for another slated for an office park, just 700-plus yards from Walden Pond.

THE MOTIVATIONS AND MANEUVERS of pop activists are easy to criticize. "Pop culture doesn't always know what to do with the power it has," says Henley. "The good intentions are generally there but sometimes not the knowledge. I think a lot of artists are willing to help, but perhaps older artists need to point out how they can be effective and explain various options to them."

To that end, Henley recently gave Billboard a look behind the scenes at the options and strategies he chose to make his pop activism more effective than most.

"I've been what you might call an environmentalist for a long time," he says. "And as my success has grown, I naturally have been able to do more."

Lately, he has endured interviewers who ask if his environmental concern is a new-found influence on his songwriting—oblivious to such tracks as "The Last Resort" from the "Hotel California" album in 1976, well before the latest wave of eco-chic.

Henley has been involved in less-publicized development battles from Los Angeles to Aspen, Colo., and became educated in those issues. "I have an entire battery of land-use attorneys and I've learned a great deal," he says. And outside of well-known music business colleagues like Irving Azoff, he acknowledges "a whole other set of advisers" on these matters.

As an umbrella for the Walden Woods Project and future efforts, Henley set up the nonprofit ISIS Fund. After launching the Walden campaign with two benefit concerts in April 1990 in Worcester, Mass., he went on an extended tour, channeling a small portion of each ticket through the ISIS Fund to the Walden project.

"It was a pain-in-the-ass for all the promoters," he says, "and I would like to thank them all here publicly."



by Thom Duffy

THIS PAST SUMMER, Henley and rock critic Dave Marsh co-edited "Heaven Is Under Our Feet: A Book For Walden Woods" (Longmeadow Press, \$18.95). It is a book of essays on Thoreau's legacy by 66 contributors, including environmentalists, politicians, authors, actors, and pop stars, with proceeds going to the Walden project. The success of the book was recently celebrated at the New York Public Library. Some of the most renowned environmentalists in the nation were present; the press and paparazzi chased down Don Johnson, Kathleen Turner, and Ed Begley Jr.

This past week, Henley staged three more benefit concerts at Madison Square Garden, on a bill with Sting and Billy Joel for two nights and Bonnie Raitt and Jimmy Buffett the third. He plans more benefit shows in L.A. in February or March and a book tour next month for "Heaven Is Under Our Feet," pledging to "autograph this baby right into the best-seller list."

Smiling, Henley adds, "I'm a tenacious mother..." The Walden Woods Project will likely need to raise \$8 million in all, according to its executive director, Kathi Anderson (whom Henley credits with the real, day-to-day work along with the Boston law firm of Hale & Dorr and the Trust for Public Land).

Why does this rock star think it's worth it? "If Walden goes, then all the issues radiating out from Walden go," says Henley, quoting the remarks of Thoreau Society president Edmund A. Schofield. "That is what this is all about."

The issues and ideas Thoreau sent forth from Walden Woods shaped not only the environmental movement but an enduring ethic of community and shared responsibility that pop music, in its finest moments, also proclaims.

IN ONE BIG ROOM: Rod Stewart, Sean Lennon, Yoko Ono, Eric Clapton, Paul Shaffer, and Nigel Olsson were among the guests who attended a PolyGram Records dinner Oct. 16 in New York to celebrate the release of "Two Rooms: Celebrating The Songs Of Elton John And Bernie Taupin." Billboard's Karen O'Connor reports: John and Taupin were visibly flattered by the affair. "I'm quite happy about the release of this album," said John. "I'm very honored. Who wouldn't be?" Members of the Saturday Night Live Band performed after dinner. Although rumors flew that John and Stewart would join the jam, neither did. Stewart, who is in the midst of a world tour, remarked, "I've got to watch my voice, you know."

DEJA VU: The new Crosby, Stills & Nash boxed set, a 77-track package from Atlantic Records, matches CSN's memorable material with often illuminating, song-by-song liner notes. For example: "Helplessly Hoping" was "inspired a long time ago by my tenth-grade English teacher in Tampa, Fla.," says Stephen Stills. "She was a real knockout." For the opening verse of "Wooden Ships," says David Crosby, "I borrowed the first" (Continued on page 32)

Menken Gets Theatrical Again For Latest Disney Film Score

THE 'BEAUTY' OF IT ALL: A deft mixture of sophistication, a smidgen of cynicism and sweet innocence, molded by the "basic instincts" of a musical-theater writer have worked well for **Alan Menken** in what has emerged as an exclusive long-term association with **Walt Disney Pictures**.

With lyricist **Howard Ashman**, who died earlier this year as a result of AIDS, Menken was universally praised for his and Ashman's score for "The Little Mermaid," one of Disney's most successful animated features, not to mention a double-platinum album and home video bonanza.

The Menken/Ashman teaming is about to be heard again in a Disney animated film, "Beauty & The Beast," which opens a limited, 70mm-negative run Nov. 15 and blossoms out in full Nov. 22.

The soundtrack album is due Nov. 5 on **Walt Disney Records**. The title-song duet by hit makers **Celine Dion** and **Peabo Bryson** is being released as a single Monday (28) by **Epic Records**, which is Dion's label and a sister company of Columbia Records, Bryson's label.

Menken's (and Ashman's) musical-theater instincts were most vividly realized in "Little Shop Of Horrors," an off-Broadway and Hollywood (via **Warner Bros.**) triumph.

"I believe a theatrical sense works best even with a Disney animated film," says Menken. "People enjoy it more when songs characters sing advance the plot."

Menken, who has signed a long-term deal to write for the Disney organization, and Ashman finished the score to another Disney animated project, "Aladdin," which is due sometime next year.

But first comes "Newsies." In an era when live-action musicals in which characters sing to each other have not been successful—even if they are spinoffs of a Broadway smash (i.e., "Annie")—Menken and lyricist **Jack Feldman** have written a score for such a movie with, as Menken puts it, "eight songs and 13 musical moments."

Termed by Menken as "striking" in its presentation, the "Newsies" film centers on young newspaper hawkers at the turn of the last century who strike against the owners of the paper, and prevail.

To Menken, "Newsies," due for release next Easter, has the bloodlines of "West Side Story" and "Oliver!"

"The 'Newsies' kids too," says Menken, "have longings, they are urban, and, while in period, the movie has a rock'n'roll energy."

Menken's point is further am-

plified by the choice of the film's director, **Kenny Ortega**, who also did "Dirty Dancin'."

The deaths this year of Ashman and another collaborator, lyricist **Tom Eyen**, have given Menken a deeper understanding of the devastation of the AIDS epidemic.

Shortly before Ashman's death, the two had written a song, "Sheridan Square," a memorial to victims of AIDS in the context of the section in New York that, the song observes, has gotten very quiet. Ashman's demo vocal of the song was played at his memorial service.

"I believe that 'Beauty & The Beast' is infused with Howard's last days. Many of his last lyrics reflect what was happening to him."

Menken himself hopes to pick up the AIDS theme again in a broader musical context. "I do hope that someday I can write something about this, but after the crisis is history."

DURING WORLD WAR II, romantic songs written years before the conflict started, especially those that told of lovers that circumstance had parted, had even greater intensity, as millions left their homes to serve in the armed forces. Some of these songs, such as "I'm In The Mood For Love," and others specifically written in response to the war years, can be heard on an **American Music Classics** presentation on Veteran's Day (Nov. 11) called "Stars And Stripes: Hollywood And World War II." The show pays tribute to entertainers who, through the USO, entertained the troops here and abroad and helped raise millions of dollars for the war effort.

Later that evening, the cable channel will offer a restored version of **Irving Berlin's** "This Is The Army," the Warner Bros. film adaptation of a stage show that also toured battle fronts and the U.S., where it, too, raised millions. Although loaded with Berlin gems, the highlight remains Berlin's own rendition of his World War I comic hymn to Army life, "Oh, How I Hate To Get Up In The Morning." Unabashed flag waving? Yes. Spirited and sincere? Yes.

PRINT ON PRINT: The following are the best-selling folios from **Cherry Lane Music**:

1. **Metallica**, Metallica
2. **Bonnie Raitt**, Luck Of The Draw
3. **Van Halen**, For Unlawful Carnal Knowledge
4. **The Black Crowes**, Shake Your Money Maker
5. **Skid Row**, Slave To The Grind



by **Irv Lichtman**



ARTIST IN CONCERT

GEORGE MICHAEL

The Forum, Inglewood, Calif.

GEOURGE MICHAEL MAY not be the pop historian Lenny Kravitz is, but the British singer/songwriter knows a good decade when he hears one. That was obvious enough at his Oct. 6 concert, where Michael mixed upbeat chestnuts from the '70s and late-'60s with his own romantic ballads and dance hits from the '80s.

Michael is no fool. The music of the '70s has already been subject to a steady revival, with new popular attention focused on the immortal R&B and rock of those years. He understands that at least a few good things came from that long-maligned decade, and the vein he's most interested in has nothing at all to do with either the Eagles or the Sex Pistols.

The warm, euphoric sounds of

"Papa Was A Rollin' Stone" launched this two-hour show, part of his monthlong Cover To Cover tour, which features an 11-person band and a 19-voice choir. And all of it was bathed under spectacular lighting that re-created the steamy, pumping atmosphere of a packed disco, a place in which Michael appeared very comfortable.

The singer reached an energetic peak during his remake of David Bowie's "Fame," a harder funk in which Michael excelled but, unfortunately, rarely attempts. Later, his continuing homage to the Elton John-Bernie Taupin songbook manifested itself with "Don't Let The Sun Go Down On Me." These and other remakes were recorded live during the tour for use alongside seven new studio tracks for "Listen Without Preju-
(Continued on next page)

Life Of Ozzy. Def American Records president Rick Rubin, left, congratulates Epic Records artist Ozzy Osbourne on his Lifetime Achievement Award, presented during the fourth annual Foundations Forum in Los Angeles. An estimated 3,600 metalheads attended the three-day event, highlighted by panels and performances by Osbourne, Soundgarden, Megadeth, and others.

NATIONAL BLUES AWARDS

(Continued from preceding page)

Carey Bell, and Billy Branch got best-contemporary-blues-album (U.S.) nod for "Harp Attack."

The best-selling Columbia Records set "Robert Johnson: The Complete Recordings" claimed the award for vintage reissue album (U.S.), while Jessie Mae Hemphill's "Feelin' Good"

won best country blues album (historical style—U.S./foreign).

"Must Be Jelly" by William Clarke won song of the year, and Jimmy Rogers' "Ludella" picked up traditional-blues-album (U.S./foreign) honors.

Newly inducted into the Blues Hall

of Fame were Mississippi Fred McDowell and Sleepy John Estes.

Awards for classics of blues recordings (albums) went to Muddy Waters' "Muddy Waters Box" and Little Walter's "The Best Of Little Walter," both on MCA/Chess, and Vanguard's compilation, "Chicago: The Blues Today."

Awards for classics of blues recordings (singles) were awarded to Elmore James' "The Sky Is Crying," Jackie Brenson's "Rocket 88," Sonny Boy Williamson III's "9 Below Zero," and Howlin' Wolf's "The Killing Floor."

Keeping The Blues Alive awards were presented to public radio station WWOZ New Orleans, commercial station WDIA Memphis, and Blues Access magazine. Writer Robert Gordon's provocative L.A. Weekly cover story, "The Plundering Of Robert Johnson," garnered the journalism award, while Larry Cohn won the Historical Preservation award for his work on Columbia Records' "Roots & Blues" series. David Lynch's "Wild At Heart," which featured Koko Taylor, won in the film category, and Lone Wolf Management Co. and ZZ Top picked up a special award for fund-raising and support of the Delta Blues Museum.

MADRIGAL SOUND GROWS IN MIRANDA SEX GARDEN

(Continued from preceding page)

as Thomas Morley and Thomas Weelkes, performed a cappella.

The three women were first exposed to madrigals as students at London's Purcell School of Music. "We began to sing madrigals out of our oral classes, and we decided to go busking," Blake says.

While performing on London's Portobello Road, the group was discovered by bassist/composer Barry Adamson, who recorded a madrigal for the soundtrack of the film "Delusion." Adamson's engineer, Paul Kendall, then cut a version of the madrigal "Gush Forth My Tears" as a dance single. Kendall and Miranda Sex Garden were unaware then that the German unit Enigma was working on its own dance-classical fusion, "Sadness Part I."

McCusker recalls, "One of my friends called me up and said, 'My God, you're not going to believe this—someone's put out a Gregorian chant with a beat.'"

The "pure" madrigal album "Madra," produced by Tony Faulkner, rose to No. 8 on the English independent charts and sold nearly 8,000 copies. Some U.S. alternative retail outlets, such as Rhino Records in L.A., are doing a brisk business with the record.

Not everyone has been attuned to Miranda Sex Garden's unique music. "We've sung at rock gigs, and that's pretty strange," Blake says. "We got a pretty hostile, violent reaction the first time we did it."

With West now returned to school, McCusker and Blake are putting together a band. "Our next plan is a four-track EP that will go to both extremes of classical and rock," Blake says. "Classically influenced, but pretty way-out." **CHRIS MORRIS**

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CMJ AIMS TO BROADEN SCOPE OF ALTERNATIVE SCENE

(Continued from page 30)

and the campus music network will be presented by owners and creative directors of some of the more successful fanzines, nightclubs, and independent record labels. And to help companies survive through bleak economic times, "Creative Business Practices: Avoiding Chapter 11" will attempt to explain how the smaller entities stay afloat.

A strong focus on heavy metal will be apparent again this year with six panels dedicated to issues concerning marketing, journalism, programming, and production. Extra attention will also be given to college radio, with five hours on Thursday (31) dedicated to programming, networking, and growth in the radio market. Additional weekend panels will focus on jazz, rap, reggae, and country music, or will address larger social themes, such as the panel titled "Art vs. Industry," to be hosted by Sire Records president Howie Klein.

Rap music, which has only recently begun to show a strong presence on college music charts, will be the focus of three separate panels.

"Despite the editorial support that we have always given to rap here at CMJ, college radio was slow to pick

up on the music," comments Haber. "In 1984 we tried to do a rap marathon similar to the yearly metal marathon, but despite a great lineup of speakers and performers, it just didn't bring people out. Now it is beginning to come around again." The recent collaboration between metal and rap artists, and the success of bands that cull from both genres of music will no doubt fuel interest in rap this year.

Evenings during the CMJ Music Marathon are designed for maximum club hopping, as more than 250 new, unsigned, or "alternative" bands descend on the city to showcase their work. And the New Music Awards, now in its sixth year, will highlight the success of the entire alternative music network, as awards are given to the most innovative new talent in the categories of best album, song, group, solo artist, and debut artist. Awards will also be given for the best loud rock, beat box, new world, jazz, and country albums, and for the best college and commercial radio stations and best publication.

The New Music Awards will feature performances by Julian Cope, Sonny Sharrock, Marc Cohn, the Family Stand, and others.

THE BEAT

(Continued from page 30)

part off a little Baptist church sign in Florida that said, 'If you smile at me I will understand, because that is something everybody everywhere does in the same language.' Later on, Jackson Browne said, 'What about all the people who get left behind' and wrote 'For Everyman' in response." Recalls Graham Nash: "My point in 'Wasted On The Way' is just that. We have wasted an enormous amount of time on petty issues that should never have kept us from making music."

TOUR OPENINGS: Rickie Lee Jones, Nov. 3, the Palace of Fine Arts, San Francisco, supporting her new Geffen release, "Pop Pop" ... Soundgarden, Nov. 5, the Gothic Theater, Denver.

ARTIST IN CONCERT

(Continued from preceding page)

dice Vol. II," an album set for release from Columbia in early 1992.

Michael performed the older songs at the Forum with the same conviction he has with any of his own solo or Wham! hits. They were all very faithful, practically reverential, tributes to the originals. And yet, the singer hasn't done anything to make them his own. But he certainly knows how to pick a good track, and some of these could easily become successful singles for him, just as they were for an earlier generation.

STEVE APPLEFORD

ARTIST DEVELOPMENTS

VIVA FATIMA MANSIONS

The sonic fury of Ireland's Fatima Mansions, unleashed on the band's U.S. debut, "Viva Dead Ponies," for Radioactive/MCA Records, may be just a tad misunderstood, suggests front man Cathal Coughlin.



COUGHLIN

"I see what I do as being more comic than bile," the singer/songwriter says.

"Paranoia's definitely a large part of it. But I think I've learned how to ridicule it. The rock-band idea,

that's what we play with. And the pop bit, we scribble all over that as well. There's no shortage of targets for me to write about."

Critics have been scribbling praise for Fatima Mansions, currently on a U.S. club tour, noting the targets of Coughlin's songs have ranged from cops ("Angel's Delight") and deposed dictators ("Blues For Ceausescu") to priests ("Mr. Baby") and the Second Coming of Jesus Christ ("Viva Dead Ponies").

The aural outrage of Fatima Mansions (who take their name from a Dublin housing project) puts the band smack at odds with the high-minded anthems of countrymen U2 and testifies to a certain healthy disdain for music-business-as-usual.

After a former stint as front man

for Microdisney, Coughlin says, "never again will I go through a bunch of songs with a producer wielding a big stick and telling me what I can and can't record."

Fatima Mansions faced no such hassles after teaming with Radioactive Records, formed by Gary Kurfirst in a deal with MCA president Al Teller. Fatima Mansions came to Radioactive through their U.K. booking agent, Ian Flocks of Wasted Talent, who has become Kurfirst's partner in the U.K.

Fatima Mansions found a home at Radioactive, which has followed an edgy A&R path with acts like Birdland, Live, Goodbye Mr. Mackenzie, and, on the pop side, Londonbeat. Working with Fatima Mansions' U.K. representatives, Kitchenware Management, Kurfirst foresees international development.

As for Coughlin, "I don't want to be the next Ian Astbury," he says. "I never wanted to be Mick Jagger. I'm not about to get suckered into the charts; it places limitations on what you want to do."

The music business remains "a forum for having fun, basically," he says. "And the means to get through to people, because unless I'm heard by a noticeable number of people, what I do is meaningless. There are creative things to do with getting your music heard and I'm happy to do them."

HUGH FIELDER
THOM DUFFY




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| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|---|------------|--|---------------------|----------------------------|
| METALLICA QUEENSRÛYCHE FAITH NO MORE SOUNDGARDEN | Oakland-Alameda County Stadium Oakland, Calif. | Oct. 12 | \$1,433,529 \$30/\$28.50 | 50,271 sellout | Bill Graham Presents |
| GEORGE MICHAEL | Great Western Forum Inglewood, Calif. | Oct. 5-6 | \$622,553 \$40/\$23.50 | 27,145 sellout | Avalon Attractions |
| AC/DC | Sydney Entertainment Centre Sydney | Oct. 14-15 | \$602,613 (\$753,737 Australian) \$41.50 | 19,591 22,998 | Gary Van Egmond Ent. |
| ROD STEWART | Louisiana Superdome, Dome Arena New Orleans | Oct. 18 | \$429,163 \$35/\$19.50 | 18,301 sellout | Beaver Prods. |
| ROD STEWART | Blockbuster Pavilion Charlotte, N.C. | Oct. 4 | \$374,904 \$25.50/\$18 | 17,848 18,734 | C&C Entertainment |
| TOM PETTY & THE HEARTBREAKERS CHRIS WHTLEY | Meadowlands Arena East Rutherford, N.J. | Oct. 9 | \$324,912 \$22.50/\$20 | 15,187 sellout | Metropolitan Entertainment |
| THE JUDDS BILLY DEAN PIRATES OF THE MISSISSIPPI | Target Center Minneapolis | Oct. 13 | \$305,538 \$24.50/\$21.50/ \$19.50 | 13,772 14,303 | Pro Tours |
| VAN HALEN ALICE IN CHAINS | Providence Civic Center Providence, R.I. | Oct. 9 | \$267,438 \$27.50/\$19.50 | 12,515 sellout | Don Law Co. |
| GEORGE MICHAEL | Rosemont Horizon Rosemont, Ill. | Oct. 19 | \$256,648 \$35/\$25/\$12.50 | 10,054 14,417 | Jam Prods. |
| MICHAEL BOLTON OLETA ADAMS | Blockbuster Desert Sky Pavilion Phoenix | Oct. 11 | \$226,124 \$23/\$18 | 11,705 18,000 | Evening Star Prods. |

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JAMES INGRAM

TEN YEARS OF THE POWER OF GREAT MUSIC

By DAVID NATHAN

With a career that has literally been filled with achievement, James Ingram can proudly look at a list of accomplishments that span a mere decade, accomplishments that might take other performers a lifetime to achieve.

Cutting his musical teeth by working with Revelation Funk, a local Akron, Ohio group, James made the move to Los Angeles at the end of the '70s and found himself working with the likes of Ray Charles and Howard Hewett, then lead singer with the group Shalamar. It was through his work with Charles that James came to the attention of Quincy Jones.

James' work on Quincy's classic "The Dude" album led to Grammy-nominated hits "Just Once" and "One Hundred Ways." His ongoing creative association with Q resulted in the inclusion of "P.Y.T. (Pretty Young Thing)," a song James co-wrote, on Michael Jackson's historic "Thriller" and yet another Grammy nomination.

Subsequent duets with Patti Austin yielded the No. 1 pop hit "Baby Come To Me" and "How Do You Keep The Music Playing," and James' first solo LP "It's Your Night" went gold in 1983. By the time he recorded "Yah Mo Be There," a hit duet with Michael MacDonald, James had racked up one Grammy, six nominations and an Academy Awards song nomination. The Ingram-MacDonald collaboration provided James with his second Grammy award, and in 1984, he recorded "What About Me?" with Kenny Rogers and Kim Carnes, scoring yet another top 20 hit.

In 1985, James participated with many of his friends and colleagues on the momentous "We Are The World" project, and in 1986, James released his second LP "Never Felt So Good." A year later, he received his 11th Grammy nomination for "Somewhere Out There," a hit duet with Linda Ronstadt, continuing his involvement with Quincy Jones through work on the film "The Color Purple."

In 1990, James lent his vocal talents to the Grammy-nominated "The Secret Garden," a track from Quincy's "Back On The Block" album which also featured Barry White, El DeBarge and Al B. Sure! But,

(Continued on page J-10)

Photo: David Roth

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THE NEW SONGS

GET READY (4-19091) ▪ WHERE DID MY HEART GO? (4-19097)
REMEMBER THE DREAM



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AN ALBUM OF 'GREAT MUSIC': A Collected Decade of Memorable Songs Paves Ingram's Way to Fresh Growth

By DAVID NATHAN

The release of "The Power Of Great Music" may be the first real opportunity for the music industry and music lovers alike to be fully aware of the true impact that James Ingram has had as one of the most important artists of the past decade.

In one package, just some sense of the depth, range and skill of this exceptionally talented man becomes fully evident. From "100 Ways" and "Just Once," his earliest hits with Quincy Jones, through "I Don't Have The Heart," his 1990 No. 1 hit, and his latest single "Where Did My Heart Go?," James Ingram displays a rare virtuosity. Not only is he a consummate vocalist but he's also a sensitive songwriter and a gifted musician. Above all, his genuine warmth, his realness, his authenticity, those qualities are reflected in his music. Always soulful, James Ingram has the unique ability to get inside a lyric, inside a song and make it truly his own.

"I'm very proud of what this album represents," comments James. "It's a collection of the songs everyone wants to hear from me. I think the whole idea for the record comes from the response that I've seen to this music, particularly in places where I didn't expect it. Like going to Manila in the Philippines, getting off the plane and finding a whole crowd of people at the airport, discovering that

I needed a police escort because I have so many fans there. Then, performing before 9,000 people in three sold-out shows and finding out that everybody knows all my songs and that 'Whatever We Imagine' [featured on the new album] is almost a classic in the Philippines and in Japan. That's the power of great music. Going to Jamaica, having the same reaction and then to Japan, and seeing people responding to these songs even though they didn't necessarily speak English. That's the power of great music. To me, this album is made up of songs that will be played long after I'm gone, songs that have the potential to become true standards."

Ask James about some of the outstanding songs on "The Power Of Great Music" and he's happy to comment: "Each of the tunes on this album means something special to me. '100 Ways' represents the first time I got with Quincy Jones, and I recorded it literally hours after one of my daughters was born: I went from the hospital to the studio and two hours later, I was finishing the song. I got a Grammy for that and I never even had my own record out! Then, 'Yah Mo Be There' was recorded with Michael MacDonald literally the day before he was leaving to go to Japan so we had to get it done. Originally the song was called 'I Will Be There' but at the last part of the session, we changed it. We both sound so 'country' that when we were singing, it didn't sound quite like 'I Will Be There.'



With Bobby Lyle, left, and Paula Abdul.

'James was pretty great when he started—he made incredible records. He's gotten more confidence, and he's grown a lot, but he was always great.'

'When I first found him, I got a tape that [producer] Russ Titleman sent to me to hear a song, written by Barry Mann and Cynthia Weil, because I didn't know who James was. Then, luckily, on the demo for 'Just Once,' James was singing. He sounded fantastic!'

'When I called him back he said, 'Well, I'm not a singer because my voice sounds rough on the edges.' I said, that's what I like about it. He played piano for the Coasters and Ray Charles, and said his voice had 'whiskey' edges to it. That's the part I like the best, you know.'

'What his new album has done is condense all his powerful music, and they [the public] get to hear it all in one fell swoop.'

'He brings lots of power to his music because he has a lot of conviction and commitment as a singer, and he puts tremendous stylization on a melody which is the hardest thing to do—still retaining the melody and making a distinctive interpretation.'

'Anyone as musical and as strong as James is constantly growing. In the beginning we went after really powerful songs, and I think that time has proven that a great song in the hands of his interpretation is as good as it can get. James is one of my favorite singers in the world, and I will always love working with him.'

QUINCY JONES

We checked the dictionary and found that 'Yah' was Hebrew for God so the song took on a real spiritual meaning when we changed it."

Talking about the new material on the collection, James notes, "The song, 'Where Did My Heart Go' [from the movie, 'City Slickers'], was a natural for me to do with Thom Bell because he's an orchestrator and producer in the same great way that Quincy is. It's a beautiful tune and we knew it would work once we started recording it. 'Remember The Dream' [produced by Steve Tyrell] was originally done and aired during Black History Month for a TV movie that featured Whoopi Goldberg. When Bob Johnson, the owner of BET, heard it, he felt it was so powerful that he wanted to use it as the theme for the launch of BET's magazine Young Sisters & Brothers, so we recorded it again, using some great musicians like Joe Sample, Wilton Felder and Ray Parker Jr. And, 'Get Ready' [produced by Barry Mann and co-written with Cynthia Weil], hey, that's one of those sensuous songs for the ladies. I call it a 'bedroom' song!"

Barry Orms of Dick Scott Entertainment, who worked with James on the concept for "The Power Of Great Music," notes, "This record is important because it establishes in the minds of listeners and buyers that some of the greatest songs in the last 10 years have been sung by



Ingram and son in public service poster for the National Urban League.

James Ingram. Basically, it's his 10th year in the industry and that makes it the perfect time to remind people of what James has accomplished plus he's at a peak time in his career, coming off a No. 1 record with 'I Don't Have The Heart.' The album also comes at a time when 'good music' is coming back: people are crying out for quality again and 'The Power Of Great Music' represents some of the best music that's been recorded in the last decade, all in one package. As importantly, the material on this record reflects what James Ingram is about as a human being, his deep feelings about music."

"Working with James Ingram? It's like working with no one else I've ever worked with before," says legendary producer Thom Bell, who contributed to the album. "He's a total, all-around dream artist. He doesn't give you an ounce of problems and the man is so fast, he can pick up right away when even the least thing sounds odd in the studio. James is incredible because he has one of those rare voices that can do anything: he could do opera if he wanted to. Recently, he worked with an orchestra of 110 musicians and that's almost unheard of for someone who has a non-operatic voice. But you can put him with piano and he can carry it off. There are a few singers like that—Nat King Cole was one, Johnny Mathis is, so is Frank Sinatra. James has a natural gift, a built-in in-

(Continued on page J-8)

THE WARNER BROS. STORY: Harnessing 'The Power' to Bring Overdue Recognition to a Unique Artist

By DAVID NATHAN

While "The Power Of Great Music" is actually only the second James Ingram album to appear directly on the Warner Bros. logo (his first two albums having been released by Qwest Records and distributed through Warners), following up 1988's "It's Real," it represents a body of work that spans some 10 years. As a collection of music that represents James Ingram's unique, distinctive talent, "The Power Of Great Music" is the focus of much activity at Warner Bros. A lead-off single, "Where Did My Heart Go?," (produced by Ingram and Thom Bell and featured in the film "City Slickers") is a major priority for the label. As with the 1990 chart-topper "I Don't Have The Heart," the record is being promoted at several radio formats, including adult contemporary, pop and R&B, with an emphasis on black adult-contemporary outlets, as is the entire album.

Warner executives express not only their enthusiasm about the project but about working with James Ingram, the artist and the man. Comments Lenny Waronker, label president, "James is one of the great singers to have emerged in the past 10 years and I don't know that he's had the recognition that his talent deserves for various reasons. I think 'The Power Of Great Music' gives a real indication as to who this man is and what he does, and it gives us as a company an opportunity to stand up and say, 'hey, this guy is terrific.' I'd say to categorize James Ingram is a mistake because his talent is too big and, as this album shows, he covers a whole lot of ground musically from 'Somewhere Out There' with Linda Ronstadt to 'Yah Mo Be There' with Michael MacDonald. Apart from being an excellent songwriter and musician, there's no question that James is one of the most soulful singers in the world."

Ray Harris, Sr. VP of black music marketing & promotion, concurs. "There is no one out there with his sound. Personally, I've always been a James Ingram fan. With his new album, we're going to broaden James' audience even further. His last LP began to give James an expanded urban base and we're definitely taking the new single to black adult-contemporary stations where it's a 'natural,' and I expect all urban stations to jump on the album because it really covers some great music, music that's established James Ingram in a very special place with urban audiences."

"At a time when the public is clearly very receptive to great music, as evidenced by the response to the Natalie Cole album, what we have with this James Ingram record is a whole collection of material that is a reminder of the quality of his work and the quality of the people James has worked with," says Benny Medina, VP of A&R, who was involved with the selection of songs that ended up on the album. "Being able to pull it all together was a major coup for us because we had to work with other companies such as A&M and MCA who cooperated in making this a record that documents James' rich musical history." Medina worked with James on his last album and observes, "James is really a challenge in a working relationship, a positive challenge. He's very 'street smart' and he really relishes what goes on in that world of music yet he has a concern for great songs. Plus he's a very philosophical, very spiritual person, and you can't go wrong in working with someone like that."

Stu Cohen, VP of promotion, sees "The Power Of Great Music" as not simply "an album that will definitely call to mind the memories that people have when they hear these great songs," but also as "a project that makes total sense. Aside from anything else, it makes a great Christmas package, especially since you can't get all the singles that are on this record now. It really is a great buy for the public, and it is a way of capturing all the happiness, joy and emotion that James has brought to people through the years, making it even more of

an impressive package." Cohen notes that the label sent out a special flyer "to all radio formats, which included a letter from James thanking people for all their support and information that really documented his musical accomplishments as reflected on this album." On a personal note, Cohen says, "It's a joy to listen to his music and to work his records, plus in an industry not renowned necessarily for genuinely nice people, James Ingram is one of the warmest, most sincere people I've ever met and that's reflected in how he sings."

Dino Barbis, VP of promotion, worked closely with James on "I Don't Have The Heart" and is already at work with "Where Did My Heart Go?," taking the single initially to adult contemporary radio as he did with the 1990 chart-topper. "There are certain artists who go through many different formats and James has had a lot of success in cutting through

'This album will pull together a lot of information for people about James so that they realize that this man has had 14 Grammy nominations, he's won three Grammy Awards and he's had two Oscar nominations over the last 10 years.'

CAROLYN BAKER

some of the restraints that can limit artists with broad appeal. I remember talking with Stu Cohen when we first heard James' last album and how 'I Don't Have The Heart' kept popping up. Companies tend to shy away from releasing ballads as first singles from an album but towards the end of the project, we agreed that we should give that song a shot. It sounds like an easy formula to take a record to AC and cross it over, but it definitely isn't an easy task. But with an artist like James Ingram, you're dealing with someone who is unique." Working with James, says Barbis, "is a real pleasure. He calls me 'The Mad Greek!' He's the kind of guy who if he believes in something will stand by it and yet he's real open to listen to what others have to say. He's a very sensitive guy, what I call a real artist."

Carolyn Baker, product manager for the project, echoes that sentiment. "James Ingram is very special to me as an artist and as a friend, he's a real treasure. I really believe in him and his talent." Baker is coordinating the marketing for "The Power Of Great Music" and states that "this album will pull together a lot of information for people about James so that they realize that this man has had 14 Grammy nominations, he's won three Grammy Awards and he's had two Oscar nominations over the last 10 years. I don't think people fully understand the impact that James Ingram has had through the work he's done. Obviously, the title of this album says it all and I expect the music-buying public to really get the opportunity to know just who James Ingram is through this record," says Baker, who adds that "The Power Of Great Music" is the focus of both international and domestic promotion.

A native of Ohio like James Ingram, Warner's publicity director Gene Shelton is planning "a very widespread publicity campaign encompassing television, radio and print media. I really feel that we've only just begun to scratch the surface as far as getting the image and persona of James Ingram out there in the world. The commitment he has to his music, his work and his family isn't seen too often in this business, and wherever James Ingram steps, he steps proudly, he's a tremendous role model. As far as I'm concerned, James is the greatest male singer out there and I'm proud to be working with him not only because he's an incredible talent but also because he's an incredible human being."

'Apart from being an excellent songwriter and musician, there's no question that James is one of the most soulful singers in the world.'

LENNY WARONKER



With Warner Bros. Records Chairman of the Board Mo'Nique, wife Debbie Ingram, and label President Lenny Waronker.



With Patti LaBelle.



With "Soul Train" pioneer Don Cornelius.



With legendary producer Thom Bell.

James—

You've always been a *great* artist,
but you've been an even *greater* friend.

Love,

Barry and Cynthia

HEY YOU!

JAMES INGRAM

WE ARE JUST GETTING

STARTED !!!!!

LOVE,

THOM BELL



More than proud
of our ten year association
with James Ingram.

4601 WILSHIRE BOULEVARD • SUITE 210 • LOS ANGELES, CALIFORNIA 90010

PHONE: (213) 954-8045 • FAX #: (213) 954-1172

Dear James,

YOU ARE SO GREAT,
SO MUSICAL . . .

Fondly
Burt Bacharach

MCA Music
Publishing
congratulates
the phenomenal
James Ingram.

We're proud
to be a part
of your
upcoming lp
"The Power of
Great Music"
featuring

the #1 hit "I Don't Have the Heart" plus "Just

Once" and

"Somewhere

Out There". We

look forward

to your

continuing

success.

MCA
music publishing

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Ingram

GREAT MUSIC

(Continued from page J-3)

strument. And, working with him as a songwriter is very easy because he's like me," says Bell, who has written contemporary classics like "Betcha By Golly Wow" and "You Make Me Feel Brand New" among many others. "He'll dig and dig until he gets what he wants and he'll never leave a stone unturned."

In the studio, Bell says, "James does just about everything in the first take. He's interested in pleasing the consumer so he doesn't settle, so we may do a couple more takes but never more than three. His vocal range is phenomenal; he can go from a low 'G' as a baritone all the way through second tenor to first tenor, and knows how to breathe naturally. James essentially produces himself. I'm more like a buffer, a sounding board for him. Plus, the guy is real comical! Working with him is never drudgery. We'll take breaks and shoot the breeze and, like I tell him, if you can do what you're doing creatively and have fun, then that's the best situation. James Ingram? Hey, the guy's an impeccable talent."

'I've been a big fan of James' since hearing him initially on Quincy's 'Dude' album. To sit and write a song with him was one of the best moments of the last couple of years.'

BURT BACHARACH

From a more personal standpoint, spouse Debbie Ingram, who has worked with James as his administrator (through her company, Design Thrust Inc., Administration By Design) for the past five years, looks on his latest project as "one of the best things he's ever done. 'The Power Of Great Music' really shows James' maturity as an artist, as a well-seasoned person. I see him being able to work for the rest of his life because of the high quality of music he does. Even now, after watching him evolve musically back from grade school through junior high all the way to now, he can bring something home that's he's been working on in the studio and I'll get chill-bumps. We've always been honest and truthful with each other and I am able to give my input but basically, we love the same things in music. I've watched him grow and come into his own, through his years with Quincy Jones and now I see his working with Thom Bell as continuing that growth because they make a tremendous team together."

Debbie considers her role "as a link in the chain of a great team. Working with people like Jay Cooper and Linda Newmark [of attorneys Cooper, Epstein and Hurewitz], with Wilbert Terrell on the production side, and with A.P.A., we're a team who comes together to execute what James wants to do, and he's one of those people who is absolutely clear about what he wants. That's not just with his music but with the business aspects of his career. Being his wife doesn't get in the way because we're a family business and I know the plan and purpose behind what we're doing. And James is the kind of man who, when he does anything, is completely committed to it, whether it's helping a friend, whether it's his music or running every day and that's something he's passed on to our children—that when you're going to do something, do it with all your heart, do it with a real commitment to being the best you can be."



With Billy Crystal.

*C*ongratulations

To Our Client

JAMES INGRAM

Celebrating a Decade

of the

“POWER OF GREAT MUSIC”

apa®

aGENCY FOR THE **p**ERFORMING **a**RTS, INC.

TALENT AND LITERARY AGENCY

Celebrating Our 30th Anniversary

TEN YEARS

(Continued from page J-1)

as importantly, James Ingram scored his biggest solo hit that year with "I Don't Have The Heart," a No. 1 pop hit, taken from his Warner Bros. album "It's Real" and produced by Ingram and the legendary Thom Bell. Nineteen-ninety also saw James on the road for a sold-out tour with Patti LaBelle, giving audiences the opportunity to fully savor his vocal magic.

In this special interview, he reflects on his career, his life and his accomplishments:

BB: What were the early years in your career like?

JI: Well, I had a lot of doors slammed in my face. The closest I came to getting a record out was having a deal with RCA through (artist/producer) Leon Hayward in 1973. I was his keyboard player and he'd hooked up a deal with an executive at the label. A month later when this guy left to go to 20th Century, he asked RCA if they wanted to keep me or could he take me with him. RCA said they wanted to keep me but after cutting three songs, they dropped me off the label. That was my first record deal—and it was a case of total rejection! Fortunately, I had an attorney who went back to the company and told them they had to still pay me for doing an album so I made money but I didn't have a record out! That was my first taste of the record industry.

BB: What happened after that?

JI: Well, I was playing down on Figueroa in some bar with a group, earning \$25 a night, performing for a crowd of drunks who would ask if I knew (the Wilson Pickett hit) "Mustang Sally." The group didn't, but I did! Actually, it was through work I was doing with an artist named Joel Webster for Ray Charles' label, Tangerine Records, that I met Ray, who was my biggest inspiration. I played organ on his (1977) hit "I Can See Clearly Now" and I learned a whole lot about production from being around him. What Ray would tell me was "you can do it, you just to have the guts." When I think about my musical education,

I say I've been to the "University Of Ray Charles And Quincy Jones" and that's not a bad school to have attended.

BB: You met Quincy through Ray Charles, right?

JI: The very first time I met him was when he came by Ray's studio to drop off some arrangements. How I got to work with Quincy? I was singing demos for a publishing company, ATV Music (who had Barry Mann and Cynthia Weil), at \$50 a song and doing two or three a day. I must have done that for three or four months. Quincy was listening to some of their songs for "The Dude" album and he heard "Just Once." He wanted to know who the singer was on the demo and he got my number from Howard Hewett and called me at home. That's how we got started working together.

BB: What was the initial success with Quincy like for you?

JI: Well, it brought me a lot of notoriety. All of a sudden, I was this well-known singer! I remember when the Grammys came the year after "The Dude" came out and my relatives came out from Ohio. That was a big deal for me and I thought, hey, I'm going to party for a week. But that's not how it works with Quincy! A day or two after winning a Grammy, I was in the studio again.

BB: After the first hits with Quincy ("100 Ways" and "Just Once"), you had a major hit with Patti Austin with "Baby Come To Me."

JI: Well, we all thought it was a hit but nothing happened until the song was played on the soap opera "General Hospital." That's when it really took off.

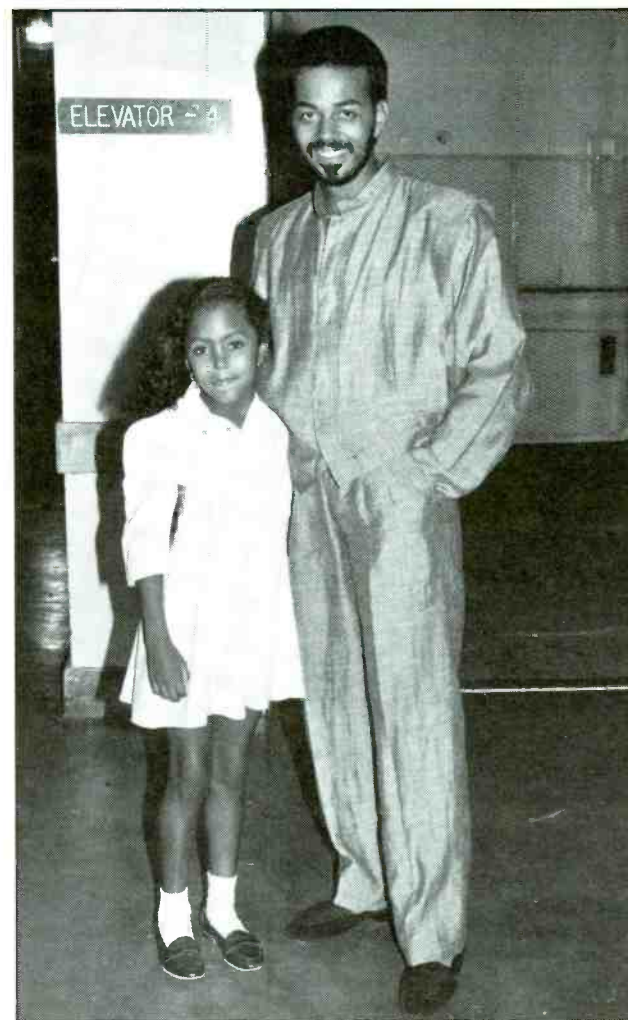
BB: Then you had a hit with Michael MacDonald on "Yah Mo Be There."

JI: Right. That came from my first album "It's Your Night" which Quincy produced. The thing was I was having all this success being associated with other people but I was having fun. It wasn't frustrating to me because I was working with some great people, great musicians and great producers. I loved being in the mix.

BB: Your career as a solo artist wasn't always consistent, right?

JI: Well, having two albums out in seven years . . . there was a need to zero in especially after the second album

(Continued on page J-12)



With daughter Jasmine.

CONGRATULATIONS

the heart

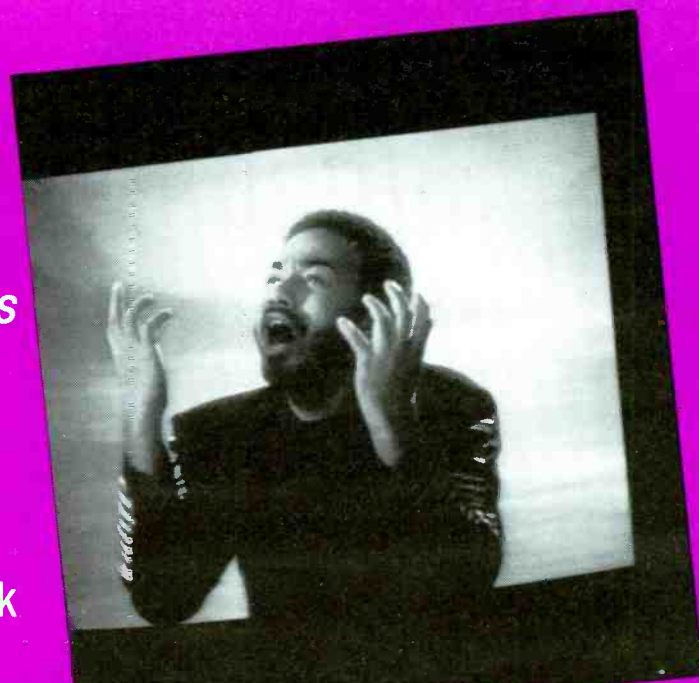
JAMES INGRAM

of great music

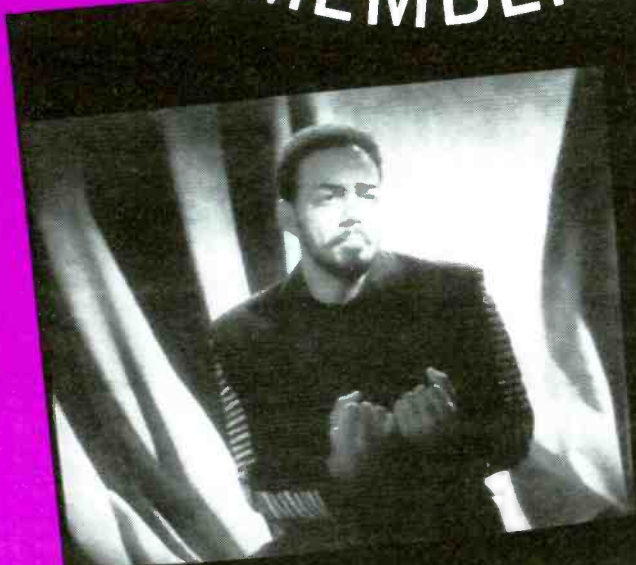
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The entire staff of
Young Sisters & Brothers
 Magazine and *Black*
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REMEMBER THE DREAM

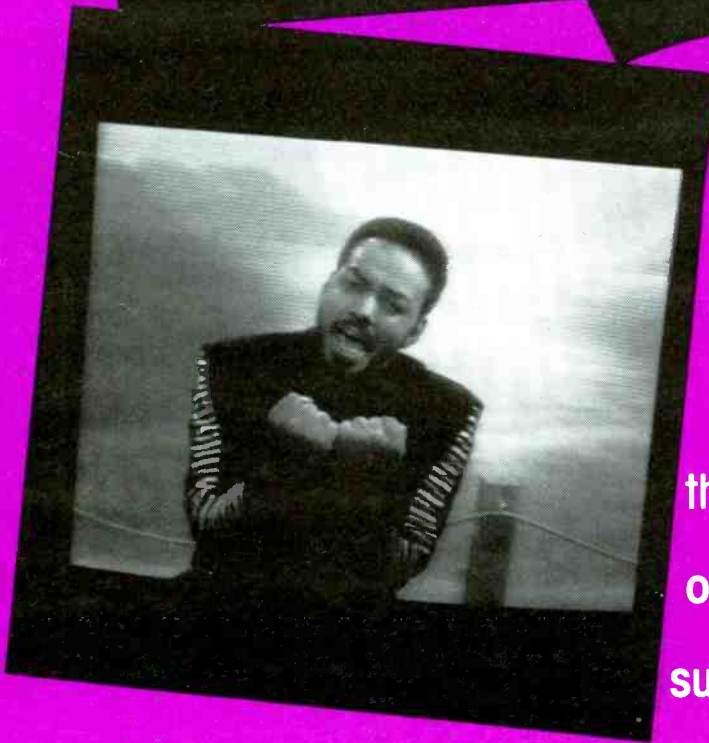


James Ingram for his
 performance of
 "Remember the Dream,"
 the YSB theme song.
 Your rendition of
 this uplifting song



REMEMBER THE DREAM

has set the tone
 for BET's new teen
 magazine. It has also
 inspired teens all over
 the country. **Congratulations**
on a terrific job. Continued
success and keep on doing
what you do best!



Remember the Dream written and composed by Steve Tyrell, Stephanie Tyrell and Joe Sample; published by Tyrell Music Company, Blue Ballet Music and Sunstruck Music; produced by Steve Tyrell; performed by James Ingram; and video produced and directed by Jesse Vaughn.

CONGRATULATIONS

JAMES

Thanks for
giving us
the best that
you've got!

Love,

Anita

James Ingram

TEN YEARS

(Continued from page J-10)

"Never Felt So Good" came out in 1986 and didn't feel so good! There were a couple of songs on that album like "The Wings Of My Heart" and "Say Hey" but you can't second guess the public. Sometimes you strike, sometimes you don't. There was a lot of time between albums—three year spans—but it wasn't planned that way. I was just so involved with Quincy in a lot of projects. I worked on an album with Ernie Watts, writing and doing arrangements, I worked on one of Patti Austin's albums for Qwest, I did some arrangements for the album Quincy did with Donna Summer. Then, of course, there was "P.Y.T." for Michael's album and so many other things—"How Do You Keep The Music Playing?" with Patti and so on.

BB: What did you learn out of working with Quincy?

JI: He's definitely one of the great masters and the way he allowed me to be involved in the projects he was working on was an honor. It's like getting an apprenticeship with such a great teacher, you just get caught up in the whirlwind of doing things. "We Are The World," "The Color Purple," working with John Williams and the Boston Pops.

BB: You switched labels from Qwest to Warner Bros. in 1987.

JI: I had signed with Qwest Records and that was predicated on what was going on at the time, that I was working with Quincy. As time went on, Quincy began to expand out and venture out into doing movies, television, living his dreams and not being afraid to stretch out. I felt that there was no need for me to be there any longer. I met with a lot of people before I signed a new deal. One of the things I liked about Warners was Mo Ostin and the kind of appreciation he had for music. I felt he was unlike other corporate-minded executives. So I signed with the company and I began working on my third album "It's Real" in 1988.

BB: How did Thom Bell enter the picture?

JI: Thom had called Quincy to find out what I was doing. Quincy put us together over the phone and after we met, we both went up to Q's house and I beat both Thom and Quincy at pool! We began writing together straight away although, at the time, Thom knew nothing of me as a songwriter. He came over to my house one day and I have a 16-track studio there. After he heard what I was doing, he said, "I want to produce this stuff with you." I was so honored because you don't see Thom Bell's name with anyone else's—he just insisted that we work together. It was a great marriage and we recorded enough for a whole album. But an executive who shall remain nameless told me, "you don't have anything here for black radio." Now I knew where the market I had was: I'd had a lot of pop success. I didn't mind doing the funk because that's where my musical origins were so I hooked up with Teddy Riley and we did "It's Real." The company got it up to the top 10 on the R&B charts but we had no real sales on the record.

BB: And then came "I Don't Have The Heart."

JI: We kept telling the R&B department to release it as a fourth single and they literally threw it out there. By this time, the album had come off the shelves. It was really the publishers of the song who encouraged Warners to

take the record to adult contemporary radio and it took off from there. Naturally, having a No. 1 pop hit by myself was a big deal for me—I was ecstatic, especially since I'd had the chance to co-produce the song with Thom. And we did it without a video too—the only video I did was for Europe.

BB: You went out on your first major tour after the LP came out in '89.

JI: Yes, five months as opening act for Patti LaBelle and it was my first tour as a soloist. You hear horror stories of what can happen to an opening act but she treated me like I was her brother. We got to duet on (her hit) "On My Own" and Patti was incredible.

BB: A lot of people call you a pop singer. How do you feel about that?

JI: To me, music doesn't have a color. It's never bothered me what people call me. As far as I'm concerned, there are only two kinds of music: good and bad.

BB: Will you continue to work with Thom Bell?

JI: Until he gets tired of working with me! I had a lot of success with Quincy and he has the same quality being an orchestral kind of producer. You can talk with him about string arrangements, about all aspects of music.

BB: What do you consider to be some the highlights of your career?

JI: There have been quite a few but I'd have to say singing at the Academy Awards not once but twice (with "How Do You Keep The Music Playing?" and "Somewhere Out There")—that was amazing.

BB: What would you say is the next step in your career?

JI: To keep up with the quality of songs. Searching out the best songs that are out there, that's my quest. I want to continue to latch on to the songs that will be standards, the kind of songs that I've been doing, songs that can give me a form of immortality in this business.

BB: Finally, what do you consider to be your biggest challenge?

JI: That has to be being the best parent I can be with five children and still have a career that works. Making sure that my children get the quality time. One of the things that's kept me from going out there and touring all the time is my concern for that. I've been around some of the most successful people in this business and some of their regrets have been that they chased the money and missed a vital part of their children's life. I never put anything secondary to my children. So the challenge is to keep that balance going.

David Nathan is a freelance writer in Los Angeles.



Dearest James:

An artist of your quality comes along;

"Just Once"!

With Love,
Bruce and Bea Swedien



Dear James.

You'll always be part of our family.

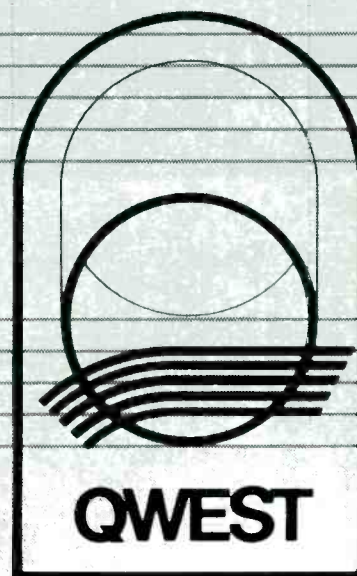
Love from Q & the CREW

Just Once, One Hundred Ways.
How Do You Keep

The Music Playing?
There's no Easy Way.

Baby Come to Me.
Yah Mo Be There

Whatever We Imagine



Country

Guitar In Hand, Marty Brown Hits Wal-Mart Circuit

■ BY DEBBIE HOLLEY

NASHVILLE—So far, Marty Brown's country music career has cruised right along—literally. Brown spent most of the past two months traveling from Wal-Mart store to Wal-Mart store across 12 states and in some 40-plus towns populated by 25,000 or fewer people.

Brown's label, MCA Records/Nashville, reports that the tour, combined with considerable exposure for Brown's first two singles on CMT and TNN, has been responsible for pushing sales of "High And Dry," the artist's self-penned debut album, past the 100,000 mark. Brown, who has yet to achieve much radio airplay for his brand of traditional, rootsy country, also has benefited from a brief appearance in a segment of "48 Hours," a network TV news magazine show.

"High And Dry" was released Aug. 20 and Brown hit the road Sept. 4 with his acoustic guitar and a trunk-full of cassettes. He averaged one store a day except for Wednesdays (church night) and Fridays (high school football night), and two a day on Saturdays.

Walt Wilson, VP of marketing, MCA/Nashville, says Brown's "common as dirt" image kept coming back

into play when the label began to create a marketing plan. "We decided that we couldn't change Brown... and who would want to? So the best thing to do with him was to take him out to the people and let them be the judge."

Wilson says that in a lot of small towns, "The Wal-Mart store has become the town square or the social scene where the local people hang out. Obviously, it was a great vehicle for us because it's one of our largest customers."

The tour was orchestrated with the help of Wal-Mart's two rackjobbers, the Handleman Co. and Western Merchandisers. MCA approached Bob Pastiro with Handleman's Dallas branch and Diane Weidling with Western Merchandisers, both of whom supported the idea. The distributors presented the idea to Wal-Mart and then backed it up with an ample product buy.

To make the campaign even more interesting, the label rounded up a 1969 wine-colored convertible Cadillac for Brown to drive from city to city in and to be given away at the end of the tour. Brown will draw the winner's name from the trunk of the car Nov. 5 during a live broadcast of The Nashville Network's "Video Morning."

During the tour, Brown received ample press coverage from local media and visited radio stations in numerous markets. Local promotion efforts were supplemented by Nashville-based Aristo Music Associates.

Wilson says the plan called for placing 100 pieces of product in each store. The label made up special posters and some signage and sent the stores a prepack of materials that also included a compilation video and in-store-play cassette and CD.

NEXT STOP: WOMEN'S APPAREL

Each stop was different. Brown recalls performing everywhere from the employee lounge to the women's apparel department; a couple of times he did an encore in the parking lot when patrons followed him out to his car. "I didn't have a planned format," Brown says. "I just got up there and played whatever was on my mind." However, he made sure that his first two singles—"High And Dry" and "Every Now And Then"—were among the five or six songs he performed at each store.

Brown made stops in Kentucky, Tennessee, North Carolina, South Carolina, Georgia, Alabama, Missou-

ri, Louisiana, Mississippi, Arkansas, Texas, and Oklahoma.

"There were no bad dates," says Brown's manager, Mike Robertson, who reports that a small turnout was 100 people. "I was amazed at how many people knew Marty's first two singles word for word," adds Robertson. "It had to be from all the exposure his videos got on CMT and TNN. Our sales are so far past any radio play that we've gotten, it has to be video."

According to Brown, the towns greeted him with keys to the city, potluck dinners, presents for his children, fishing-trip invitations, performances by high school glee clubs, banners bearing his name, and more. Sometimes he had a microphone, sometimes he didn't. Sometimes he had a temporary stage or stool, sometimes he stood on a folding card table or in the aisles.

He hugged grandmothers, held babies, accepted roses, signed autographs, and "won the hearts of the people in those cities," says Wilson. In Owensboro, Ky., a local newspaper quoted Pearl Keelin, who attended his appearance there, as saying, "He's just what he seems to be. It's

like having my grandson up there."

MORE DATES TO COME?

MCA is considering an extension of the tour and Wilson says the label is receiving a significant number of calls from Wal-Marts around the country inquiring how their stores might secure a visit from Brown.

"We're now over 100,000 units, which is pretty impressive considering he has never really had any serious amount of airplay," says Wilson. He says the tour has helped to build the backbone of Brown's career. "When you spoonfeed to the public and they like it, they take it and become your best sales people and spread the word."

MCA is now looking at the possibility of a sponsor for a continued tour. Wilson says a major automobile supply company expressed interest in sponsoring the first tour, but the call came toward the middle of the tour so it wasn't a viable opportunity.

MCA plans to release Brown's third single, "Wildest Dreams" on Thursday (31). A video is due as well. The album picks up a bullet this week as it moves from No. 65 to No. 44 on Billboard's Top Country Albums chart.

Nashville On The Ball With Benefit

Crowell To Host 2nd ECO Fund-Raiser

NASHVILLE—Rodney Crowell will host and headline the second annual Earth Ball here, Nov. 8, to benefit the Earth Communications Office, a national environment preservation group. The show will be held at 328 Performance Hall and will start at 9 p.m.

Also on the bill are the Fabulous Del Beatles and Run C&W.

The Kroger supermarket chain is sponsoring this year's event, and the Murray Ohio Manufacturing Co. has donated a mountain bike for the

door prize. Prizes will also be given for the "best vegetable corsage" and "best organic accessory."

The theme of the ball is energy awareness and conservation. ECO, which is headquartered in Los Angeles, is a nonprofit organization whose members are primarily from the communications and entertainment industries.

Tickets are available from Ticketmaster at \$10 each in advance, or \$12 at the door.

Untiring Chief Retiring From The CMA

Jo Walker-Meador Earned Country Respect

IMAGINE the consummate diplomatic skills one would have to possess to unite the country music industry's contending factions and personalities. Imagine the keenness of perception and the delicacy of conduct one would have to exercise to appease each of these elements without joining—or even appearing to favor—any one of them. Imagine the finesse it would take for one to consistently transform country music's recurring negatives into an overall positive public image. Imagine someone this gifted and graceful and you have a very rough sketch of the remarkable Jo Walker-Meador.

After 33 years of service as the Country Music Assn.'s executive director, Walker-Meador is retiring. And while she is leaving her post at a time when the business is at its most triumphant, it is a pity that she's leaving at all. Country music has never had a better friend or a more tireless supporter.

Unlike another strong executive might have done, Walker-Meador never attempted to make the CMA into her own conception of what country music should be. Her genius lay in her ability to put the best face on the often-ridiculed format, no matter which directions the artists, the labels, or the unpredictable consumer took it in. Others defined country music, her mission was to gain it respect. She has done this magnificently—and largely by the force of personality. Certainly, she has worked hard, too. But hard work alone is neither endearing nor conciliating; it has to have the right personality "fronting" it. In Walker-Meador, the industry found a spokesperson who was aware, dignified, solicitous, and quietly regal. She exhibited none of the coarseness and self-consciousness that outsiders routinely at-

tributed to country music and to those who enjoyed it. The format could not have asked for a better representative.

The most convincing testimony to Walker-Meador's great value to the business is the fact that she has held office longer than all the major-label chiefs in Nashville combined. No one achieves such tenure unearned. If there is any justice in the world (or any vision among those who run it), Walker-Meador must be asked to do two more jobs: she must write a

history of modern country music, since few others are as qualified to do it, and she must find time to accept her induction into the Country Music Hall of Fame.

MAKING THE ROUNDS: Aristo/Nashville's main man, **Tim DuBois**, drew stars aplenty at the recent

party to celebrate his marriage to **Pam Smith**. **Lee Roy Parnell** and **Gary Nicholson** cobbled together a sound system and sang for the chief and then lured **Alan Jackson**, **Michelle Wright**, **Steve Wariner**, **Radney Foster**, and **Rob Crosby** to join in.

MARK YOUR CALENDAR: The **Vince Gill** Celebrity Basketball Game And Concert, Nov. 4 at Belmont Univ., Nashville... "A Night Of Appreciation" for Jo Walker-Meador, Nov. 14, Opryland Hotel.

SIGNINGS: Atlantic's **Tracy Lawrence** and **Karen Tobin**, Warner Bros.' the **McCarters**, Epic's **Keith Palmer**, and the **Louie, Louie 30th Anniversary Tour** to Buddy Lee Attractions for exclusive worldwide booking.



Nashville Connections. Randy Talmadge, RCA Nashville's VP of A&R, corrals some of the participants from his department's first Friday-afternoon "guitar pull." In this case, the department was searching for material for a new Restless Heart album and invited select songwriters to showcase material at the RCA offices. Pictured, from left, are EMI writers Bernie Nelson, Jim Rushing, and Verlon Thompson; Talmadge; Tabitha Dycus, director of A&R; and Paul Gregg of Restless Heart.



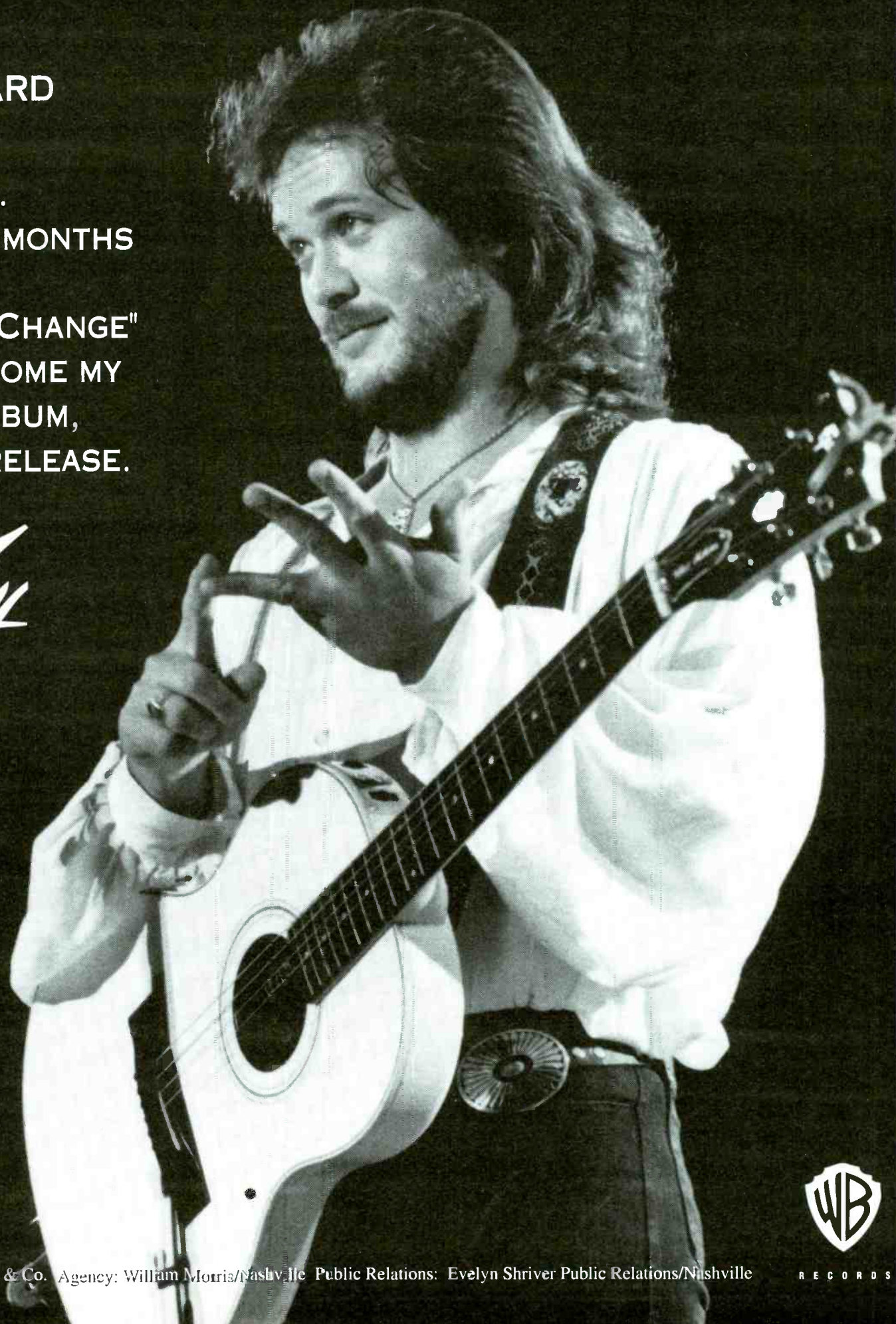
by Edward Morris

LET ME COUNT THE WAYS... TO SAY "THANK YOU"

FOR THE 1991
CMA HORIZON AWARD

FOR "ANymore"...
MY 5TH #1 SINGLE IN 18 MONTHS

FOR "IT'S ALL ABOUT TO CHANGE"
WHICH IS ABOUT TO BECOME MY
SECOND PLATINUM ALBUM,
ONLY 4 MONTHS AFTER RELEASE.



Management: Ken Kragen, Ken Kragen & Co. Agency: William Morris/Nashville Public Relations: Evelyn Shriver Public Relations/Nashville



RECORDS

Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------------------------------|-----------|-----------|---------------|---|--|
| 1 | 1 | 7 | 8 | ANYMORE G.BROWN (T.TRITT,J.COLUCCI) | ★ ★ No. 1 ★ ★ 2 weeks at No. 1 ◆ TRAVIS TRITT (V) WARNER BROS. 7-19190 |
| 2 | 3 | 4 | 10 | SOMEDAY S.HENDRICKS,K.STEGALL (A.JACKSON,J.MCBRIDE) | ◆ ALAN JACKSON (V) ARISTA 2335 |
| 3 | 2 | 2 | 14 | NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY,J.SLATE (L.WILSON,J.DIFFIE) | JOE DIFFIE (V) EPIC 34-73935 |
| 4 | 4 | 1 | 11 | KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R.SMITH,K.LOUVIN) | ◆ RICKY VAN SHELTON (V) COLUMBIA 38-73956 |
| 5 | 9 | 16 | 12 | TEMPTED R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART) | ◆ MARTY STUART (V) MCA 54145 |
| 6 | 15 | 33 | 3 | SHAMELESS A.REYNOLDS (B.JOEL) | GARTH BROOKS (V) CAPITOL 44800 |
| 7 | 5 | 13 | 9 | BROTHERLY LOVE B.MEVIS,G.FUNDIS (J.STEWART,T.NICHOLS) | ◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7 |
| 8 | 12 | 17 | 8 | LIKE WE NEVER HAD A BROKEN HEART G.FUNDIS (G.BROOKS,P.ALGER) | ◆ TRISHA YEARWOOD (V) MCA 54172 |
| 9 | 10 | 18 | 14 | A PICTURE OF ME (WITHOUT YOU) R.LANDIS (N.WILSON,G.RICHEY) | ◆ LORRIE MORGAN (V) RCA 62014-7 |
| 10 | 14 | 20 | 9 | HURT ME BAD (IN A REAL GOOD WAY) E.GORDY,JR.,T.BROWN (D.ALLEN,R.VANHOY) | ◆ PATTY LOVELESS (V) MCA 54178 |
| 11 | 13 | 15 | 12 | PUT YOURSELF IN MY PLACE P.WORLEY,E.SEAY (C.JACKSON,P.TILLIS) | ◆ PAM TILLIS (V) ARISTA 8642 |
| 12 | 20 | 22 | 6 | THEN AGAIN J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.SILBAR) | ALABAMA (V) RCA 62059-7 |
| 13 | 18 | 21 | 6 | FOREVER TOGETHER K.LEHNING (R.TRAVIS,A.JACKSON) | RANDY TRAVIS (V) WARNER BROS. 7-19158 |
| 14 | 6 | 3 | 16 | MIRROR MIRROR M.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS) | ◆ DIAMOND RIO (V) ARISTA 2262 |
| 15 | 17 | 19 | 13 | NOTHING'S CHANGED HERE P.ANDERSON (D.YOAKAM,KOSTAS) | DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS. |
| 16 | 11 | 8 | 15 | WHERE ARE YOU NOW J.STROUD (C.BLACK,H.NICHOLAS) | CLINT BLACK (V) RCA 62016-7 |
| 17 | 26 | 32 | 5 | THE CHILL OF AN EARLY FALL J.BOWEN,G.STRAIT (G.DANIEL,G.PETERS) | GEORGE STRAIT (V) MCA 54180 |
| 18 | 21 | 25 | 8 | YOU DON'T COUNT THE COST C.HOWARD,T.SHAPIRO (B.JONES,T.SHAPIRO,C.WATERS) | BILLY DEAN (V) CAPITOL NASHVILLE/SBK 44773/SBK |
| 19 | 25 | 27 | 10 | FOR CRYING OUT LOUD R.HAFFKINE (J.COMPTON,P.W.WOOD) | ◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4 |
| 20 | 8 | 6 | 16 | THE WALK R.SCRUGGS,M.MILLER (M.MILLER) | ◆ SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL |
| 21 | 7 | 5 | 16 | BALL AND CHAIN B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ) | PAUL OVERSTREET (V) RCA 62012-7 |
| 22 | 27 | 24 | 11 | SHE'S GOT A MAN ON HER MIND C.TWITTY,D.HENRY (C.WRIGHT,B.SPENCER) | CONWAY TWITTY (V) MCA 54186 |
| ★★★ Power Pick/Airplay ★★★ | | | | | |
| 23 | 32 | 40 | 4 | FOR MY BROKEN HEART T.BROWN,R.MCINTIRE (L.HENGBER,K.PALMER) | ◆ REBA MCINTIRE (V) MCA 54223 |
| 24 | 28 | 34 | 8 | SOME GUYS HAVE ALL THE LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN) | ◆ LITTLE TEXAS WARNER BROS. PRO-4967 |
| 25 | 16 | 11 | 18 | LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT) | ◆ LIONEL CARTWRIGHT (V) MCA 54078 |
| 26 | 19 | 9 | 16 | I THOUGHT IT WAS YOU D.JOHNSON (T.MENSY,G.HARRISON) | ◆ DOUG STONE (V) EPIC 34-73895 |
| 27 | 31 | 37 | 8 | SOMEDAY SOON J.BOWEN,S.BOGGUSS (I.TYSON) | SUZY BOGGUSS (V) CAPITOL NASHVILLE 44772/CAPITOL |
| 28 | 22 | 12 | 17 | YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT) | ◆ MARK CHESNUTT (C) (V) MCA 54136 |
| 29 | 29 | 23 | 20 | BRAND NEW MAN S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS) | ◆ BROOKS & DUNN (V) ARISTA 2232 |
| 30 | 41 | 43 | 7 | LOOK AT US T.BROWN (V.GILL,M.D.BARNES) | ◆ VINCE GILL (V) MCA 54179 |
| 31 | 24 | 10 | 12 | RODEO A.REYNOLDS (L.BASTIAN) | GARTH BROOKS CAPITOL PRO-79838 |
| 32 | 33 | 36 | 10 | YOU COULDN'T GET THE PICTURE K.LEHNING (C.CARTER) | ◆ GEORGE JONES (V) MCA 54187 |
| 33 | 39 | 45 | 6 | LEAVE HIM OUT OF THIS S.HENDRICKS,T.DUBOIS (W.ALDREDGE,S.LONGACRE) | ◆ STEVE WARINER ARISTA PRO-2349 |
| 34 | 46 | 48 | 3 | YOU CAN DEPEND ON ME J.LEO,L.M.LEE (R.ROGERS,J.GRIFFIN) | RESTLESS HEART (V) RCA 62129-7 |
| 35 | 23 | 14 | 17 | AS SIMPLE AS THAT S.BUCKINGHAM (M.REID,A.SHAMBLIN) | MIKE REID (V) COLUMBIA 38-73888 |
| 36 | 45 | 51 | 4 | MY NEXT BROKEN HEART S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS) | ◆ BROOKS & DUNN (V) ARISTA 18658 |
| 37 | 35 | 30 | 20 | DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P.DAVIS) | ◆ TANYA TUCKER CAPITOL PRO-79711 |
| 38 | 44 | 44 | 8 | THE BLAME P.WORLEY,E.SEAY (C.MOSER,P.NELSON,G.NELSON) | ◆ HIGHWAY 101 (V) WARNER BROS. 7-19203 |
| 39 | 42 | 46 | 6 | STILL BURNIN' FOR YOU S.HENDRICKS,T.DUBOIS (R.CROSBY) | ROB CROSBY ARISTA PRO-2336 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-------------------------------|--------------|-----------|---------------|--|---|
| 40 | 43 | 41 | 8 | JOHN DEERE TRACTOR B.MAHER (L.HAMMOND) | THE JUDDS (V) RCA/CURB 62038-7/RCA |
| 41 | 37 | 39 | 12 | LIFE'S TOO LONG (TO LIVE LIKE THIS) R.SKAGGS,M.MCANALLY (D.WILSON,D.COOK,J.JARVIS) | ◆ RICKY SKAGGS (V) EPIC 34-73947 |
| 42 | 40 | 35 | 17 | SINCE I DON'T HAVE YOU R.GALBRAITH,R.LANDIS,R.MILSAP (J.ROCK,J.BEAUMONT,THE SKYLINERS) | ◆ RONNIE MILSAP (V) RCA 2848-7 |
| 43 | 30 | 26 | 13 | LIGHT AT THE END OF THE TUNNEL C.BROOKS,S.ROBERTS (R.FAGAN,K.WILLIAMS,M.WILLIAMS) | ◆ B.B. WATSON (C) (V) BNA 62039-4 |
| 44 | 38 | 42 | 9 | WHEN YOU WERE MINE R.HALL,R.BYRNE (R.BYRNE,G.NELSON) | SHENANDOAH (V) COLUMBIA 38-73957 |
| 45 | 49 | 58 | 4 | (WITHOUT YOU) WHAT DO I DO WITH ME J.CRUTCHFIELD (R.PORTER,L.D.LEWIS,D.CHAMBERLAIN) | TANYA TUCKER (V) CAPITOL 44774 |
| 46 | 48 | 53 | 5 | BETWEEN A ROCK AND A HEARTACHE J.CRUTCHFIELD (R.IRVING,L.W.CLARK,D.SIMMONS) | LEE GREENWOOD CAPITOL PRO-79807 |
| 47 | 51 | 59 | 4 | A LONG TIME AGO J.LEO,L.M.LEE (R.MAINEGRA) | ◆ THE REMINGTONS (C) BNA 62064-4 |
| 48 | 36 | 29 | 14 | SAME OLD STAR T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH,G.NICHOLSON) | ◆ MCBRIDE & THE RIDE (V) MCA 54125 |
| 49 | 55 | 70 | 3 | EAGLE WHEN SHE FLIES D.PARTON,S.BUCKINGHAM,G.SMITH (D.PARTON) | ◆ DOLLY PARTON (V) COLUMBIA 38-74011 |
| 50 | 50 | 50 | 9 | THIS TIME I HURT HER MORE (THAN SHE LOVES ME) N.LARKIN (E.T.CONLEY,M.LARKIN) | ◆ NEAL MCOY (V) ATLANTIC 7-87636 |
| 51 | 61 | 75 | 3 | LOVE, ME J.FULLER,J.HOBBS (S.ewing,M.T.BARNES) | COLLIN RAYE (V) EPIC 34-74051 |
| 52 | 54 | 60 | 5 | BABY ON BOARD R.LANDIS (J.C.CROWLEY,J.SILBAR) | THE OAK RIDGE BOYS (V) RCA 62099 |
| 53 | 57 | 72 | 3 | ASKING US TO DANCE A.REYNOLDS (H.PRESTWOOD) | ◆ KATHY MATTEA (V) MERCURY 868 866-7 |
| 54 | 58 | 63 | 6 | DON'T THROW ME IN THE BRIARPATCH B.MONTGOMERY (K.BROOKS,C.WATERS) | KEITH PALMER (V) EPIC 34-73988 |
| 55 | 59 | 64 | 4 | CADILLAC STYLE B.CANNON,N.WILSON (M.PETERSEN) | ◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4 |
| 56 | 53 | 57 | 5 | YOU CAN GO HOME T.BROWN (C.HILLMAN,J.TEMPCHIN) | ◆ THE DESERT ROSE BAND (V) CURB/MCA 54188/MCA |
| 57 | 52 | 52 | 20 | EVEN NOW R.SHARP,T.DUBOIS (R.SHARP,M.BEESON) | ◆ EXILE (V) ARISTA 2228 |
| 58 | 62 | — | 2 | GOING OUT TONIGHT J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,J.JENNINGS) | MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038 |
| 59 | 56 | 56 | 5 | EVERYDAY J.CRUTCHFIELD (D.MALLOY,R.BRANNAN) | ANNE MURRAY CAPITOL PRO-79877 |
| ★★★ Hot Shot Debut ★★★ | | | | | |
| 60 | NEW ▶ | — | 1 | HOLD ON PARTNER R.LANDIS (B.PAINE,L.PAINE) | ◆ ROY ROGERS & CLINT BLACK (V) RCA 62061 |
| 61 | 66 | — | 2 | I KNOW WHERE LOVE LIVES A.REYNOLDS,J.ROONEY (H.KETCHUM) | ◆ HAL KETCHUM (V) CURB 76892 |
| 62 | 60 | 61 | 18 | WHOLE LOTTA HOLES A.REYNOLDS (J.VEZNER,D.HENRY) | KATHY MATTEA (V) MERCURY 868 394-7 |
| 63 | 65 | 74 | 5 | A PICTURE OF YOU B.MAHER,D.POTTER (J.SUNDRUD,G.BURR) | ◆ GREAT PLAINS (V) COLUMBIA 38-73961 |
| 64 | 74 | — | 2 | BROKEN PROMISE LAND M.WRIGHT (B.RICE,M.S.RICE) | MARK CHESNUTT (V) MCA 54256 |
| 65 | 63 | 54 | 15 | SPEAK OF THE DEVIL J.STROUD,R.ALVES (B.MCCORVEY,R.ALVES,D.MAYC) | PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783 |
| 66 | 64 | 66 | 7 | DON'T YOU EVEN (THINK ABOUT LEAVIN') B.MEVIS,D.DILLON (D.DILLON,R.SCRUGGS) | ◆ DEAN DILLON ATLANTIC 4169 |
| 67 | 70 | — | 2 | SHE'S NEVER COMIN' BACK D.JOHNSON,T.BROWN (M.COLLIE,G.HOUSE) | ◆ MARK COLLIE (V) MCA 54231 |
| 68 | 71 | 69 | 18 | IF WE CAN'T DO IT RIGHT R.ROGERS,W.PETERSON (R.ROGERS,M.WRIGHT) | ◆ EDDIE LONDON (C) (V) RCA 2821-7 |
| 69 | NEW ▶ | — | 1 | FIGHTING FOR YOU J.BOWEN,R.ALVES (R.MURRAH,B.MCCORVEY) | ◆ PIRATES OF THE MISSISSIPPI (V) CAPITOL 44775 |
| 70 | NEW ▶ | — | 1 | LITTLE FOLKS J.STROUD,D.CORLEW (C.DANIELS) | ◆ CHARLIE DANIELS (V) EPIC 34-74061 |
| 71 | 67 | 68 | 11 | THE GARDEN B.MONTGOMERY (B.FISCHER,F.WELLER) | ◆ VERN GOSDIN (V) COLUMBIA 38-73946 |
| 72 | NEW ▶ | — | 1 | SATISFY ME AND I'LL SATISFY YOU R.PENNINGTON (B.DEES) | CLINTON GREGORY (C) (V) SOR 434 |
| 73 | 73 | 67 | 12 | HANG UP THE PHONE R.LANDIS (E.RABBITT) | EDDIE RABBITT CAPITOL PRO-79808 |
| 74 | 68 | 62 | 11 | SHE MADE A MEMORY OUT OF ME E.GORDY,JR. (A.TIPPIN) | ◆ AARON TIPPIN (V) RCA 62015 |
| 75 | NEW ▶ | — | 1 | SWEET LITTLE SHOE K.LEHNING (J.WINCHESTER) | DAN SEALS (C) (V) WARNER BROS. 4-19176 |

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

| | | | | | |
|----|----|----|----|---|-------------------------------------|
| 1 | 1 | — | 2 | DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER) | ◆ MARY-CHAPIN CARPENTER COLUMBIA |
| 2 | — | — | 1 | YOU KNOW ME BETTER THAN THAT J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM) | GEORGE STRAIT MCA |
| 3 | 2 | 2 | 5 | SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS) | ◆ TRISHA YEARWOOD MCA |
| 4 | 3 | 3 | 5 | SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO) | ◆ HAL KETCHUM CURB |
| 5 | 4 | 1 | 3 | HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT) | ◆ TRAVIS TRITT WARNER BROS. |
| 6 | 6 | 4 | 5 | DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL) | ◆ ALAN JACKSON ARISTA |
| 7 | 9 | 6 | 7 | I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDREDGE) | ◆ RICKY VAN SHELTON COLUMBIA |
| 8 | 8 | 8 | 13 | MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER) | ◆ DIAMOND RIO ARISTA |
| 9 | 5 | — | 2 | HERE WE ARE J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN,V.GILL) | ALABAMA RCA |
| 10 | 7 | 7 | 7 | SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH) | ◆ BILLY DEAN SBK/CAPITOL |
| 11 | 11 | 13 | 5 | LORD HAVE MERCY ON A COUNTRY BOY D.WILLIAMS,G.FUNDIS (B.MCDILL) | DON WILLIAMS RCA |
| 12 | 13 | 11 | 14 | IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE) | DOUG STONE EPIC |
| 13 | 10 | 9 | 4 | FALLIN' OUT OF LOVE T.BROWN,R.MCINTIRE (J.IMS) | REBA MCINTIRE MCA |

| | | | | | |
|----|----|----|----|---|--------------------------------|
| 14 | 14 | 5 | 44 | FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE) | GARTH BROOKS CAPITOL |
| 15 | 16 | 20 | 30 | WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN) | ◆ MIKE REID COLUMBIA |
| 16 | 12 | 12 | 5 | THE THUNDER ROLLS A.REYNOLDS (P.ALGER,G.BROOKS) | ◆ GARTH BROOKS CAPITOL |
| 17 | 25 | 18 | 31 | KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS) | ◆ CLINT BLACK RCA |
| 18 | 19 | 15 | 7 | POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER) | ◆ RANDY TRAVIS WARNER BROS. |
| 19 | 15 | 10 | 3 | SHADOW OF A DOUBT R.LANDIS (R.BYRNE,T.WOPAT) | ◆ EARL THOMAS CONLEY RCA |
| 20 | 20 | 25 | 59 | FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ) | ◆ RANDY TRAVIS WARNER BROS. |
| 21 | — | 24 | 33 | BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS) | ◆ CLINT BLACK RCA |
| 22 | 17 | 17 | 12 | WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS) | ◆ LORRIE MORGAN RCA |
| 23 | — | — | 7 | BOP K.LEHNING (J.KIMBALL,P.DAVIS) | ◆ DAN SEALS EMI |
| 24 | 18 | 16 | 16 | DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO) | ALABAMA RCA |
| 25 | 22 | 21 | 24 | ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH) | ◆ BILLY DEAN SBK/CAPITOL |

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.



BMG
MUSIC PUBLISHING

1991 COUNTRY MUSIC AWARDS



BMI AWARDS

BRING BACK YOUR LOVE TO ME

Writer: John Hiatt
RCA - Earl Thomas Conley

DON'T GO OUT

Writer: Bill Lloyd
Capitol - Tanya Tucker with T. Graham Brown

FEED THIS FIRE

Writer: Hugh Prestwood
Capitol - Anne Murray

FRIENDS IN LOW PLACES

Writer: Dewayne Blackwell
Capitol - Garth Brooks

GHOST IN THIS HOUSE

Writer: Hugh Prestwood
Columbia - Shenandoah

**HARD ROCK BOTTOM
OF YOUR HEART**

Writer: Hugh Prestwood
Warner Bros. - Randy Travis

LEAVE IT ALONE

Writer: Bill Lloyd
Warner Bros. - The Forester Sisters

YOU REALLY HAD ME GOING

Writer: Holly Dunn
Warner Bros. - Holly Dunn

ASCAP AWARDS

DON'T GO OUT

Writer: Radney Foster
Capitol - Tanya Tucker with T. Graham Brown

FIVE MINUTES

Writer: Beth Nielsen Chapman
RCA - Lorrie Morgan

HE TALKS TO ME

Writer: Mike Reid
RCA - Lorrie Morgan

I'D BE BETTER OFF (IN A PINE BOX)

Writer: Johnny MacRae
Epic - Doug Stone

LEAVE IT ALONE

Writer: Radney Foster
Warner Bros. - The Forester Sisters

NEXT TO YOU NEXT TO ME

Writer: Robert Ellis Orrall
Columbia - Shenandoah

**CMA SINGLE
OF THE YEAR**

FRIENDS IN LOW PLACES

Writer: Dewayne Blackwell

**CAREERS-BMG MUSIC
PUBLISHING, INC.
BMI COUNTRY PUBLISHER
OF THE YEAR**

**HARD ROCK BOTTOM
OF YOUR HEART**

WRITTEN BY HUGH PRESTWOOD
ROBERT J. BURTON AWARD
BMI MOST PERFORMED
SONG OF THE YEAR



BIG ENOUGH TO MATTER
SMALL ENOUGH TO CARE.

BMG SONGS, INC. (ASCAP) CAREERS-BMG MUSIC PUBLISHING, INC. (BMI)

Billboard® TOP COUNTRY ALBUMS

FOR WEEK ENDING NOV. 2, 1991

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION | |
|-----------|------------|-----------|---------------|--|-------------------------------|---------------|--|
| | | | | ★ ★ No. 1 ★ ★ | | | |
| 1 | 1 | 1 | 6 | GARTH BROOKS CAPITOL 96330* (10.98) 6 weeks at No. 1 | ROPIN' THE WIND | 1 | |
| 2 | 2 | 2 | 58 | GARTH BROOKS ▲ ⁴ CAPITOL 93866* (9.98) | NO FENCES | 1 | |
| 3 | 4 | 4 | 3 | REBA MCENTIRE MCA 10400* (9.98) | FOR MY BROKEN HEART | 3 | |
| 4 | 3 | 3 | 21 | TRAVIS TRITT ● WARNER BROS. 4-26589* (9.98) | IT'S ALL ABOUT TO CHANGE | 2 | |
| 5 | 5 | 6 | 129 | GARTH BROOKS ▲ ² CAPITOL 90897* (9.98) | GARTH BROOKS | 2 | |
| 6 | 7 | 8 | 16 | TRISHA YEARWOOD ● MCA 10297* (9.98) | TRISHA YEARWOOD | 2 | |
| 7 | 6 | 5 | 23 | ALAN JACKSON ● ARISTA 8681* (9.98) | DON'T ROCK THE JUKEBOX | 2 | |
| 8 | 8 | 7 | 22 | RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ) | BACKROADS | 3 | |
| 9 | 11 | 9 | 8 | RANDY TRAVIS WARNER BROS. 26661* (9.98) | HIGH LONESOME | 3 | |
| 10 | 9 | 11 | 32 | VINCE GILL ● MCA 10140* (9.98) | POCKET FULL OF GOLD | 5 | |
| 11 | 14 | 12 | 58 | REBA MCENTIRE ▲ MCA 10016 (9.98) | RUMOR HAS IT | 2 | |
| 12 | 10 | 10 | 50 | CLINT BLACK ▲ ² RCA 52372 (9.98) | PUT YOURSELF IN MY SHOES | 1 | |
| 13 | 12 | 14 | 31 | DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ) | EAGLE WHEN SHE FLIES | 1 | |
| 14 | 15 | 16 | 27 | LORRIE MORGAN RCA 30210-4* (9.98) | SOMETHING IN RED | 10 | |
| 15 | 13 | 13 | 6 | THE JUDDS CURB/RCA 61018*/RCA (9.98) | GREATEST HITS VOL. II | 13 | |
| 16 | 18 | 18 | 21 | DIAMOND RIO ARISTA 8673* (9.98) | DIAMOND RIO | 13 | |
| 17 | 16 | 15 | 16 | TANYA TUCKER CAPITOL 95562* (9.98) | WHAT DO I DO WITH ME | 9 | |
| 18 | 17 | 17 | 95 | VINCE GILL ▲ MCA 42321 (8.98) | WHEN I CALL YOUR NAME | 2 | |
| 19 | 23 | — | 2 | ALABAMA RCA 61040* (9.98) | GREATEST HITS VOL. 2 | 19 | |
| 20 | 24 | 22 | 30 | GEORGE STRAIT ● MCA 10204* (9.98) | CHILL OF AN EARLY FALL | 4 | |
| 21 | 20 | 23 | 84 | TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98) | COUNTRY CLUB | 3 | |
| 22 | 21 | 21 | 85 | ALAN JACKSON ▲ ARISTA 8623 (8.98) | HERE IN THE REAL WORLD | 4 | |
| 23 | 19 | 20 | 53 | MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ) | SHOOTING STRAIGHT IN THE DARK | 19 | |
| 24 | 25 | 24 | 129 | CLINT BLACK ▲ ² RCA 9668 (9.98) | KILLIN' TIME | 1 | |
| 25 | 22 | 19 | 10 | DOUG STONE EPIC 47357*/SONY (9.98 EQ) | I THOUGHT IT WAS YOU | 12 | |
| 26 | 26 | 25 | 167 | THE JUDDS ▲ RCA/CURB 8318/RCA (9.98) | GREATEST HITS | 1 | |
| 27 | 27 | 26 | 28 | THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ) | ELECTRIC BARNYARD | 3 | |
| 28 | 29 | 27 | 37 | SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98) | BUICK | 23 | |
| 29 | 28 | 28 | 7 | PATTY LOVELESS MCA 10336* (9.98) | UP AGAINST MY HEART | 28 | |
| 30 | 30 | 30 | 29 | BILLY DEAN SBK 94302*/CAPITOL (9.98) | YOUNG MAN | 12 | |
| 31 | NEW | 1 | 1 | GEORGE JONES MCA 10398* (9.98) | AND ALONG CAME JONES | 31 | |
| 32 | 33 | 32 | 54 | MARK CHESNUTT ● MCA 10032* (9.98) | TOO COLD AT HOME | 12 | |
| 33 | 37 | 46 | 3 | ROY ROGERS RCA 3024* (10.98) | TRIBUTE | 33 | |
| 34 | 32 | 34 | 103 | THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ) | PICKIN' ON NASHVILLE | 2 | |
| 35 | 36 | 33 | 50 | DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98) | IF THERE WAS A WAY | 7 | |
| 36 | 34 | 35 | 57 | THE JUDDS ● CURB/RCA 52070*/RCA (9.98) | LOVE CAN BUILD A BRIDGE | 5 | |
| 37 | 35 | 29 | 10 | BROOKS & DUNN ARISTA 18658* (9.98) | BRAND NEW MAN | 15 | |
| 38 | 41 | 41 | 62 | KEITH WHITLEY ● RCA 52277* (9.98) | GREATEST HITS | 5 | |
| 39 | 31 | 31 | 30 | KATHY MATTEA MERCURY 846 975* (9.98) | TIME PASSES BY | 9 | |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------------|-----------|---------------|--|-----------------------------------|---------------|
| 40 | 39 | 39 | 73 | ALABAMA ● RCA 52108* (9.98) | PASS IT ON DOWN | 3 |
| 41 | 43 | 47 | 4 | BILLY DEAN CAPITOL 4-96728* (9.98) | BILLY DEAN | 41 |
| 42 | 38 | 36 | 64 | PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98) | PIRATES OF THE MISSISSIPPI | 12 |
| 43 | 40 | 40 | 81 | DOUG STONE ● EPIC 45303*/SONY (8.98 EQ) | DOUG STONE | 12 |
| 44 | 65 | 64 | 8 | MARTY BROWN MCA 10330* (9.98) | HIGH AND DRY | 44 |
| 45 | 42 | 37 | 38 | AARON TIPPIN RCA 2374* (9.98) | YOU'VE GOT TO STAND FOR SOMETHING | 23 |
| 46 | 52 | 59 | 108 | REBA MCENTIRE ● MCA 8034* (8.98) | REBA LIVE | 2 |
| 47 | 53 | 52 | 26 | HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98) | PURE HANK | 8 |
| 48 | 46 | 45 | 60 | KATHY MATTEA ● MERCURY 842330* (8.98 EQ) | A COLLECTION OF HITS | 8 |
| 49 | 50 | 54 | 92 | DAN SEALS CAPITOL 48308 (4.98) | THE BEST | 7 |
| 50 | 48 | 43 | 13 | HOLLY DUNN WARNER BROS. 4-26630* (9.98) | MILESTONES, GREATEST HITS | 25 |
| 51 | 51 | 50 | 73 | SHENANDOAH COLUMBIA 45490*/SONY (8.98 EQ) | EXTRA MILE | 11 |
| 52 | 44 | 38 | 10 | LIONEL CARTWRIGHT MCA 10307* (9.98) | CHASIN' THE SUN | 27 |
| 53 | 49 | 53 | 92 | RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ) | RVS III | 1 |
| 54 | 55 | 42 | 12 | CHRIS LEDOUX CAPITOL 96499* (9.98) | WESTERN UNDERGROUND | 36 |
| 55 | 47 | 48 | 25 | MCBRIDE & THE RIDE MCA 42343* (9.98) | BURNIN' UP THE ROAD | 27 |
| 56 | 54 | 55 | 6 | KEITH WHITLEY RCA 3156* (9.98) | KENTUCKY BLUEBIRD | 51 |
| 57 | 58 | 62 | 124 | LORRIE MORGAN ● RCA 9594 (9.98) | LEAVE THE LIGHT ON | 6 |
| 58 | 67 | — | 2 | PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98) | WALK THE PLANK | 58 |
| 59 | 60 | 60 | 18 | HIGHWAY 101 WARNER BROS. 4-26588* (9.98) | BING BANG BOOM | 36 |
| 60 | 56 | 51 | 6 | TEXAS TORNADOS REPRIS 26683*/WARNER BROS. (9.98) | ZONE OF OUR OWN | 50 |
| 61 | 61 | 61 | 57 | RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98) | HEROES AND FRIENDS | 1 |
| 62 | 57 | 56 | 38 | PAUL OVERSTREET RCA 2459* (9.98) | HEROES | 17 |
| 63 | 63 | 57 | 18 | VERN GOSDIN COLUMBIA 47051*/SONY (9.98) | OUT OF MY HEART | 41 |
| 64 | 64 | 65 | 38 | MARTY STUART MCA 10106* (9.98) | TEMPTED | 20 |
| 65 | 62 | 58 | 49 | K.T. OSLIN ● RCA 52365* (9.98) | LOVE IN A SMALLTOWN | 5 |
| 66 | RE-ENTRY | 13 | 13 | EARL THOMAS CONLEY RCA 3116* (9.98) | YOURS TRULY | 53 |
| 67 | 59 | 49 | 10 | HAL KETCHUM CURB 77450* (9.98) | PAST THE POINT OF RESCUE | 43 |
| 68 | 45 | 44 | 13 | MARK O'CONNOR WARNER BROS. 26509* (9.98) | THE NEW NASHVILLE CATS | 44 |
| 69 | 74 | 75 | 4 | RICKY SKAGGS EPIC 47389*/SONY (9.98) | MY FATHER'S SON | 68 |
| 70 | 68 | 67 | 16 | MARTIN DELRAY ATLANTIC 82176* (9.98) | GET RHYTHM | 57 |
| 71 | RE-ENTRY | 36 | 36 | RONNIE MCDOWELL CURB 77414* (9.98) | UNCHAINED MELODY | 32 |
| 72 | 69 | 66 | 54 | JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) | A THOUSAND WINDING ROADS | 23 |
| 73 | 66 | 68 | 73 | GEORGE STRAIT ▲ MCA 6415 (9.98) | LIVIN' IT UP | 1 |
| 74 | 71 | 69 | 107 | RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) | NO HOLDIN' BACK | 1 |
| 75 | 72 | 72 | 5 | RONNIE MCDOWELL CURB 77507* (9.98) | YOUR PRECIOUS LOVE | 72 |

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

Billboard® Top Country Catalog Albums

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

FOR WEEK ENDING NOVEMBER 2, 1991

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|-------------------------------|---------------|
| 1 | 1 | PATSY CLINE ▲ ³ MCA 12 (8.98) 24 weeks at No. 1 | GREATEST HITS | 24 |
| 2 | 2 | VINCE GILL RCA 9814-4R* (4.98) | BEST OF VINCE GILL | 24 |
| 3 | 3 | ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98) | GREATEST HITS | 24 |
| 4 | 4 | GEORGE STRAIT ▲ MCA 42035* (8.98) | GREATEST HITS, VOL. 2 | 24 |
| 5 | 6 | THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ) | A DECADE OF HITS | 24 |
| 6 | 5 | RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98) | ALWAYS & FOREVER | 24 |
| 7 | 8 | THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) | HEARTLAND | 24 |
| 8 | 13 | GEORGE JONES EPIC 40776*/SONY (9.98 EQ) | SUPER HITS | 14 |
| 9 | 7 | GEORGE STRAIT ▲ ² MCA 5567 (8.98) | GEORGE STRAIT'S GREATEST HITS | 24 |
| 10 | 9 | ALABAMA ▲ ³ RCA 4939 (8.98) | ROLL ON | 24 |
| 11 | 10 | THE JUDDS RCA 2278-4* (3.98) | COLLECTOR'S SERIES | 23 |
| 12 | 12 | KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98) | TWENTY GREATEST HITS | 24 |
| 13 | 11 | REBA MCENTIRE ▲ MCA 2789 (8.98) | GREATEST HITS | 24 |

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|--------------------------------------|---------------|
| 14 | 16 | REBA MCENTIRE ● MCA 42134 (8.98) | REBA | 9 |
| 15 | 18 | REBA MCENTIRE ● MCA 6294 (9.98) | SWEET SIXTEEN | 21 |
| 16 | 14 | GEORGE STRAIT ▲ MCA 42114 (8.98) | IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' | 24 |
| 17 | 15 | ALABAMA ▲ ³ RCA 7170 (8.98) | GREATEST HITS | 24 |
| 18 | 21 | WAYLON JENNINGS ▲ ³ RCA 3378 (8.98) | GREATEST HITS | 21 |
| 19 | 22 | HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98) | GREATEST HITS | 19 |
| 20 | 17 | DOLLY PARTON ▲ RCA 4422 (6.98) | GREATEST HITS | 22 |
| 21 | 20 | PATTY LOVELESS ● MCA 42223 (8.98) | HONKY TONK ANGEL | 16 |
| 22 | 24 | RONNIE MILSAP ▲ RCA 5425 (8.98) | GREATEST HITS VOL. 2 | 11 |
| 23 | 19 | GEORGE STRAIT ▲ MCA 5913 (8.98) | OCEAN FRONT PROPERTY | 21 |
| 24 | 25 | ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98) | MOUNTAIN MUSIC | 22 |
| 25 | 23 | THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) | WHY NOT ME | 22 |

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



CONVINCED?

3 CMA AWARDS

MALE VOCALIST OF THE YEAR

SONG OF THE YEAR

VOCAL EVENT OF THE YEAR

HOTTEST SALES NATIONWIDE
OVER A 300% SALES INCREASE
SINCE THE CMA'S...

"WHEN I CALL YOUR NAME"
PLATINUM

POCKET FULL OF GOLD
700,000 UNITS

**AMERICA WATCHED
& THE COUNTRY IS
CONVINCED**

MCA
NASHVILLE
FITZGERALD HARTLEY

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COUNTRY CORNER



by Lynn Shults

INSIDE THE TOP 10: Travis Tritt's "Anymore" holds on to No. 1 for the second consecutive week. This is the 17th time this year the top spot has been held for at least two weeks. If Tritt can hang on for one more week, he will become the fourth artist to claim the No. 1 position for three consecutive weeks in 1991. "Shameless" by Garth Brooks continues to roll toward the top, leaping from No. 15 to No. 6, in its third week on the chart. Marty Stuart's "Tempted" climbs 9-5, marking Stuart's first entry into the top five. "Hurt Me Bad (In A Real Good Way)" by Patty Loveless zips 14-10; it's her 10th top 10.

TRACKS TO WATCH: Reba McEntire's "For My Broken Heart" continues to roll and jumps 32-23. McEntire is continuing to ride the wave of raves from her CMA Awards Show exposure, as reflected in this week's Top Country Albums chart. Her "For My Broken Heart" album moves 4-3; "Rumor Has It" goes from No. 14 to 11; and "Reba Live" from No. 52 to 46. Vince Gill's "Look At Us" breaks from No. 41 to No. 30; Pam Tillis' "Put Yourself In My Place" moves from No. 13 to No. 11; "You Can Depend On Me" by Restless Heart climbs from No. 46 to No. 34; and George Strait's "Chill Of An Early Fall" powers from No. 26 to No. 17.

NEW ARTISTS continue to break—but the road's not getting any easier. A case in point is Little Texas, whose "Some Guys Have All The Love" moves 28-24 on this week's singles chart. The group's debut single is a story of belief and commitment. Warner's manager of A&R, Doug Grau, who co-produced the track with Christy Dinapoli and James Stroud, describes the long hours dedicated to the group's signing and development. It was Dinapoli who first contacted Grau about the group. Although not ready for the big time, the group had a vision. It entered the studio in December 1988, and mixing was done during Easter of 1989. A showcase was then held at Miss Kitty's in Atlanta. In March 1990, original demos were cut and, as Grau says, "things were feeling better." It was at this point that Stroud became involved and the act was officially signed to the label. Says Grau, "The group is continuing to work as many dates as they can."

CARS, VANS, AND a few planes is one of the stories behind the Remingtons' "A Long Time Ago," which moves 51-47 on the singles chart. Over the past 10 weeks the group has visited more than 100 radio stations. BNA's Ken Van Duran says, "The guys just go into the radio stations and give acoustic 'coffee break' concerts. The cliché we have used is, 'We bring the showcase to you.' We try to get as many station personnel involved as possible. Also we encourage the stations to invite accounts, regular clients, etc."

LIVE PERFORMANCE is a main ingredient behind Collin Raye's "Love, Me" as the track moves 61-51. Sony VP of marketing Mike Martinovich points to a concentrated tour of the Southwest and Southeast along with performances at account conventions such as Western Merchandisers' annual gathering, with others to be planned. Due to the heavy touring schedule, a video is just now being filmed. Says Martinovich, "This thing is so explosive, right now, that it's really crucial that we keep Collin's visual presentation consistent with his airplay."

Opry Announcer Grant Turner Dead At 79

NASHVILLE—Grant Turner, "the voice of the Grand Ole Opry," died here Oct. 19 of a heart aneurysm. The famed radio announcer and member of the Country Music Hall of Fame was 79.

His death occurred only a few hours after he performed his regular announcing chores on the Friday-night edition of the Opry.

Turner was the second member of the Hall of Fame to die within the week. Tennessee Ernie Ford died in a Reston, Va., hospital two days earlier of a liver disease (Billboard, Oct. 26).

Born May 17, 1912, in Abilene, Texas, Turner early developed an interest in radio broadcasting. He was a teenager and working at a station in Abilene when Jimmie Rodgers came to town and did an hourlong broadcast there. It was

the first in a series of personal contacts Turner would have with the greats of country music. In the years ahead, he would work with and befriend virtually every other country performer of stature, from Roy Acuff, Ernest Tubb, Bill Monroe, and Bob Wills, to Hank Williams, Kitty Wells, and Patsy Cline.

Turner studied journalism at Hardin-Simmons College and, after graduation, worked for a series of newspapers in Texas, including the Dallas Morning News. He soon returned to radio, however. In 1942, he took an on-air job at WBIR Knoxville, Tenn., where he announced for such station regulars as Wells, Johnny and Jack, Carl Butler, and Bill Carlisle.

In mid-1944, Turner moved to WSM Nashville, the home of the Grand Ole Opry. He remained with

the station for the rest of his life.

Known for his approachability and gentleness, Turner treated stars and would-be stars with equal respect. He hosted an early-morning bluegrass show on WSM for nearly 30 years. It initially featured live performances by Flatt & Scruggs but later switched to an all-records format. Turner was grandly democratic and eclectic in choosing records for the show, airing the works of little-known artists as enthusiastically as those of bluegrass stars.

He was elected to the Country Music Hall of Fame in 1981 and remains the only lifelong DJ to earn that distinction.

Turner is survived by his wife, two children, a sister, and five grandchildren. EDWARD MORRIS

NEW ON THE CHARTS

PolyGram/Nashville recently released a noteworthy collection of country songs by the label's newest chart-stormer, Sammy Kershaw. The album includes his debut single, "Cadillac Style," which is at No. 55 with a bullet on Billboard's Hot Country Singles & Tracks chart this week.

Kershaw is of Cajun heritage and a native of Kaplan, La. In addition to his musical gift, he is often recognized for his Cajun cooking, his quick wit, and his game of baseball (he nearly made it to the pros).

Kershaw, who grew up listening to country classics like George Jones, Hank Williams, and Buck Owens, started singing in clubs when he was 12. He sang with local musician J.B. Perry and helped him set up equipment in the clubs they played. "We got to open shows for almost all of the major Nashville stars," notes Kershaw, but he credits George Jones as his biggest influence.

During his musical pursuit, Kershaw worked in a rice mill, as well as in other jobs including welding, carpentering, dry cleaning, DJ'ing,

and, during a two-year "breather" from music, as a remodeling supervisor for the Wal-Mart Corp. At one point, he was a member of the group Blackwater. Later, he recorded some singles for a local independent label. But, his big break was still ahead.

Songwriter Barry Jackson, who promised he would help Kershaw break into the music business if he got the chance, contacted Kershaw nearly 10 years after they met in a Louisiana club, after spending almost a month tracking Kershaw down. The tape and photo he forwarded to Jackson afforded him a showcase for PolyGram head Harold Shedd and PolyGram A&R manager Buddy Cannon, and eventually a recording contract.

Kershaw and his music are filled with the spirit of country tradition. He sports a bright smile and a charming personality, but that's only the tip of this high-energy iceberg. His music is fun and fiery. Even his quiet numbers are rich with musical vibrance. Norro Wilson and Cannon produced the album.

As icing on the cake, PolyGram recently announced that Kershaw has been named spokesman for the 1992 Cadillac fall sales campaign throughout specific areas in the South and West, based on the suc-

cess of the single and video of "Cadillac Style." As part of the campaign, Kershaw will record television and radio spots and PolyGram/Nashville will provide posters and cassette singles to dealers in the targeted areas for Cadillac test drives. In addition, he will work shows and promotions with the major country radio stations in each market.

Kershaw is booked by Buddy Lee Attractions. He is managed by Jim Dowell. DEBBIE HOLLEY



SAMMY KERSHAW

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 1 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL
- 53 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
- 35 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
- 52 BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP)
- 21 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
- 46 BETWEEN A ROCK AND A HEARTACHE (Glitterfish, BMI)
- 38 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL
- 29 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
- 64 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP)
- 7 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL
- 55 CADILLAC STYLE (Ray Stevens, BMI)
- 17 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP)
- 54 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) HL
- 66 DON'T YOU EVEN (THINK ABOUT LEAVIN') (Music Corp. Of America, BMI/Jessie Jo, BMI/Labor Of Love, BMI) HL
- 37 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI)
- 49 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)
- 57 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)
- 59 EVERYDAY (Irving, ASCAP/David Malloy, BMI/BMG, ASCAP/Jim And David, ASCAP) HL
- 69 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI)
- 19 FOR CRYING OUT LOUD (Ivan James, ASCAP)
- 13 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
- 23 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)
- 71 THE GARDEN (Bobby Fischer, ASCAP/Hookem, ASCAP/Young World, BMI/Hookit, BMI)
- 58 GOING OUT TONIGHT (EMI April, ASCAP/Getareajob, ASCAP/Obie Diner, BMI/Bug, BMI)
- 73 HANG UP THE PHONE (Eddie Rabbitt, BMI) HL
- 60 HOLD ON PARTNER (U.S. One, ASCAP/WB, ASCAP/Route Sixty-Six, ASCAP/Warner-Tamerlane, BMI)
- 10 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP)
- 68 IF WE CAN'T DO IT RIGHT (Maypop,

- BMI/Blackwood, BMI/Wrightchild, BMI) WBM
- 61 I KNOW WHERE LOVE LIVES (Foreshadow, BMI)
- 26 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM
- 40 JOHN DEERE TRACTOR (Rada Dara, BMI/EMI Blackwood, BMI)
- 4 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis, BMI) HL
- 25 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) WBM
- 33 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM
- 41 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL
- 43 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL
- 8 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM
- 70 LITTLE FOLKS (Cabin Fever, BMI/Miss Hazel, BMI)
- 47 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI)
- 30 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI)
- 51 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP)
- 14 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM
- 36 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL

- 3 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP
- 15 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM
- 9 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP
- 63 A PICTURE OF YOU (Sony Tree, BMI/Red Quill, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
- 11 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL
- 31 RODEO (Rio Bravo, BMI)
- 48 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI, ASCAP) HL/CPP
- 72 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI)
- 6 SHAMELESS (Joel, BMI)
- 74 SHE MADE A MEMORY OUT OF ME (Acuff-Rose, BMI)
- 22 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM
- 67 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)
- 42 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP
- 27 SOMEDAY SOON (WB, ASCAP)
- 2 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) HL/WBM
- 24 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)
- 65 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP
- 39 STILL BURNIN' FOR YOU (Grand Coalition, BMI)

- 75 SWEET LITTLE SHOE (Chante Clair, ASCAP)
- 5 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) CPP/HL
- 12 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM
- 50 THIS TIME I HURT HER MORE (THAN SHE LOVES ME) (Zomba, ASCAP/Blue Moon, ASCAP)
- 20 THE WALK (Zoo II, ASCAP)
- 44 WHEN YOU WERE MINE (Fame, BMI/Warner-Tamerlane, BMI)
- 16 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP
- 62 WHOLE LOTTA HOLES (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL
- 45 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL
- 34 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL
- 56 YOU CAN GO HOME (Bar None, BMI/Bug, BMI/Night River, ASCAP)
- 32 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)
- 18 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL
- 28 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM

Pro Audio



Les At AES. Les Paul, second from right, inventor of the electric guitar and multitrack recording, autographs an original Gibson electric guitar to be auctioned by the nonprofit Mix Foundation. Funds will go toward research into treatment of deafness and hearing impairment, and for scholarship programs in audio. The guitar was presented prior to the annual Technical Excellence and Creativity Awards Oct. 6 during the 91st Audio Engineering Society Convention in New York. Also present for the awards, from left, are "Late Night With David Letterman" bassist Will Lee, artist "Weird Al" Yankovic, and artist Art Garfunkel.

NEW PRODUCTS AND SERVICES

NEW YORK—Industry news and product announcements were rampant at the **Audio Engineering Society Convention**, attended by 15,601 industry professionals here Oct. 4-8. This year's attendance exceeded the 1990 convention in Los Angeles by more than 1,000, according to AES executive director Donald Plunkett. The 92nd convention is slated for March 24-27 in Vienna, and the 93rd convention will be held Oct. 1-4 at San Francisco's Moscone Convention Center.

Granite Partners Ltd., Hampton, N.H., acquired a majority interest in the Lebanon, N.H.-based **New England Digital**. The rapidly growing NED ran aground with the troubled banking and economic situation in New England. Granite will lead a new round of capital investment financing to fund development of the company's **MultiArc** multi-user, multitasking workstations. The company debuted a 16-channel version of its DSP mixer for the **PostPro**.

Shape Inc., Biddeford, Maine, plans to distribute \$29 million in cash to its creditors by the end of this year or in early 1992, upon approval of its Plan of Reorganization filed with the U.S. Bankruptcy Court for the District of Maine. The payment is in addition to approximately \$55 million of debt retired by Shape during the course of its case, which began in November 1988. In January 1989, William Brandt Jr., president of **Development Specialists Inc.**, was appointed by the Bankruptcy Court to take charge of Shape's affairs.

The well-attended **Women In Audio 1991** seminar received extremely positive response, according to seminar

chair **Julie Perez**, one of six mixers on NBC's "Saturday Night Live." A networking group, called **Technet**, is being formed by Perez and **Vanessa Else**, which will use a computer network to disseminate information among interested industry members. Included will be a job board, exchange of technical information, and a list of manufacturers and facilities that support women in technical and engineering positions.

The **Society for Professional Audio Recording Services**, Lake Worth, Fla., issued draft guidelines for audio recording studio organization, for use by educators, employers, and other audio professionals. The proposed guidelines include job descriptions and education/work experience recommendations. Publication is expected in early 1992.

AMS debuted the **Logic 2** all-digital, large-format console featuring an analog-style control surface. It offers total dynamic automation, and multi-layer in-line operation designed to enable 27 faders to control up to 108 fully equipped stereo channels. An electronic matrix allows individual assignment of inputs and outputs to any channel strip, group, or main output, replacing much of the patchbay found on a conventional analog desk. **Editel/Chicago** is adding the board to its \$1.3 million expanded digital audio/video complex.

Pioneer's Technical Audio Devices, Long Beach, Calif., introduced the **TCM-1821** two-way loudspeaker system designed for fixed installation and touring applications. The system features opposite axis transducer technology to reduce second harmonic distortion by more than 20dB and incorporates acoustical filter assisted

Sony Music Enters Vid-Duping Arena 1st Label To Produce Longforms In-House

■ BY RUSSELL SHAW

CARROLLTON, Ga.—With the opening of a \$5.4 million video-duplication facility here, Sony Music Entertainment has become the first music label to bring the duplication of longform music videos in-house.

The facility "is an expression of our continued expanded commitment that we have and that Sony has overall to the software business," said Sony Music president Tommy Mottola at dedication ceremonies. "They've given us the opportunity and the freedom to really grow and expand the market the way we, in senior management, see fit."

Video duplication represents a new activity for the plant, which opened 10 years ago on a pastoral site 50 miles southeast of Atlanta as a duplication facility for prerecorded audiocassettes, and a pressing facility for LPs and 7-inch singles.

All vinyl-related activity should be phased out by the end of this year.

Initially, about 60 of the 13-acre plant's 1,100 employees will handle video-duplication functions.

The startup video-duplication capacity of the plant is 15,000 tapes

"This plant is crucial to our future growth as a company"

per day, and the company plans to gear up to a capacity of 7 million units in its first year of operation.

Duplication is handled via 400 Sony SVO 960 real-time recorders and 12 high-speed HSP 5000 recorders. Despite the numerical dominance of the real-time recorders, potential output of the high-speed recorders is greater. Plant video-

production supervisor Mark Poin-dexter estimates that, factoring in rewind time, each HSP 5000 can handle 100 times the production capacity of a real-time recorder.

The HSP 5000s use Sony's proprietary high-speed Sprinter technology. "We will be gearing our Sprinter production to titles that need fast turnaround and long production runs," says James Frische, senior VP of manufacturing for Sony Music.

Frische says that, for the foreseeable future, the Carrollton video facility will not seek outside revenue. "Eventually we will be looking outside, but at this point the emphasis is on dealing with our own music requirements first and then those of other Sony businesses beyond Sony Music."

Despite Sony's taking video duplication in-house, Frische does not see impending doom for the ranks of independent-contract VHS duplicators. "There'll always be a place for custom duplicators," he says. "You've always had custom CD pressers, and custom LP pressers, so there's never been a situation where the record labels control the [duplication] market in any format. I don't see that coming in video duplication, either."

Although Sony has a hardware capability that most other labels lack, Frische does, however, think more labels will pursue their own video duplication. Sony's capabilities include VHS tape shells that are shipped to Carrollton from a Sony blank-tape manufacturing facility in Dothan, Ala. "The advantages of access to Sony technology is very obvious," Frische adds.

At the Carrollton plant, the actual duplicating process is handled in a small suite of clean rooms. In these rooms, workers and visitors alike must wear sanitized coats, headgear, and footgear to guard against the accidental importation of dust and other pollutants. Videotape machines are extraordinarily sensitive to these materials.

"The videocassette-duplication systems at work in that clean room are the most sensitive, high-performance machines of their kind anywhere in the world. They are designed to provide picture and sound quality that is second to none," Frische says.

The duplication function is overseen from a control room, which is equipped with four Sony DVR18 D2 digital source machines. The signal is monitored and then sent electronically to any number of the real-time duplicators, or routed to a reel-to-reel machine, where it is recorded on half-inch tape for high-speed duplication.

This half-inch "mirror mother" tape is then physically brought to the adjoining clean room, where, via Sprinter's magnetic printing transfer process, it is transferred to VHS tapes and duplicated. Each

(Continued on page 41)

AES REPORT

tuning technology and the company's proprietary horn design. Slated for full production by December, the system has a suggested retail price of \$8,500.

TDK, Port Washington, N.Y., unveiled two lines of professional duplicator audiotape, the **Pro SA Cobalt** and **Pro D Ferric** tape, which it says are based on input from the nation's top duplicators. The cobalt formulation, designed for expanded dynamic range, is geared toward digital bin applications, while the ferric product features high output and low noise characteristics, according to the company.

A streamlined update to **Meyer Sound Lab's Source Independent Measurement** system was introduced. The new version is a portable, DSP-based system for acoustical measurements and sound-system alignment, and is more than 20 times faster than the first-generation SIM, according to the Berkeley, Calif.-based company. The system features removable hard disc, color monitor, built-in delay line, and Meyer A/D converters.

A new digital audio mastering tape, **275**, was introduced by **3M**, St. Paul, Minn. Compatible in all DASH, PD, and DMS formats, and available in quarter-, half-, and one-inch widths, the tape is designed to offer lower dropout rates and improved windability, according to the company. It also features a durable binder system designed to facilitate dependable operation in multipass applications.

Kurzweil Music Systems, Cerritos, Calif., demonstrated its **K2000** sound-synthesis system, slated for November introduction. The system features a new internal computing process, Variable Architecture Synthesis Technology, which allows 31 differ-

ent ways of creating sounds, and a variety of DSP functions within each sound that can be done on a per-voice basis, according to the company. It features a library of sounds from the Kurzweil 250 and 1000 Series, and offers digital inputs in AES/EBU, SPDIF, and an optical connector, as well as stereo analog input.

Lexicon, Waltham, Mass., introduced the **Acoustic Reverberance Enhancement System**, a software- and hardware-based technique designed to electro-acoustically augment the natural direct and reflected energy in halls, places of worship, and other acoustic spaces. It is designed to increase gain before feedback up to 18 dB and dramatically decrease colorization.

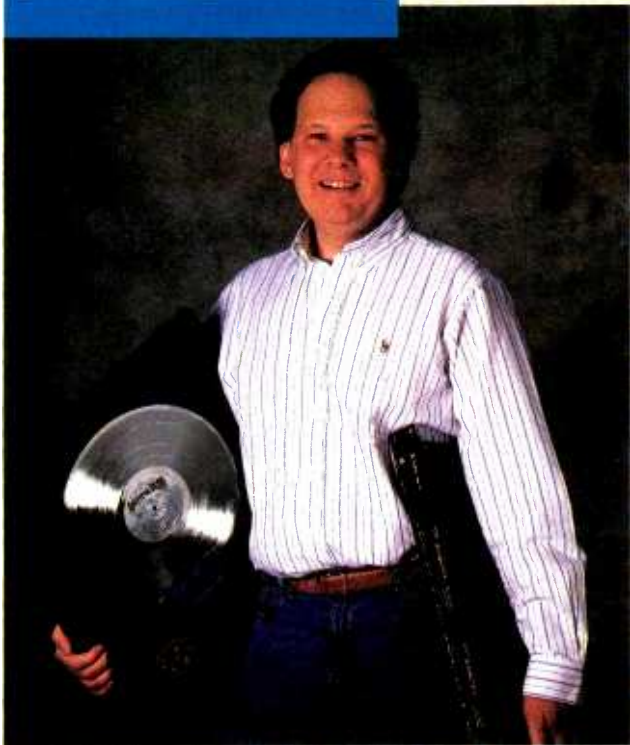
BASF introduced its new ferric-cobalt duplicator formulation for music applications. The **PE 668/968 C-60** and **C-90** audio-duplicating tape uses a formulation of refined ferric particles enhanced with magnetic cobalt, raising the coercivity level of the tape to increase high-frequency capacity and energy levels, according to the company. BASF also unveiled four new lengths for its ferric and chrome lines: 15,000 and 17,300-foot pancakes for the ferric line; 17,300-foot lengths for chrome; and 10,800-foot pancake lengths for its SuperChrome dual-layer chromium dioxide.

Opcodes Systems Inc., Menlo Park, Calif., introduced the **Studio 5** 240-channel intelligent MIDI interface/processor/synchronizer/patchbay. The unit features a microprocessor designed for sophisticated processing, mapping, and RAM storage for up to 128 patches. It is designed to convert SMPTE timecode into MIDI timecode for use within Macintosh applications, and has the ability to read and write SMPTE code in all formats.

Bob Ludwig

RECOMMENDS

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Randall Wallace

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PRO AUDIO

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCT. 26, 1991)

| CATEGORY | HOT 100 | R&B | COUNTRY | MODERN ROCK | RAP |
|--|--|---|---|---|--|
| TITLE Artist/ Producer (Label) | EMOTIONS Mariah Carey/ D.Cole, R.Clivilles (Interscope) | IT'S SO HARD TO SAY GOODBYE TO YESTERDAY Boyz II Men/ D.Austin (Motown) | ANYMORE Travis Tritt/ G.Brown (Warner Bros.) | GIVE IT AWAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.) | MIND PLAYING TRICKS ON ME Geto Boys/ J.Smith, J.Bido Willie D Scarface (Rap-A-Lot) |
| RECORDING STUDIO(S) Engineer(s) | RIGHT TRACK/ AXIS/ UNIQUE (New York) Dana Jon Chappelle/ Acar Key/Tony Mazerati | STUDIO 4 (Philadelphia) Jim "Jiss" Hinger | EMERALD (Nashville) Chris Hammond | THE BIG HOUSE (Laurel Canyon, CA) Brendan O'Brien | SOUND ARTS (Houston) D.King, J.Wells |
| RECORDING CONSOLE(S) | SSL 4000 E Series G Comp./ Amek Angela/SSL 6000 G Ser. | Neve 8078 | SSL 4064 E Series | Neve | Trident 80B |
| MULTITRACK RECORDER(S) (Noise Reduction) | Sony 3348/ Studer A-80/ Studer A-800 Mark III | Studer A-80 Mark III | Mitsubishi X-850 | Studer A-80 | Tascam ATR 80 |
| STUDIO MONITOR(S) | Tannoy SFM/ Tannoy DMT System 12/ UREI 813 | UREI 813 | Kinoshita/Hidley TAD Components | Yamaha NS10M | Altec 604 8G Yamaha NS10 |
| MASTER TAPE | 3M 996 | Ampex 456 | Ampex 456 | Ampex 456 | Ampex 456 |
| MIXDOWN STUDIO(S) Engineer(s) | AXIS (New York) Bob Rosa | SOUNDWORKS (New York) D.Way, D.Austin B.Perkins | ARDENT (Memphis) John Hampton | RECORD PLANT (Los Angeles) Brendan O'Brien | SOUND ARTS (Houston) D. King, J.Wells |
| CONSOLE(S) | SSL 6000 G Series | SSL 6000 G Series | SSL 6000 E Series | SSL 6000 G Series | Trident 80B |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Mitsubishi X-800 | Mitsubishi X-850 | Mitsubishi X-850 | Studer A-800 | Tascam ATR 80 |
| STUDIO MONITOR(S) | Tannoy System 215 | UREI 813 | Yamaha NS10 JBL | Yamaha NS10M | Altec 604 8G Yamaha NS10 |
| MASTER TAPE | 3M 996 | Ampex 467 | Ampex 467 | Ampex 456 | Ampex 456 |
| MASTERING (ALBUM) Engineer | MASTERDISK Bob Ludwig | BERNIE GRUNDMAN Chris Bellman | GEORGETOWN Denny Purcell | MASTERDISK Howie Weinberg | FDS/QUAD TECK Joe Steiner |
| PRIMARY CD REPLICATOR (ALBUM) | Sony Manufacturing | MCA Manufacturing | WEA Manufacturing | WEA Manufacturing | Capitol Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | Sony Manufacturing | MCA Manufacturing | WEA Manufacturing | WEA Manufacturing | Capitol Manufacturing |

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Sound On Sound Is On The Rise—Literally N.Y. Facility Adding Another Studio On 2nd Floor

BY SUSAN NUNZIATA

NEW YORK—Sound On Sound Recording's owner and manager, David Amlen, jokingly blames the launch of his studio on a temporary loss of sane control. "I was just planning to move the 16-track gear I had in my apartment into a new place and rent it out," says Amlen.

**PRO
FILE**

Instead, in 1987, after consulting with accountants, family, and friends, Amlen opened a 24-track facility in an area of New York known as "Hell's Kitchen." "We call this Studioville,"

says Amlen. "There are more studios between 42nd and 57th streets, between Eighth and Tenth avenues, than anywhere else in the city. There's at least one on every block." The Power Station, Clinton Recording, 321 Studios, and The Hit Factory are just some of Amlen's neighbors.

Now, four-and-a-half years later, Sound On Sound is moving up, adding another studio on the second floor of its building. Construction is slated to begin on the new room by early November.

"I'm very diligent about trying to keep on top of things," says Amlen, who stopped engineering in June to assume full-time responsibility as studio manager. "It's not just me, it's everybody who works here. We're like a family and we work together. One client who worked here remarked that we didn't seem jaded like the rest of the places in town. The bottom line is that you always try to do the best you can and that way there's no excuses. If people don't like you, they don't like you, and if they do they'll probably be loyal to you for quite a while."

Thus far, the single-room facility—a New York rarity with enough room in its studio for 35 musicians—has been quietly making a name for itself with projects split evenly among rock, jazz, and advertising clients, and an in-house staff capable of accommodating a wide range of styles.

Early projects at the studio included Living Colour and Soul Asylum; recent acts have included Roger Daltry, working on his new album, B.B. King mixes for GRP Records, and Maria X, a new act on Megaforce/Atlantic produced by Albert Brouhard, former Blue Oyster

Cult drummer.

The studio's jazz work has recently included a Dave Valentin project for GRP, Andy Snitzer, a saxophonist on EMI Records, and bass player Dave Holland. Early work with producer/guitarist Y. Masuo brought in at least a dozen projects with many musicians, including Ron Carter and Dave Leibman, and Branford Marsa-

Construction is slated to begin by early Nov.

lis has also recorded at the facility.

Recent advertising projects included national spots for Macy's, The U.S. Armed Forces, and Lincoln-Mercury.

"It's hard balancing so many different projects," says Amlen. "It's part of the reason that I'm building another room. Rock projects like to take the longest and work weeks at a time, whereas jazz is mostly evenings and weekends, and advertising is days only. It's almost like jazz and ads are one niche, and rock and scoring are a different bag completely. It always seems like whenever we're booked I could always fill one or two more studios."

Amlen is realistic about the many difficulties facing the studio marketplace these days, but he is also optimistic that his new \$1 million room will stay booked.

"Part of why we're building this other room is to be able to handle

more record projects," says Amlen, who anticipates an increase in album recording. "When we first opened this place, New York was on its peak. Over the last four years people started going to L.A., and over the last year I've seen that changing. The next wave of people now are coming to New York to find a new hip place to record. There's a lot of established studios in New York, but there's a little bit of room for one or two newcomers to grab hold of that."

Modeled after the first studio's design by Benchmark Associates, the second studio and control room are being designed by John Storyk. The studio proper will be large enough to contain 15 musicians, and two isolation booths will also be included.

Monitoring and console will be similar to the first room's, featuring UREI 813A speakers and a Neve VR 72 board. There are plans to have digital multitrack recorders in both Pro-digi and DASH formats. In addition, like its counterpart, the room will offer lock-to-picture and layback capabilities.

Amlen expects to close the facility for only about a week in order to construct a staircase connecting the ground floor to its second-story addition. "When we were doing demolition work upstairs, people working in the studio down here never noticed," says Amlen. "The studios are floated and sound isolated to such a degree that no one ever knew."



Sound On Sound was designed in 1987 by Vin Gizzi and Francis Daniels as Benchmark Associates. Modeled after this room, the facility's upcoming second room is being designed by John Storyk.

SONY MUSIC ENTERS VIDEO-DUPLICATION ARENA

(Continued from page 39)

mirror mother is retired after 3,000 passes and a new one is made.

After duplication, the tape is spliced and loaded into VHS housing via an Atari 320 Mark II Video Loader. After a final quality-control inspection, the cassette is routed to the packaging line for skin-wrapping, and to the plant's distribution area for shipping.

"Sony Music has designed and

built this facility to provide the highest level of technical sophistication in the country," adds Bill Thomas, engineering manager at Sony's Carrollton plant.

No plans have been announced, but with the cessation of LP pressing in Carrollton by the end of this year, additional space for video duplication might eventually become available—a possibility that

Friscie says might become reality "in time." Yet he intimates that might occur before Sony would install video-duplication facilities in any of its other plants.

"This plant . . . is crucial to our future growth as a company. The home video market is huge, and it's growing . . . Sony Music will be a major part of that market," Motola said at the dedication.

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AUDIO TRACK

NEW YORK

PRODUCER GREG GELLER was in **Baby Monster** archiving and remastering **Bobby Darin's Atlantic** catalog. **Rick Rowe** engineered. Geller and Rowe also remixed tracks by **Cajun/zydeco** artist **Jo-el Sonnier** for **PolyGram**. **Enemy Records** completed three albums: for **False Virgins**, **Kelvinater**, and **Myra Melford**. **Steve McAllister** engineered and produced the **False Virgins**, **Bryce Goggin** engineered **Kelvinater**, and **Shawn Tracy** assisted on the **Melford** project.

Brian Noise was at the **Hit Factory** recording and mixing tracks on **Intensive Care Unit (I.C.U.)** and at **Soundtrack** mixing the next release by the Canadian group **Asexuals**. He used the **Hit Factory's Neve VR-60** to record guitar overdubs.

Engineer **Joe Barbaria** cut tracks at **RPM Studios** on the band **Circus Of Power**. **Barbaria** and the band produced.

At **Sorcerer Sound**, **Andy Heermans** completed tracks and mixes on the current **Hen. G. and Evil E.** release. **Carlos Alomar** produced.

Engineer **Carlton Batts** was in **Frankford/Wayne Mastering** working on album projects by **Gerald Levert** and **MC Lyte** on **EastWest**, by **U.M.C.s** on **EMI**, and 12-inch singles by **Motown** acts **Troy Taylor**, **Boyz II Men**, and **Lady Levi**.

LOS ANGELES

PRODUCER LARRY Robinson was in the **Rock House** remixing **Caron Wheeler's** new single for **EMI**. **Paul Arnold** engineered, assisted by **Jason Roberts**.

Producer **Andre Fischer** (**Natalie Cole's** "Unforgettable") and jazz artist **Diane Schuur** were in **Capitol Studios** working on a collection of standards. Songs include "Round Midnight," "How High The Moon," and "Love For Sale." Musicians include **Joe La Barbera**, **Chuck Del Monaco**, **Jeff Hamilton**, and **John Clayton**.

Songwriter **Stanley Wycoff** completed material at **Trax Recording** for his **Rococo Records** release "L.A. River." The project features pianist **Nicky Hopkins** and country musician **Chris Gaffney**. **Rocco Spagnola** produced, with **Michael J. McDonald** at the board.

Delicious Vinyl act **Masters Of Reality** was in **Skip Saylor** mixing its second album. Group member **Daniel Rey** produced, with **Jim Scott** at the board. **Louie Teran** assisted. **Total Trak Productions** mixed tracks on **Select** act **AMG**. **Tracy Kendrick** and **Courtney Branch** produced and engineered. **Teran**, **Aaron Miller**, and **Mats Blomberg** assisted.

NASHVILLE

GEORGE STRAIT WAS IN **Sound Stage** with producer **Jim-**

my Bowen tracking for his new **MCA** album. **Bob Bullock** engineered, assisted by **Russ Martin**. **Wynonna Judd** and producer **Tony Brown** worked on an upcoming album for **MCA**. **Chuck Ainlay** engineered, assisted by **Martin**. **Crystal Gayle** worked on a project for **Ardent Teleproductions** with producer **Andy Black**. **Black** engineered, assisted by **Craig White**.

Recording Arts had **Children's Chanukah** in tracking vocals and overdubs for **Warner Bros**. **Danny Kee** and **Alan Schulman** produced. **Schulman** was at the board. **Robert Ellis Orall** was in with **Josh Leo** and **Steve Marcantonio** producing vocals and overdubs for his upcoming **RCA** project. **Marcantonio** engineered. **Molly & the Heymakers** cut vocals and overdubs for their new **Warner Bros.** album. **Gregg Brown** produced, with **Rob Feaster** at the board.

OTHER CITIES

PRODUCER NICK Martinelli recorded three songs for vocalist **Howard Hewett** at **Criteria Recording**, **Miami**. **Mike Couzzi** engineered in the facility's recently completed **Neve** room. **Mark Krieg** assisted. The **Mavericks**, **MCA/Nashville's** most recent signing, were in working on their album debut. **Steve Fischell** produced, with **Chuck Ainlay** at the board. **Roger Hughes** assisted. **Sony Music/International** artist **Julio Iglesias** continued work on his upcoming **Spanish** release. **Ramon Arcusa** co-produced with **Iglesias**. **Carlos Alvarez** and **Carlos Nieto** engineered.

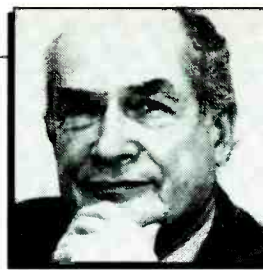
Sheffield Audio-Video's (**Baltimore**) remote truck recorded **Kenny Loggins** at **Chelsea Studios** for **VH-1**. Engineer **Terry Nelson** recorded the show using a **Neve 8068** console. The show is expected to air in **November**. **Michael Bolton** completed mixes for the new **Sony/Disney** compilation CD "Simply Mad About The Mouse." **Bolton's** contribution to the project was the song "A Dream Is A Wish Your Heart Makes" from "Cinderella." The album also includes a cut of "When You Wish Upon A Star" by **Billy Joel**. **Rob Eaton** engineered **Bolton's** cut, assisted by **Bill Mueller** and **John Ariosa**.

Erin O'Hara recorded tracks for her debut album on **Arista** at **Studio D** in **Sausalito, Calif.** **Gary Posner** was on piano, **Willie Weeks** on bass, and **Andy Newmark** on drums. **John Porter** produced, with **Kevin Smith** at the board. **Larry Brewer** assisted.

Femi Jiya mixed **Tracy Chapman's** new album at the **Plant**, **Sausalito, Calif.** **Jimmy Iovine** produced at the facility's **SSL G 4064**.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Classical KEEPING SCORE



by Is Horowitz

PRICE POINTS: Budget classics on CD, once largely the province of musty deep catalog and quick one-off productions of doubtful origin, is changing its face.

Spruced up in repertoire, performance, and artist name power, many budget titles are winning more attention from major retailers. In the process, they're exerting new pressure on top-of-the-line pricing policies.

The latest to surface is **Virgin Classics' Virgo** line. It's an all-digital series with a suggested list of \$6.99, but priced to the trade to enable sales at \$1 or more under this figure.

More to the point, the recordings are all of very recent vintage, many featuring artists and orchestras who regularly appear on full-price labels. All but three titles in the initial batch of 20 are first-time releases.

Another label waging the budget battle is **Naxos**, which has now extended its repertoire range far beyond the central literature to include early music and major chamber music projects, as well as opera.

Also on the indie front, **Delta Music's LaserLight** line, which pioneered heavy merchandising of budget CDs, and in the process issued an early marketing challenge to the industry, continues to grab off more attention from leading retail chains.

Among the orchestras heard on **Virgo** are the **London Philharmonic**, the **Royal Philharmonic**, and the **English and Scottish Chamber Orchestras**. Conductors include **Sir Charles Mackerras**, **Richard Hickox**, **Andrew Litton**, and **Dmitri Kitayenko**.

Cover art is thematic, with short album titles designed to attract new classical buyers. Liner notes, in three languages, are skimpy.

Jazz BLUE NOTES



by Jeff Levenson

TRACKING BULLETS: For those who are convinced that numbers don't lie, there was intriguing movement on last week's jazz charts. For those who think that numbers *do* lie, there was still intriguing movement on the jazz charts. Either way, the activity raised a column eyebrow or two:

- By at least one measure that counts for plenty—namely, record sales and chart position—**Harry Connick's** latest release, "Blue Light, Red Light," proves that the big-band crooner-cum-heartthrob is money in the bank. The record has entered the **Top Jazz Albums** chart at the No. 1 position, an achievement that occurs with about as much frequency as **Halley's Comet**. **Connick's** last orchestra record, "We Are In Love," also hit big, enjoying an impressive 61-week run among the top entries, though it saw extended life when the chart expanded to 25 positions earlier in the year. This new album's got the chance to follow that same retro rainbow, even given that **Harry's** originals are not nearly as commanding as the songs that launched his last effort. (All well and good, but the question of the week remains: How has he managed to corner the market on a style of swing music that had its heyday more than 40 years ago and that he approaches by being conspicuously derivative?)

- After only three weeks on the **Top Contemporary Jazz Albums** chart, **Fourplay's** eponymous debut peaks at No. 1—a quick rise to the top for the cooperative group of **Bob James**, **Harvey Mason**, **Lee Ritenour**, and **Nathan East**. The group and the album are first projects from **Warner Bros.'** newest A&R executive—**Bob James** himself. Long known as a contemporary jazz artist of distinction, **James** has been making

Roger Holdredge, who heads **Virgin's** domestic marketing team, says 10 more **Virgo** titles will be released early next year.

Naxos owner **Klaus Heymann** claims his label is the first budget operation to launch complete cycles of chamber works. The **Kodaly Quartet** has started a comprehensive survey of the **Haydn** string quartets, and similar cycles of the chamber works of **Mozart**, **Beethoven**, and **Schubert** are said to be under way.

In early music, **Heymann** cites a set of "Lamentations" by **Victoria**, **Tallis**, **Byrd**, and **Whyte**, performed by the **Oxford Camerata**, as an example of expansion into repertoire normally shunned by budget labels.

Heymann, based in **Hong Kong**, where he also runs his **Marco Polo** line, was in the **States** recently to meet

Budget Bounty: Labels offer top quality at bottom dollar

with chain buyers. He cites increases in **Naxos** orders by individual title, as compared with prepacks, as evidence of greater bin competition with higher-priced items.

PASSING NOTES: Spinoffs of a talent-heavy **Christmas** concert at **New York's Carnegie Hall** Dec. 8 will include a **TV** show Dec. 11 on **PBS**, and both **CD** and home video releases by **Sony Classical**. Mounted by **Peter Gelb's CAMI Video Productions**, the show boasts a cast including **Kathleen Battle**, **Frederica von Stade**, **Wynton Marsalis**, **Andre Previn**, and the **Orchestra of St. Luke's**. **Thomas Frost** is musical coordinator and audio producer.

The musicians' union may not be pleased, but the **October** performances in **New York** of three major ballets by the **Martha Graham Dance Co.** were danced to music on **CD**. The discs used, on the **Koch International** label, hold performances by **Andrew Schenck** and the **Atlantic Sinfonietta** of works by **Copland**, **Barber**, and **William Schuman**, all recorded with attention to the tempi of the original **Graham** choreography.

records for **Warner** since 1985. He joined the front office only a few months ago and wasted no time striking paydirt. His next project, slated for release any day now, features longtime associate, flutist/reedman **Alexander Zonjic**.

- A numerical oddity showed up on both of last week's charts. **Maceo Parker's** "Mo' Roots" and **Alex Bugnon's** "107 Degrees In The Shade" saw significant—and identical—climbs in position over a two-week period. Each vaulted 16 places, from No. 24 to No. 8. The former is a traditional entry, the latter contemporary. **Maceo**, in particular, seems determined to reprise the success of his last effort, "Roots Revisited," which charted for 27 weeks earlier in the year.

- **Wynton Marsalis'** unprecedented choke hold on

Chart Chat: Connick, Fourplay on top; Marsalis movements

the traditional's top 10—"Thick In The South," "Uptown Ruler," and "Levee Low Moan," topped by "Thick . . ." the clear winner among them—was broken when brother **Branford** snuck into the No. 10 slot with his own "The Beautiful Ones Are Not Yet Born," displacing "Levee." Poetic justice, I presume. Score one for sibling rivalry.

- **GRP** wins last week's sweepstakes for new entries, covering both charts. The contemporary side saw new listings by **Dave Samuels** ("Natural Selections"), **New York Voices** ("Hearts Of Fire"), and **David Benoit** ("Shadows"); the traditional side had **Kenny Kirkland's** self-titled label debut.



Keeping Your Priorities Straight. Priority Records head Mark Cerami accepts the independent-label-of-the-year award from the National Assn. of Recording Merchandisers at the trade group's recent Wholesalers Conference in Newport Beach, Calif.

Tower Aims To Sharpen Competitive Edge Solomon Cites Changes In Music/Vid Combo Operations

■ BY ED CHRISTMAN
and GEOFF MAYFIELD

SACRAMENTO, Calif.—Although Tower Records/Video will likely take in more than \$600 million this year, making it only the fourth entertainment software merchandiser to top that plateau, the chain's convention, held Oct. 5-10 here, focused on keeping the company hungry and aggressive.

In his opening address, Russ Solomon, the chain's founder and president, noted that the company's four retail chains—music, video, books, and art galleries—opened 18 stores in the U.S. and Asia since the last convention, also held here at the Radisson Hotel Sacramento. While most music chains are scaling back their growth, Solomon said the company will maintain the same breakneck speed in the coming year. He listed commitments to open at least 10 new stores, while remodeling, expanding, or moving 12 other outlets in the U.S., Europe, and Asia.

Among the new stores that Tower will build in the coming year are outlets in Pasadena, Calif.; Burlington, Mass.; 87th Street in New York; Tai-

pei in Taiwan; and Kingston in London. Also, the company is looking at locations in the Raleigh/Durham, N.C., area; Alexandria, Va., in the D.C. area; Atlanta, for a second store; Detroit; and Houston, Solomon said. "Plus, [there are] more stores that I have either forgotten to mention or I haven't even thought of yet."

Tower was the first music retailer to become synonymous with the term "category killer." "We had [the concept] to ourselves for so long, but not anymore," Solomon said. Other retailers are now focusing on large stores with extensive categories, including U.K.-based HMV and Virgin, France-based FNAC, and Germany-based World of Music, he added.

"I think we've got the best stores in the world, but we've got to do it better," he said. "We're going to have to get sharper at what we do. We have competition in New York. HMV is indeed competition. We don't want to pooh-pooh HMV."

The increased competition makes it more important to develop strong alternative inventory, he emphasized during one of his small-group meetings with managers. But he added that during a recent swing through the Northeast stores, he was disappointed with the selection. "It's not acceptable," he said. "Tower cannot have a competitor who has a better selection. Don't let your catalog down. Do it with mirrors if that's what you have to do to make your budgets work. We've got to have catalog."

EUROPEAN EXPANSION

Overall, Solomon says the company's revenue breaks out 80% from music, 15% from video, and 5% from books. Tower runs 70 music stores, including three classical-only operations and two outlet stores; 60 video stores; and 14 book stores. In addition, the company has three art galleries.

The company plans to continue its

WaxWorks Owner Waxes Optimistic Details Growth Plans In Conference Speech

■ BY EDWARD MORRIS

OWENSBORO, Ky.—Despite a flat economy and a shortage of new malls, WaxWorks plans to add 10-15 Disc Jockey stores to its 146-unit network during 1992.

The announcement was made by WaxWorks owner Terry Woodward in his state-of-the-chain speech at the 11th annual sales managers convention, Oct. 5-10 here.

Asserting that the country is still in a recession, Woodward said that this year's store-for-store sales increases at the chain have been in the "low single digits"—compared with "double-digit" increases last year.

Overall, however, the company's sales climbed 21% to about \$200 mil-

lion for the fiscal year ended June 30. Of total revenues, about 60% come from the company's video wholesaling operation, VideoWorks, with the remainder coming from its retail operations.

The \$80 million in revenue from the

'Our best growth pattern is from within'

company's retail operation, which includes 28 leased departments inside Montgomery Ward stores, breaks out to about 81% for music, 11% accessories, 6% video, and 2% for boutique items like T-shirts.

Of music revenues, CDs and cassette albums are running about equal in terms of dollar volume, Woodward said.

MALL SHORTAGE SEEN

Expansion is slowing down, he explained, because of a lack of new malls. The country "doesn't need new malls," he said, "and there's not enough money to build them . . . The stores we have are precious real estate now."

Because of the shortage of new malls, Woodward said that only two or three of the stores opened next year will be in such locations. The remainder will be in malls that are being expanded or remodeled or that have a vacancy.

Woodward ruled out acquisitions as a growth vehicle. "Acquisition doesn't seem to work for us," he said. "It seems like our best growth pattern is from within." Also, he notes that as a private company, it would be difficult for WaxWorks to make a large acquisition because it does not have access to public capital markets. "Besides," said Woodward, "it has never been our goal to be the biggest but we still want to be the best."

So far this year, WaxWorks has opened 11 stores. Also, since the last convention, the chain has remodeled six of its older stores.

STORES SCALING LARGER

The company's stores have been scaling larger for the last couple of years, Woodward said. Nowadays, stores take in 2,600 square feet to 2,800 square feet. Stores have been tending to a larger size "because we feel we need to carry more of a complete selection," Woodward said. For instance, as part of a trend to increasing its video commitment, the chain is starting to get into laser. Also, the company is trying to expand revenues from boutique items, such as rock-themed baseball caps.

On the other hand, Woodward says he is disappointed with WaxWorks' leased departments, which operate under the Music Express logo.

"We are looking at it real strongly to see if we want to continue operating leased departments," he said. "There are some operational problems that we are not real happy with. Also, when you [operate leased de-

partments] you are as only as strong as the store you are in and it is no secret that department stores have been having their problems over the last couple of years."

Looking forward, Woodward said the chain's point-of-sale system would be tested in two or three locations by Christmas. He added that when fully implemented, the system would enable the stores to turn around product more quickly that it can now.

Woodward pointed out that the industry still lives and dies with product. Although he lauded such hot new albums as "Metallica" and Garth Brooks' "Ropin' The Wind" for increasing consumer excitement, he added that the stores need more than "a few good titles" on the shelves to turn the sales picture around.

2 LIVE CREW CUT

Woodward also said his chain would not carry 2 Live Crew's new album, "Sports Weekend," because of its lyric content. In general, Woodward says albums like the 2 Live Crew title are salacious and "a black eye on our industry."

Woodward contended that labels are making it harder for retailers to operate in the marketplace. He said labels undercut retailers by raising prices, making return policies stiffer, and supporting record clubs.

"The products are there," he said, "but the incentives aren't anymore . . . We figure if we buy a piece of product and [then] return it, it adds about a dollar to that piece."

Woodward said Disc Jockey works hard at supporting new acts, even ones from independent labels. But he complained that with their return policies, "labels are trying to break new acts at our expense."

Woodward said, "The labels are going to have to devise some way for us to try new acts and not penalize us if it doesn't work."

For instance, he suggested that labels should exempt product by acts they are trying to break from having a penalty if returned.

In the past, WaxWorks always has made money under the labels policies of credits for buys and penalties for returns. But this year, the company lost money.

As a result, Woodward said he may
(Continued on page 56)

FOR THE RECORD

A story on page 1 of the Oct. 12 issue on a CEMA price increase incorrectly described a change in the company's returns policy for albums. For wholesalers, credit for each album bought was increased to 1.8% from 1.35%, while for retailers, the credit was increased to 1.6% from 1.2%. The returns penalty for both retailers and wholesalers increases to 10% from 7.5%. Overall, the changes result in the break-even percentages remaining at the same levels of 18% for wholesalers and 16% for retailers.

Billboard's Focus On New Age '91

This week's Retail section contains a special Billboard Focus on New Age '91. In the pages that follow, Billboard will update you on all the key releases and musical trends to watch for in the coming months. We even examine the dicey issue of just what to call this important genre. It all starts on page 48.

NEW AGE

A SPECIAL FOCUS ON RETAILING ADULT ALTERNATIVE MUSIC

BY TRUDI MILLER

NEW YORK—The lyrics warning on the two Guns N' Roses "Use Your Illusion" albums originally read: "This album contains language which some listeners may find objectionable. They can F?!* off and buy something from the New Age section."

Listeners who take that advice may find that the new age section is beginning to look a lot like the rock section. Many retail stores now market new age as creatively as they do, say, Guns N' Roses.

"New age has become a major vehicle for us, a standard category," says Jeff Cohen, administrator of merchandise distribution for Milford, Mass.-based LIVE Specialty Retail Group, which comprises 141 stores. "We promote it like all our major categories—rock, jazz, classical, country."

That means, for example, tying in with concerts: When Mannheim Steamroller was on tour, Strawberries advertised the act's "Yellowstone" record and helped sponsor the show. Washington, D.C.'s two-store Serenade Records does ticket giveaways to new age concerts (including a recent American Gramophone tie-in) and arranges in-stores and displays when an artist is in town. A Tower Records outlet in Mountain View, Calif., has had in-stores by such artists as Steve Kindler, Gary Lamb, and Steven Pasero.

The labels themselves are often a good source of promotions; Narada recently publicized David Arkenstone's "In The Wake Of The Wind" with giveaways at Sam Goody in San Diego and Trans World stores in Boston, tied in with radio stations KIFM San Diego and WBOS Boston, respectively. Customers had a chance to win a windsurfer like the one that appears on the album jacket. Narada also has put more than 10,000 copies of its 52-page "Collectors Guide to Narada" in retail stores.

Likewise, the Woodland Hills, Calif.-based Silverwave label is sending three of its acts—Wind Machine, Danny Heines, and Peter Kater—on a promotional tour of the Wherehouse chain in November. Windham Hill's precampaign for George Winston's "Summer" album, released in October, included shipping posters to stores early, then following up with four-color announcement cards three weeks before release date and counter

cards just before the album's release. The label also did co-op advertising with Musicland, Tower, Camelot, and other major chains.

IN-STORE EXPOSURE

Retailers agree that because of new age's relatively low profile, retail exposure of new artists is vital in selling the genre, although their strategies vary greatly. North Canton, Ohio-based Camelot Music, with 300 stores, rarely does new age promotions, and doesn't use much P-O-P material—"There's so much product right now and not much wall space," says music buyer Mike Tully. So in marketing new age, the chain relies instead on its VIP program—a monthly compilation video for in-store play. The new age titles that are included in the program get a lot of response, says Tully.

A similar program is in place at Dallas-based Sound Warehouse. The 140-store chain has a developing-artist program called Soundcheck, which consists of a listening booth that previews 12 titles a month and generally includes one new age title. Invariably, the new age title becomes one of the top three sellers on the Soundcheck list. "People don't hear [new age] that much," explains director of purchasing

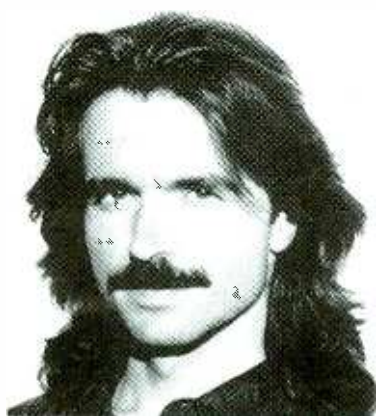
Tracy Donihoo. "When they have an opportunity to slip on headphones and hear a nice acoustic piece, it's an easy sell." Albany, N.Y.-based Trans World Music Corp., with 500 music stores, has an in-store new age/jazz publication; its in-store tape highlights those titles.

Label samplers, too, are successful in introducing artists to potential buyers, says LIVE Retail's Cohen. "We've run deals where if you buy a Narada artist, you get a free sampler of Narada artists. We also did it with Windham Hill. A customer may know George Winston, but this gives him a chance to be exposed to other artists, without a major investment," he says.

Another strategy is to use a new release as a centerpiece to highlight a whole label. This helps to expose fans of one artist to other label acts. Trans World's November promotion will use George Winston's "Summer" as a springboard to market the entire Windham Hill catalog. Strawberries also sometimes puts an entire label on sale when a star artist, such as Enya or Kitaro, has a new release.

The Tower store in Mountain View, Calif., takes a

(Continued on page 55)



A gallery of new age artists, clockwise from top left: Gold-selling pianist/composer Gianni (Private Music), violinist Steve Kindler (Global Pacific), vocalist and crossover success Enya (Warner Bros.), veteran horn player Paul Winter (American Gramophone), electronic composer Suzanne Ciani (Private Music), and multi-instrumentalist Ray Lynch (Ray Lynch Productions), the first new age artist to reach the gold sales level.

Distributors Ponder Growth Of Biz, New Artistic Trends

BY P.J. BIROSIK

SEDONA, Ariz.—While the recent Chapter 11 filing of Backroads Distribution, one of the largest new age music wholesalers, may have appeared to signal a death knell for the genre, other distributors are optimistic that new age sales will continue to grow.

In fact, the failure of Corte Madera, Calif.-based Backroads has proved a windfall for some.

Wesley Van Linda, VP of Milwaukee-based Music Design, says his company's sales have "skyrocketed" since Backroads halted distribution.

Van Linda says his big concern "is that people within the music industry

will interpret the Backroads bankruptcy as an indication that the popularity of new age music is diminishing. This is not the case. Music Design [had been] enjoying its most successful year even before the bankruptcy was announced."

Even Backroads owner Lloyd Barde agrees with Van Linda's assessment. Barde explains that his firm failed because it could no longer afford the 100% exchange privileges, COD discounts, and other perks it had been offering. "This is our situation, however, not the music one," says Barde. "If anything, new age music sales are booming." Barde continues in the new age business via his Heartbeats catalog.

Distributors and specialized retailers surveyed for this article see demand lessening somewhat for traditional new age music and shifting to new age world music hybrids and new age electronic music.

New age world music is characterized by a fusion of ethnic melodic structures, rhythms, and instrumentation with Western pop or electronic music. Groups such as Cusco, Do'A, and Ancient Future typify this genre.

Electronic music—also termed "space music"—is created through the use of synthesizers and sampling—thus creating sounds that could not be achieved by traditional instruments. Kevin Braheny, Wendy Carlos, Suzanne Ciani, and Brian Eno

are electronic composers who are typically marketed under the new age music category.

Kevin Maxwell, music buyer for Bodhi Tree Bookstore in Los Angeles, says the new age/world music fusion began in 1988 with "Dreamtime Return" (Fortuna) by Steve Roach. The album, he says, "blends synthesizer/space music with acoustic aboriginal instruments."

Maxwell says strong-selling hybrid artists include Jon Mark (who shows Celtic influences), David Parson (Tibetan), Robert Rich (Balinese Gamelan), and Al Gromer Khan (Indian). "Whenever we play these in-store they sell like crazy," he says.

Stephen Finlay, music buyer for

East/West Books in New York, agrees that ethnic-influenced new age music sells fastest. "Mickey Hart does very well. Tibetan, Gregorian, and Indian chant music releases [also] do very well."

At New York's Enchantment bookstore, owner Carol Bulzone says that "shamanic [third-world-rhythm-based] drumming tapes do well," while Lucille Brixey, owner of the Aquarian Age book and music store in Houston, says that electronic/synthesizer music is the "top seller."

Julie Feingold, VP of sales/marketing at Seattle-based distributor Moving Books, notes "a rising interest and acceptance of world fusion

(Continued on page 53)



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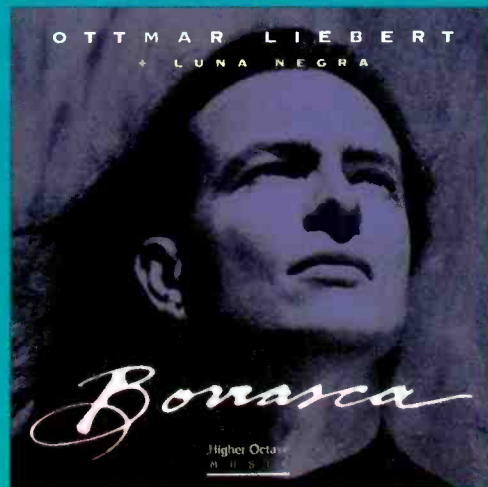
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CUSCO from Europe - sales over 160,000
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EKO, our newest title now on Billboard's Top New Age Chart.
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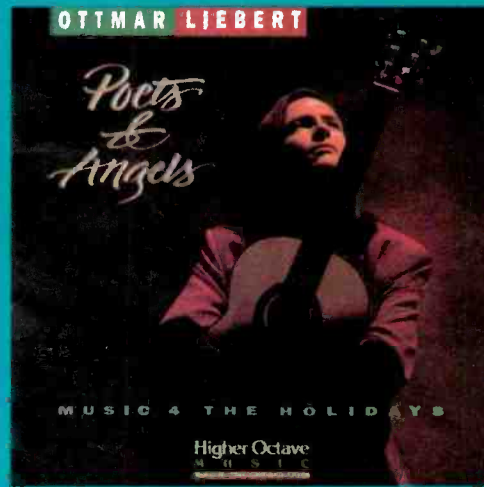
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Higher Octave Music Congratulates OTTMAR LIEBERT # 1 Billboard New Age



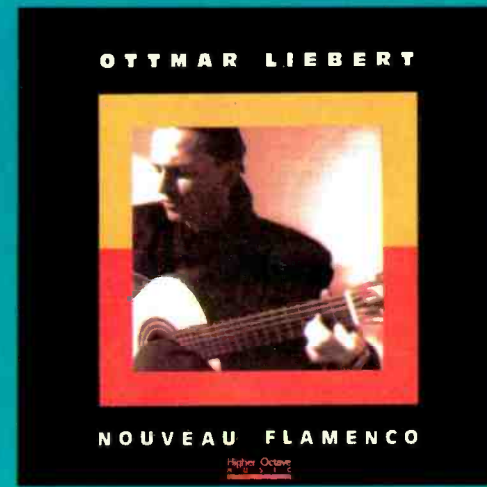
"BORRASCA"

Over 175,000 sold. May '91 release
#1 Billboard New Age Chart
Charted Billboard Top 200
#1 Gavin AA
#1 MAC PAC



"FOETS + ANGELS"

Over 160,000 sold
Charted Billboard Top 200:
New Age & Christmas
NAIRD Nomination:
Best Seasonal Album



"NOUVEAU FLAMENCO"

Over 450,000 sold - headed for Gold
Over 77 weeks Billboard New Age Chart
18 weeks Billboard Top 200
Gavin Report - Adult Alternative:
Album of the Year
NARM Award: Best Selling Independent
New Age Album of the Year
Billboard Nominations:
Top New Age Album of the Year
Top New Age Artist of the Year

AMARNA
WILLIAM AURA
RICHARD BUXTON
CRYSTAL WIND
CUSCO
PETER DAVISON
MICHAEL DEEP
EKO

STEPHEN LONGFELLOW FISKE
HIMEKAMI
OTTMAR LIEBERT
NIGHTINGALE
RANDY TICO
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What's New (Age): Plethora Of Indies Tout Upcoming Releases, Promo Plans

BY DEBORAH RUSSELL

LOS ANGELES—A quick study of the nation's leading new age independent labels reveals a hearty sampling of artistic as well as business creativity.

For example, in September, American Gramophone of Omaha, Neb., launched its new "Dayparts" series, a four-title collection of "music depicting specific moments in time." First up: "Sunday Morning Coffee," featuring a compilation of all new tunes by artists on the label's roster. The label is promoting the title in coffee shops and kitchen accessory outlets, as well as in the traditional mainstream marketplace.

"We're very aggressive and we have to go after the marketplace," says Dan Davis, Western regional manager for American Gramophone. "There are tremendous opportunities in the alternative marketplace to bring this music to people who wouldn't be familiar with it otherwise." As alternative audiences "acquire a taste," he says, mainstream audiences are not far behind.

Three more "Dayparts" releases are set for the next 15 months, and other priority titles out now on American Gramophone include John Denver's "Different Directions," Ron Cooley's "Livin' The Good Life," Jeff Jenkins' "One World," and Paul Halley's "Angel On A Stone Wall," on the Living Music imprint. In addition, four new titles from German label Erden Klang are planned for November.

Sonic Atmospheres of Sherman Oaks, Calif., also relies on creative marketing as an economic survival strategy. The label is planning a wacky radio/retail promotion geared around an eponymous release by Porcupine.



Among the new age artists with independent-label releases due in the coming months, clockwise from top left, are Glen Velez on CMP Records; Paul Horn on Kuckuck/Celestial Harmonies; and Robin Frederick on Higher Octave.

"We want to make sure that everyone knows who this act is," says Sonic's project coordinator, Shirley Greer, who indicates the contest has something to do with the mating calls of the spiked animal. "It's important to be cost-effective yet creative."

Sonic is also promoting the recently released Chi title "Sun Lake" and Ron Komie's "Quest Of Dreams" on Sonic's Kazu imprint.

The label's Sonic Edge imprint has Steve Kujala's "Pipe Dreams" scheduled for January 1992, with Sonic At-

mospheres planning a first-quarter release from Don Harriss.

San Francisco's Hearts Of Space label has a built-in cross-promotional outlet in the syndicated radio program "Music From The Hearts Of Space," a new age music show currently broadcast on more than 260 stations nationwide. Airplay on the program generates as many as 800 to 1,000 calls and letters per month, says Chris Stimson, VP of sales/marketing/promotion for Hearts Of Space. (Continued on page 54)

Top Adult Alternative™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|---------------|--|--------|
|-----------|------------|---------------|--|--------|

Compiled from a national sample of retail store sales reports.

NEW AGE ALBUMS™

| 1 | 1 | 17 | BORRASCA HIGHER OCTAVE HOMC 7036* | OTTMAR LIEBERT |
|----|-----------------|----|---|------------------------------|
| | | | ★★ NO. 1 ★★ 11 weeks at No. 1 | |
| 2 | NEW | | SUMMER WINDHAM HILL WH-11107 | GEORGE WINSTON |
| 3 | 2 | 25 | IN THE WAKE OF THE WIND NARADA ND-64003* | DAVID ARKENSTONE |
| 4 | 4 | 73 | REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P* | YANNI |
| 5 | 7 | 7 | A CHILDHOOD REMEMBERED NARADA ND-63907* | VARIOUS ARTISTS |
| 6 | 9 | 79 | NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026* | OTTMAR LIEBERT |
| 7 | 13 | 5 | WINDHAM HILL SAMPLER '92 WINDHAM HILL WD 1109* | VARIOUS ARTISTS |
| 8 | 3 | 11 | LIVE IN AMERICA Geffen 24323* | KITARO |
| 9 | 6 | 13 | LOST FRONTIER NARADA ND-62012* | PETER BUFFETT |
| 10 | 24 | 3 | HOTEL LUNA PRIVATE MUSIC 82090* | SUZANNE CIANI |
| 11 | 5 | 23 | BLUES FROM THE RAIN FOREST SUMERTONE S2CD-01* | MERL SAUNDERS |
| 12 | 21 | 3 | INDIGO PRIVATE MUSIC 82091* | PATRICK O'HEARN |
| 13 | 12 | 21 | THE CITY ATLANTIC 82248* | VANGELIS |
| 14 | 10 | 9 | WATER COLORS MIRAMAR MPCD 4001* | PETE BARDENS |
| 15 | 18 | 9 | CANYON DREAMS MIRAMAR MPCD 2801* | TANGERINE DREAM |
| 16 | 15 | 5 | FUTURE PRIMITIVE HIGHER OCTAVE HOMC 7035* | EKO |
| 17 | 11 | 25 | DESERT MOON SONG SOUNDINGS OF THE PLANET SP-7144* | DEAN EVENSON |
| 18 | 16 | 7 | SIRENS HEARTS OF SPACE HS11026-2* | MYCHAEL DANNA |
| 19 | NEW | | SACRED MUSIC FROM SEVEN STARS ASTROMUSIC Astro-05 | GERALD JAY MARKOE |
| 20 | 23 | 3 | VOICES IN THE WIND SILVER WAVE SD-701* | WIND MACHINE |
| 21 | 20 | 27 | NARADA COLLECTION THREE NARADA ND-63906* | VARIOUS ARTISTS |
| 22 | NEW | | IN THE GARDEN NARADA ND-64004* | ERIC TINGSTAD & NANCY RUMBEL |
| 23 | RE-ENTRY | | DECEMBER ▲ WINDHAM HILL 1025 | GEORGE WINSTON |
| 24 | 22 | 13 | DIVINE BLUSH THRIVAL PRODUCTIONS 037* | MARNIE JONES |
| 25 | 19 | 13 | GUITAR SAMPLER VOLUME II WINDHAM HILL WD 1106* | VARIOUS ARTISTS |

WORLD MUSIC ALBUMS™

| 1 | 1 | 11 | AMEN MANGO 539 910/ISLAND | SALIF KEITA |
|----|-----------------|----|---|----------------------------------|
| | | | ★★ NO. 1 ★★ 9 weeks at No. 1 | |
| 2 | 3 | 15 | ESTE MUNDO ELEKTRA 61179* | GIPSY KINGS |
| 3 | 9 | 3 | PLANET DRUM RYKO RCD 10206/RYKODISC | MICKEY HART |
| 4 | 2 | 9 | JAH KINGDOM MANGO 539 915/ISLAND | BURNING SPEAR |
| 5 | 5 | 13 | CAJUN CONJA RHINO R2 70525* | BEAUSOLEIL |
| 6 | 4 | 13 | MAIS WORLD PACIFIC 96104*/BLUE NOTE | MARISA MONTE |
| 7 | 10 | 17 | JAHMEKYA VIRGIN 91626* | ZIGGY MARLEY & THE MELODY MAKERS |
| 8 | 8 | 9 | ZING ZONG HANNIBAL HNCD 1366*/RYKO | KANDA BONGO MAN |
| 9 | 7 | 5 | CAPTURED LIVE SHANACHIE 43090* | LUCKY DUBE |
| 10 | 6 | 11 | AXE WORLD PACIFIC 95057*/BLUE NOTE | AFRO BRAZIL |
| 11 | 11 | 7 | LOOK AT LOVE SHANACHIE 43087* | JUDY MOWATT |
| 12 | 14 | 3 | SCENE DE VIE COLUMBIA CK 47845* | PATRICIA KAAS |
| 13 | 13 | 21 | IRON STORM MESA R2 79035* | BLACK UHURU |
| 14 | RE-ENTRY | | CUBA CLASSICS 2: DANCING WITH THE ENEMY LUKA BOP/SIRE 26580-2*/WARNER BROS. | VARIOUS ARTISTS |
| 15 | 15 | 5 | DIG MANGO 539 914/ISLAND | BURNING FLAMES |

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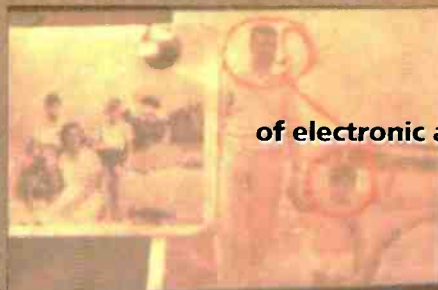
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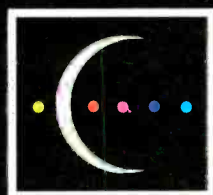
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New Age Hits The Road To Success

Bigger Venues Mean Bigger Fan Base For Acts

BY KAREN O'CONNOR

NEW YORK—"New age is hitting the road not only in the U.S. but all over the world," says John Azzaro, VP of marketing/sales at Narada Records. In the mid-'80s, new age artists such as David Lanz, Michael Jones, and David Arkenstone were appearing in malls while George Winston and Michael Hedges were performing before modest audiences as part of a package of groups. Now these same artists are headlining concert halls throughout the U.S. and are gearing up for extended international tours that will take them through Spain, Italy, Holland, France, Germany, and elsewhere.

"The mall tours were something that MCA [Narada's then-distributor] had suggested because of their success with Tiffany," says musician Michael Jones. "Many of us at Narada balked at the idea at first," he says. However unlikely the idea may have seemed, the Narada mall tours as well as Windham Hill's package tours have proved valuable in building the careers of many new age artists.

"We still do mall shows," says Azzaro. "In June of this year, David Arkenstone performed at a mall in San Jose, Calif. The lunchtime crowd numbered in the thousands and the Sam Goody store within the mall sold out of Arkenstone's product."

Larry Hayes, VP of marketing and sales at Windham Hill, tells of "An Evening With Windham Hill," the collective name under which a group of artists appeared in the mid-'80s. "The tours worked very successfully in the development of the acts," says Hayes. "We'd have in-store artist signings and other ties with retailers and all of these things helped sales."

Winston and Hedges were involved in "An Evening With Windham Hill" circa 1984 then "the need to use the shows for artist development wound down because many of the artists involved were capable of doing their own shows," explains Hayes.

Windham Hill recently put together a tour package of another name, the "Winter Solstice Concerts." The tour is being split into two series of concerts that will take place during

the Christmas season. "We're going to get before more people than we could on our own," says Mike Marshall of the Modern Mandolin Quartet, whose group is paired with veteran Liz Story and Michael Manring for the "green" tour. "The collaboration is a chance for all of us to branch out," says Marshall. The "red" tour features Philip Aaberg, Barbara Higbie, and Nightnoise.

While such group tours have been building artist development for many

new age artists, booking agents and managers are starting to play a bigger role in new age artists' careers. "In more recent days these acts have been attracting professional booking agents and managers," says Azzaro. "When David Lanz signed with [booking agency] Triad it made all the difference in the world. Now he's playing concert halls and with each return to the market, he's playing a bigger show. We've seen the same thing happening with David Arkenstone."

Lanz, who says he is looking at starting a tour in February that would take him across the U.S. and into a number of European countries, has just signed on with the L.A. management firm of Siddons & Associates. Arkenstone, who is booked by the CIA Agency, says he is "actively looking for a manager to help with planning out an organized and extensive tour next year in pockets where [new age] music is doing well or doing better."

"With new age music and the limited airplay it gets, it's important to go out and hit the streets," says Arkenstone. "Touring is very critical for these artists," agrees Windham Hill's Hayes. "Marketing this genre of music is similar to the marketing of jazz music. Neither has the advantage of pop radio. I think a quote from jazz great Art Blakey may wrap this up in a nutshell: 'If you're not appearing, you're disappearing.'"



Narada's Michael Jones is among the artists who first took new age music to a live audience.

DISTRIBS PONDER GROWTH OF BIZ, ARTISTIC TRENDS

(Continued from page 48)

music which encompasses the same intent as new age music, such as Mickey Hart's releases, or Barefoot. Consistent catalog leaders include Ray Lynch and Mike Rowland."

Gary Peattie, VP of Los Angeles-based distributor De Vross & Co., says, "We're adding new titles monthly. Backlist artists doing well are Kitaro, Enya, and Mike Rowland. Newer artists Patrick Bernhardt and Dik Darnell are doing well too; they utilize chanting and [ethnic] influences in the music and that's going over well."

Music Design's Van Linda says, "Electronic music is doing well, but electronic guitar twang doesn't work for many of our stores; they want to stick to space music—slow and softer product."

Van Linda adds that Music Design is "selling cassettes over CDs three to one"—perhaps an indication that headphone listening is still an important component in new age music desirability.

P.J. Birosik is author of "New Age Music Guide" (Macmillan).

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Yanni, Winston, Enya Are In Season Among Acts With Sets Due In 4th Qtr.

BY ROCHELLE LEVY

LOS ANGELES—Yanni, George Winston, and Enya are among the top artists with new-age appeal who have major-label-distributed releases due during the final quarter of 1991.

New age superstar Yanni is set to release "In Celebration Of Life" (Private Music/BMG) Nov. 12. The album is Yanni's first since 1990's "Reflections Of Passion," which has spent more than 70 weeks on Billboard's New Age Albums chart and has been certified gold.

Private plans to drum up interest in the album with an extensive dealer advertising campaign that will include major print and TV advertisements with retail accounts across the country. The campaign is also geared

toward generating interest in another new Yanni album due in early 1992.

Winston's "Summer" (Windham Hill/BMG) is the pianist's first new album in nine years, but that doesn't mean Winston hasn't been busy; he has been playing more than 200 concert dates a year.

Although it has been nearly a decade since Winston put out a new album, his back catalog continues to sell well. "December," which was released in 1982, recently reached the triple-platinum mark. "It's one of the strongest catalogs we have and probably one of the strongest solo piano catalogs in the industry," says director of marketing Roy Gattinella. "Like any artist who sells this many units, his catalog will follow along in

the trail of his new record."

Warner Bros. is banking on the success of Enya's "Shepherd Moons," which is set for a Nov. 12 release. "She's a giant of the genre," says Randall Kennedy, Warner Bros. national director of marketing for jazz and progressive music. Warner/Reprise will also reissue Enya's 1989 "Watermark," which was originally issued by Geffen. That album sold more than 900,000 copies and became a crossover pop hit.

Uni-distributed GRP will release an album with adult alternative appeal by actor Dudley Moore. "Songs Without Words," due Tuesday (29), is Moore's first album on the label, and his first foray into this genre. GRP director of production Michael Pol-

(Continued on page 58)

WHAT'S NEW (AGE) FROM THE INDIE LABELS

(Continued from page 50)

Space.

The label's Michael Danna has a top 20 album on Billboard's New Age Albums chart with his "Sirens" release, and the label closed 1991 with the Robert Rich title "Gaudi" and the Tim Story release "Beguiled." Next year, says Stimson, Hearts Of Space plans to spin off a world music label named World Class, with the first release coming from flamenco guitarist Gino D'Auri. Plans include a space music label, Fathom!, as well.

L.A.-based Higher Octave will mine the vocal field in January 1992 with releases from female vocalist Robin Frederick and African vocalist Abdel Kabirr. February promises a new release titled "Every Act Of Love," from William Aura.

Meanwhile, the label recently signed former Shining Star artist Bruce BecVar and Japanese producer/musician Osamu Kitajima.

monies is mining its own back catalog these days, with plans to reissue on CD a number of cassette-only titles previously released by such Kuckuck artists as Terry Riley, Peter Michael Hamel, and Paul Horn. In addition, Kuckuck's Yas-Kaz is set to release a "best of" compilation titled "Darkness In Dreams."

The Celestial Harmonies new release schedule for 1992 includes a four-CD set of Chinese classical music titled "The Hugo Masters," plus "Blessing Way" from Native American flute player Perry Silverberg and "Beyond The Sky" from Brian Keane and Omar Faruk.

Celestial's Fortuna label offers Steve Roach's "World's Edge" and the Dip Tse Chok Ling Monastery title "Sacred Ceremonies II." And the company's Black Sun imprint promises "Brazilian Images," a new title from Horn.

Single-artist labels are holding their own as well, as demonstrated by Santa Cruz, Calif.-based Golden Gate, home to Gary Lamb; Minneapolis-based Thrival Productions, home to Marnie Jones; and San Rafael, Calif.'s Ray Lynch Productions, named for its artist, Ray Lynch.

Golden Gate's Lamb, whose "Distant Fields" spent close to 40 weeks on the New Age Albums chart, is set to release two albums simultaneously in the first quarter of '92. The label is positioning "Imagination" and "Love Themes" for AC crossover.

"For a long time Gary wanted to sign with a major," says marketing director Adrienne Biliske. "But he couldn't find one that would allow him total creative freedom. He realized we had everything we needed right here within ourselves."

Minneapolis-based Jones, one of only two female artists on the current New Age Albums chart, continues to work her third new age release, "Divine Blush," with plans to release a fourth title on her own Thrival Productions label in early 1992.

Ray Lynch Productions, meanwhile, is working to establish indie distribution for the artist's "No Blue Thing," "Deep Breakfast," and "Sky Of Mind" albums, previously released on Music West. The artist is in the studio working on an album for spring release.

THE HOLIDAY MARKET

And with the holiday season right around the corner, several niche-minded new age indies are ready to meet the market's needs.

American Gramophone's two Mannheim Steamroller holiday titles, "Mannheim Steamroller Christmas" and "Fresh Aire Christmas," are already double-platinum. The label also plans to reservice its Denver titles "Christmas Like A Lullaby" and "Christmas Together."

Higher Octave will reservice Liebert's "Poets And Angels" for the holidays, while Golden Gate prepares its annual push for the all-original "Christmas" album by Lamb.

Silver Wave this year will promote Peter Kater's new holiday recording, "The Season." And Soundings Of The Planet is set with three holiday titles: "Magic In December" by Tom Barabas, "What Child Is This" by Dean Evenson and Singhkaur, and "Joy To The World" by Evenson and d'Rachael.

LIEBERT CATALOG STRONG

Former Higher Octave artist Otmar Liebert's titles "Borrasca" and "Nouveau Flamenco" share a combined 92 weeks on the New Age Albums chart, and while the artist signed to Epic last year, his catalog continues to generate big numbers at Higher Octave.

New York-based CMP Records continues to carve its niche in the percussion realm, and closes 1991 with the simultaneous fall release of Chad Wackerman's "Forty Reasons," Tilok Gurtu's "Living Magic," and Glen Velez's "Doctrine Of Signatures."

CMP will further explore the world music genre in 1992 with five titles in its "3000 World Music" series.

Boulder, Colo.-based Silver Wave currently is working "Voices In The Wind," a Wind Machine title that debuted at 23 on the New Age Albums chart Oct. 19. The label is planning a big push in 1992 for the debut from Fowler & Branca, a onetime dance/rock songwriting duo that returned to its new age roots on its Silver Wave debut "Simple Solution." In addition, Silver Wave pianist Peter Kater currently is collaborating with R. Carlos Nakai for a release set for early '92.

Seattle-based Miramar Productions is preparing a first-quarter release from guitarist/producer Paul Speer, as well as a new title from keyboardist Bob Fafir, who is currently recording with acoustic guitarist Gabe Katona. In addition, fans of John Serrie's unique form of space music will be happy to know Miramar has scheduled a 1992 compilation release of his early planetarium work. Meanwhile, the label continues to work the Pete Bardens title "Water Colors," which recently hit the top 10 on the New Age Albums chart.

San Francisco's Sumertone recently released Merl Saunders' new "Save The Planet So We'll Have Someplace To Boogie," an environmentally conscious follow-up to his top five new age album, "Blues From The Rainforest."

Dean Evenson of Tucson, Ariz.'s Soundings Of The Planet also is working on an environmentally oriented release for 1992. The thematic piece follows Evenson's top 10 new age album, "Desert Moon Song," which has spent more than 23 weeks on the New Age Albums chart.

Meanwhile, Tucson's Celestial Har-

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Name Those Tunes: Industry Divided Over Genre's Proper Moniker

A WAR OF WORDS is being waged in the "new age" marketplace. Semantics, it would seem, is very significant in the grand scheme of selling records.

Once upon a time, "new age music" was considered the audio outgrowth of an "alternative lifestyle" characterized by spiritual growth and healing, inner peace and purity. The music was intended to be atmospheric and mood-altering, therapeutic and soothing.

But somewhere along the line, a potpourri of instrumental recordings,

ranging from Native American flute and ethnic world beats to contemporary jazz and environmental sounds, started to appear in the "new age" bins.

"I don't know exactly what anybody means by 'new age' anymore," says Chris Stimson, VP of sales, marketing, and promotion at San Francisco's Hearts Of Space. "Those two words can define such a broad spectrum of music. In the beginning, 'new age' had a definite skew. But the term has become meaningless."

"The term 'new age' never meant



by Deborah Russell

anything musically," says Gary Chappell, VP of sales and marketing at Sausalito, Calif.-based Real Music. "It was the name of a trend that described a lifestyle. But it had nothing

to do with the music."

CHAPPELL and Sean Gleason, GM at Seattle's Miramar Productions, plan to launch an industrywide campaign to change the name "new age" to "adult alternative."

Stimson, however, prefers "modern instrumental" as a moniker for his Hearts Of Space recordings. "I'd love to see somebody come up with a well-defined tag for it all," he says.

And Chappell admits "adult alternative" does not necessarily describe the music. "But radio uses it, Bill-

board uses it, and by definition," he says, "the term names a section that provides an 'alternative' to pop and rock." And, so it would seem, to new age.

"Nothing else seems to make sense," Gleason says. "The term 'new age' is a major roadblock in opening up the door to potential lovers of our music. Business is better than ever, but the name 'new age' certainly has a negative stigma attached to it."

BUT FOR SOME labels, "new age" is the most accurate description of their music, says Chuck Gross, promotion assistant at Tucson, Ariz.'s Soundings Of The Planet. It would be unrealistic to delete the term altogether, he says.

Soundings "is committed to music of a spiritual base, the music of healing," Gross says. "Our music is an extension of the 'new age' lifestyle. It's very much a part of the original concept of 'new age' and is not part of any crossover."

A possible compromise, he says, would be to keep the "new age" moniker for the authentic "new age" music, and create an "alternative" bin for the crossover acts.

EVEN DISTRIBUTORS run into problems regarding the semantics of "new age," says Wesley Van Linda, VP at Milwaukee-based independent distributor Music Design.

"There's an implication in the 'new age' genre that doing business in a businesslike manner lacks integrity," he says. "I totally disagree with that. We're in a tight economy right now and have to manage our business and our inventory accordingly."

AND DESPITE all the verbal jousting, a number of labels that fall into this hybrid genre of new age/modern instrumental/environmental/ethnic/adult alternative music actually report growth and increasing sales in a troubled marketplace.

"Wherever the music lands, people seem to be finding it," says Stimson.

"The good stuff is still selling better than ever," adds Chappell. "This music is not a fad. The term was a fad and it's over now."

RETAILER STRATEGIES ON MARKETING NEW AGE MUSIC

(Continued from page 48)

similar approach with special two-week promotions of a particular label, including displays, advertisements in local papers, and sale prices on that label's catalog product. "I do things in conjunction with the Tower advertising department, yes, but I also like to do promotions just with my store," explains store manager Kevin Lester. "I like to go out and hunt down the independent distributors, like Celestial Harmonies, that may not do so much advertising on a corporate level, and work with them to put together single-store promotions. For example, we did a Living Music promotion about six months ago, with a big display and an end rack, and we featured the Paul Winter catalog on sale."

LINKING WITH RADIO

Radio is often the first to expose new music, so many promotions are tied in with local stations. Distributor Navarre Corp.'s promotion with San Francisco label Hearts Of Space tied in to the "Music From The Hearts Of Space" radio show, which is syndicated to more than 260 stations, according to Chris Stimson, Hearts Of Space VP of sales, marketing and promotion. Navarre created a countertop card featuring the "Music From The Hearts Of Space" logo; underneath it read "Sold here, as heard on..." with the day, time and call letters of the local radio station broadcasting the program, as well as a list of Hearts Of Space artists. Navarre also included bin cards and in-store play samplers.

"The radio show is heard in every little town, everywhere there's a public radio station. We needed to make listeners aware that what they're hearing is available in stores," says Carole Glaser, Navarre's Midwest sales rep. "The cards went into a lot of mom-and-pop stores and small chains in the Midwest—Iowa, North and South Dakota. Smaller markets often don't think they can sell new age music. They're surprised to find how well they can do if they make the customers aware."

One large chain involved in radio cross-promotion is Torrance, Calif.-based Warehouse Entertainment, with 296 stores. "We get very heavily involved in new age samplers—KIFM [San Diego] has one, KKSF [San Francisco] has one, the Wave [Los Angeles] has one. They tag us on the radio; we buy an extra amount of product and make sure it's very visible, put it up front in our stores with endcaps," says new-release buyer Violet Brown.



David Arkenstone's "In The Wake Of The Wind" album is the subject of Camelot Music's recent Narada 1991 promotion.

Warehouse also displays new age charts.

Regardless of individual strategies, most retailers agree with Serenade manager/buyer Ken Ney that marketing new age requires an active commitment. "There are so many new labels that have sprung out of nowhere and produced hits—labels like Hearts Of Space, Silver Wave, Higher Octave. New people are constantly turning up who turn out to be big sellers," Ney says. "It's very different from the top pop albums, where it's all the same labels. New age is very splintered, and it requires more work—you have to find these labels and be very aggressive, put the stuff on display where people can see it. Otherwise it won't sell."

THE CROSSOVER QUESTION

Many new age artists have crossed over to other genres, leading to different reactions from retailers. Some stores keep all such acts in the new age section; others, like Trans World and Strawberries, cross-promote certain new age artists in jazz, classical, or easy listening.

David Lang, president of the six-store Compact Disc World chain headquartered in South Plainfield, N.J., tries to avoid using the term new age at all. "Sometimes the name new age has a blanket effect on artists—people think all new age sounds alike. We try instead to highlight the artists."

For Lang, that means playing the artists in the store, displaying albums in the "New Releases" or "Sale Items" racks as well as the new age bins, and including such artists in the chain's newspaper ads along with pop artists. The chain has also done contest giveaways of autographed David Arkenstone posters, put Yanni product on sale with a big in-store display when that artist was on tour, and cross-promoted new age artists in other sections.

Says Windham Hill director of marketing Roy Gattinella, "We don't embrace the term new age; we talk about mainstream appeal. Look at George Winston's track record—he's sold about 7 million records to a diverse group of buyers."

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RETAIL

TOWER AIMS TO SHARPEN COMPETITIVE EDGE

(Continued from page 47)

through time," he said.

While the move may improve profits by reducing expenses, "that's not why we are doing it," Solomon told Billboard. "We are doing it from a merchandising standpoint. We want to maximize sales.

"There is too much opportunity for cross-merchandising within our two stores and we need expertise from our video divisions. The video manager will be merchandising video in the book store as well as in the record store. In children's departments we

can merchandise the book, music, and video together and benefit from the expertise of each manager in putting it together. Also, the move will give us the opportunity to sell theatrical video in music stores."

The change will mean a reduction in the workforce but Tower will not fire anybody, Solomon stated. "We will lose people through attrition and some people will be reassigned."

Consolidation, he said, will mean "more revenue for compensation, and I'm all for that; more profits for expansion, and I'm all for that, too."

Overall, merging the two operations under a single operations manager will get video and music managers into the store more, which can only help the business, he added.

VIDEO AND MUSIC COMBINED

In meetings, Stan Goman, senior VP of retail operations, explained how the restructuring will unfold. He urged both video and music managers to cross-train personnel; have lunch with each other once a week; and assign a single receiving clerk, a single payroll clerk, one shift manager per shift, etc.

He also told regional music and video managers to visit their counterparts monthly. The regional managers will have a say in assigning operations managers at each store.

"Locations where music and video

have common entrance will be combined on a store-by-store basis," with a goal of completing that process by Jan. 31, 1992, he said. Distinct operations like the outlets on Sunset Boulevard in Los Angeles and in downtown New York will remain separate, he added.

Looking forward, new stores will be built so that both operations are contained in the same outlet. Also, Solomon noted that new stores no longer will have separate cassette tape rooms. That will allow the "future store layout to be more flexible."

On the music side of the business, Solomon said the decline in cassette business that the industry is experiencing is even steeper at Tower. Also, the company is experiencing a steep decline in both audio and video blank-tape sales, probably because of heavy discounting in that product category by mass merchandisers.

VP of advertising Chris Hopson said stores should not use distributors' names on outside signage for vendor sales. "Names like WEA, CEMA, and PGD, etc. are not known by the general public, so they won't draw traffic," he said. It is better to tout names of the majors' bigger labels, he added.

"If a local rep calls you and tells you he wants the distributor's name in the sign or on the marquee, tell him to call me," Hopson said.

WAXWORKS OWNER WAXES OPTIMISTIC ON GROWTH

(Continued from page 47)

be forced to tell his buyers to back off somewhat on supporting new acts.

"I don't think it's healthy for the industry for me to tell buyers that we will stock a title after it's a hit," he said.

Another red flag, according to Woodward, is the record clubs. "Eight CDs for a penny with nothing else to buy: It's remarkable they can do that and still raise our prices the same day," he said.

In Woodward's estimate, the condition that spawned record clubs—a rural market with no access to regular record stores—no longer pertains. "The customer has got to be confused [about the disparity in prices] when they come into our stores," he concluded.

THE VIDEO PICTURE

As for video, the company's VideoWorks "is very healthy," Woodward said. "Even though the largest percentage of our business comes from video rental specialty stores, which have been hurt by the recession, we are still probably doing more than maintaining market share."

Most of the company's video distribution is on the rental side, although the company does move some sell-through product through its business with Sam's Wholesale Club, a subsidiary of Wal-Mart.

With a maturing marketplace, the flow of entrepreneurs into video rental has slowed even as weak business takes its toll on existing operators, forcing some to close their doors, Woodward said. "As a result, I think that video distributors have found that we are going after the same customer and it seems that the only way that [distributors] know how to do it

is with price," he said. "In that kind of environment, the key is what it costs you to operate and that is where our Owensboro location is a benefit. Our cost of operation isn't as high as some other distributors."

WaxWorks also kept an eye on costs when planning this year's convention, Woodward noted, adding that some other chains eliminated their conventions this year. "While a convention is expensive, we didn't want to eliminate it because we think it is very important," he said. "But the people that attend shouldn't look at it as a vacation but as a learning experience."

WaxWorks invited only about 80 of its managers. "Our managers had to earn their invitation," he said. "The company set up criteria and measured managers against it. I think the ones that attended the convention want to grow with the company."

Woodward said he hopes managers who did not attend the convention do not react negatively to the snub. "We hope that those managers that weren't invited to the convention will have an incentive to improve performance," he said. "It should be a challenge for them. If a manager is conscientious, they will strive to be here next year. I hope all the managers make it next year."

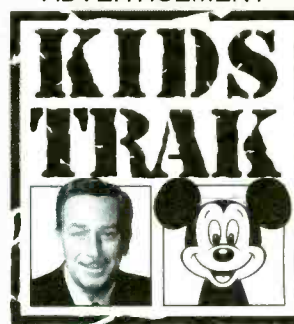
After all, a company is only as good as its people, Woodward concluded.

Assistance in preparing this story was provided by Ed Christman.

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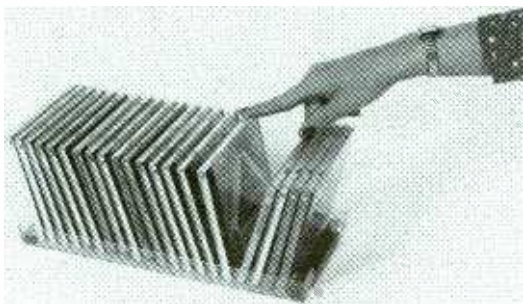
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YANNI, WINSTON, ENYA ARE IN SEASON

(Continued from page 54)

lard describes it as "acoustic piano accompanied by some synthesizer background." Arista artist Kenny G guests on a few tracks.

Other notable releases include former Tangerine Dream member Christopher Franke's solo debut, "Pacific Coast Highway," set for a Nov. 12 release on Private Music.

Private has also dug into the vaults to reissue Suzanne Ciani's 1986 album "The Velocity Of Love," which was previously released on RCA. "Velocity Of Love" was a landmark

album," says a Private spokesperson. "It helped to define the genre of NAC radio in terms of vitalization of instrumental music, and she [Ciani] was the chief female component." Ciani's newest album, "Hotel Luna," was released Sept. 24 on Private and debuted Oct. 19 on the New Age Albums chart.

Global Pacific Records, which is distributed by CEMA, has four new titles due in November: Bob Kindler's "Ever Free, Never Bound"; brother Steve Kindler's "Automatic Writ-

ing"; Paul Greaver's "Paradise Park"; and Morgan Fisher's "Echoes Of Lennon."

"The future of new age is in cross-over value with world music and jazz," says Global president Howard Sapper. "Steve Kindler's 'Automatic Writing' has an early jazz-rock fusion orientation with just some new age sensitivities. And Paul Greaver's solo guitar pieces are more in keeping with what one would consider old new age of the '80s. It's not electronic or space music, but has more classical and folk guitar influences."

Narada, the label most comfortable with the new age moniker, is releasing two albums Tuesday (29)—David Lanz's "Return To The Heart" and "Wisdom Of The Wood," a collection paying tribute to contemporary acoustic music featuring such artists as David Arkenstone, Bernardo Rubaja, and Richard Souther.

Set for release Oct. 22 on PolyGram's ECM imprint is Eleni Karaindrou's "Music For Films," which collects the Greek composer's various soundtrack pieces. The Karaindrou release reflects a change in the label. "ECM was originally conceived as a jazz label," says Lynn Adalst, ECM's manager of publicity and promotions. "Now it's jazz and avant-garde contemporary classical."

ALBUM RELEASES

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

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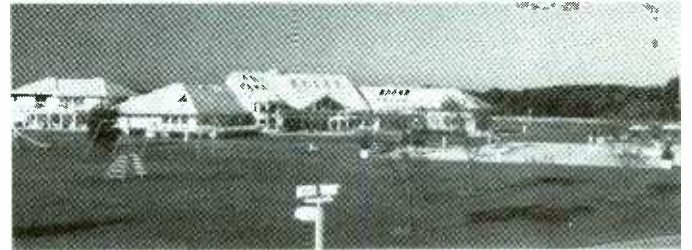
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H'wood Hits A Dry Spell As Films Falter Lack Of Good Scripts Seen As One Culprit

■ BY JIM McCULLAUGH

LOS ANGELES—They wish Arnold came back sooner . . . and more often.

As demonstrated by the success of this summer's "Terminator 2: Judgment Day"—and its promise of unprecedented shipments on video—

Schwarzenegger is the closest thing in Hollywood today to a sure thing.

But compared with much of the rest of films re-

leased theatrically during the summer and so far this fall, Schwarzenegger is about the only safe bet around, leading many industry analysts wondering where all the moviegoers have gone.

Hollywood, which measures its success by box-office gross, has hit one of its weakest spells in recent memory—a development that augurs continued doldrums for the home video business.

Since the summer's big three hits of "Terminator 2," "Robin Hood: Prince Of Thieves," and "City Slickers"—all over the \$100 million mark—no "must see" films have emerged, according to many movie analysts and critics.

In fact, only three late-summer/early-fall films have managed to even break the \$50 million barrier. A few have managed to crack \$40 million, while the majority fall below that, according to The Hollywood Reporter's weekly box-office charts from August through October.

Industry analysts now predict that 1991's final box-office tally will fall between \$4.5 billion-\$5 billion, down from last year's \$5.2 billion.

Even a slate of high-profile, high-



Paramount's "Frankie And Johnny," starring Michelle Pfeiffer and Al Pacino, generated extensive prerelease "buzz" in Hollywood and among critics, but opened modestly at the box office.

potential films for the holiday season is unlikely to boost overall yearly performance (see story, page 68).

Already, the home video industry has begun to feel the effect of the box-office slump, as a relatively weak slate of films is now scheduled for release in the first two quarters of 1992

'Hollywood has released a lot of films that are not working'

(Billboard, Oct. 26).

FALLING CONSUMER INTEREST

While marginal films often perform better on home video than in theaters, agree many observers, renters will not be inclined to rush out to see them the first week they hit the video shelves either.

The question a number of movie industry watchers are asking is: Why the falloff in consumer interest?

In the Oct. 20 edition of the Los Angeles Times, film commentator Jack Matthews outlined four major reasons why moviegoing may be off.

They are: increased ticket prices as well as higher concession costs, coupled with the recession; too much (film product) supply and not enough demand; lack of diversity; and weak stories.

While other movie industry watchers agree with that assessment, they offer other reasons as well.

Jim Meigs, senior editor for Entertainment Weekly, notes that since "Terminator 2," there "haven't been any good movies."

While ebbs and flows in the level of quality product are to some degree a function of the normal, cyclical nature of the entertainment business, Meigs points to the recent opening of Paramount's "Frankie And Johnny" as evidence of other factors at work.

"That really suprised me," he says. "It has a great cast, it's a good romantic comedy, there was little com-

(Continued on page 68)

FoxVideo Jumping On Jan. With 'Triple Hit' Strategy

■ BY PAUL SWEETING

NEW YORK—FoxVideo will try to take advantage of a relatively light slate of competing titles in January by unleashing six films during the month. The titles will be grouped in twos and will fall on three different street dates.

Kicking off what the studio calls its "Triple Hits" tier of titles Jan. 9 will be "Dying Young," starring Julia Roberts, which grossed around \$32 million at the box office. "Dying Young" will be followed by the \$40-million plus "Point Break," starring Patrick Swayze, Jan. 16, and "Hot Shots," the Charlie Sheen comedy that grossed close to \$70 million on Jan. 30.

All three Triple Hits titles will carry a list price of \$94.98.

Each of the three will be paired with a title from a second tier of titles, dubbed by the studio its "Tri-

ple Winners" lineup.

Paired with "Dying Young" on Jan. 9 will be "Black Rainbow," starring Rosanna Arquette. "Point Break" will be paired on Jan. 16 with "Deadlock," an action film starring Rutger Hauer, and "Hot Shots" will be paired with another comedy, "Class Of Nuke 'Em High II."

Each second tier title will list for \$89.98. All six titles will be solicited separately.

By loading up one month with product, Fox is trying to duplicate its success of last January, when it released "Die Hard 2," "Young Guns II," and "The Adventures Of Ford Fairlane" in a span of four weeks as part of an integrated marketing and promotional campaign.

That slate, coupled with a relative paucity of competition, allowed Fox to dominate retailers' open-to-buy budgets last January, a phenom-

(Continued on page 66)

Grocery Trade Group Eyes Increased Home Vid Role

■ BY EARL PAIGE

LOS ANGELES—The Food Marketing Institute, the trade association for the grocery business, is forming a committee to explore how it can better serve the growing number of member stores offering home video.

Under discussion is the possibility of a trade show, as well as educational seminars, say FMI staffers who attended a meeting in Denver during FMI's annual General Merchandise/Health & Beauty Care convention Oct. 13-16.

Meeting with FMI staff was Jim Gratello, general merchandise director of Hannaford Bros., who initiated talk of a separate trade group for grocery stores with video departments during the annual convention of the Video Software Dealers Assn. (Billboard, Sept. 7). Gratello was unavailable for comment at press time.

Representing FMI at the exploratory session in Denver were Tim Hammonds, senior VP research and education, and Brian Tully, VP convention services.

Both will begin contacting FMI members to determine the level of interest in moving forward on video and to gain some direction for establishing the committee.

Although FMI has conducted little research on the amount of video

rental and sale activity by its members, Hammonds says, "A high percentage are in video. It's a category that may need a voice of its own."

According to video industry analysts Paul Kagan Associates, grocery stores currently account for 11%-12% of all video rental transactions.

New York-based research firm Alexander & Associates reports

that market share has held fairly steady over the past year, varying between 10% and 12% on a quarterly basis.

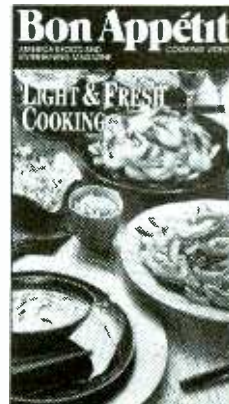
Alexander analyst Andrew Marris notes that grocery stores constitute the largest segment of the video rental business outside of specialty stores. The next largest segments are drug and convenience stores, both at no more than 2% of transac-

tions.

FMI has some experience in spinning off new trade events, says Tully, noting that the Denver show was just the second year for an FMI non-food event. It drew 2,100 compared to 1,600 a year ago in Houston.

Assistance in preparing this story was provided by Paul Sweeting in New York.

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|-----------|-----------|---------------|---|---|--------------------------------------|-----------------|--------|----------------------|
| | | | | ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | 9 | HOME ALONE | FoxVideo 1866 | Macaulay Culkin Joe Pesci | 1990 | PG | 24.98 |
| 2 | 2 | 5 | THE RESCUERS DOWN UNDER | Walt Disney Home Video 1142 | Animated | 1991 | G | 24.99 |
| 3 | 3 | 9 | GHOST | Paramount Pictures Paramount Home Video 32004 | Patrick Swayze Demi Moore | 1990 | PG-13 | 19.95 |
| 4 | 5 | 25 | THE JUNGLE BOOK | Walt Disney Home Video 0602 | Animated | 1967 | G | 24.99 |
| 5 | 4 | 47 | THE TERMINATOR | Hemdale Film Corp. Hemdale Home Video 7000 | A. Schwarzenegger | 1984 | R | 14.95 |
| 6 | 7 | 11 | TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE | New Line Home Video Columbia TriStar Home Video 75183 | Paige Turco David Warner | 1991 | PG | 22.95 |
| 7 | 6 | 5 | PRINCE AND THE N.P.G.: GETT OFF | Warner Reprise Video 38259 | Prince And The N.P.G. | 1991 | NR | 14.98 |
| 8 | 9 | 7 | CITIZEN KANE: 50TH ANNIVERSARY EDITION | Turner Home Entertainment 6097 | Orson Welles Joseph Cotton | 1941 | NR | 19.98 |
| 9 | 8 | 28 | ROBIN HOOD | Walt Disney Home Video 228 | Animated | 1973 | G | 24.99 |
| 10 | 12 | 53 | PRETTY WOMAN | Touchstone Pictures Touchstone Home Video 1027 | Richard Gere Julia Roberts | 1990 | R | 19.99 |
| 11 | 10 | 75 | THE LITTLE MERMAID | Walt Disney Home Video | Animated | 1989 | G | 26.99 |
| 12 | 11 | 9 | PLAYBOY: WET & WILD III | Playboy Home Video HBO Video 90625 | Various Artists | 1991 | NR | 19.98 |
| 13 | 18 | 55 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊ | Warner Home Video 616 | Richard Simmons | 1990 | NR | 19.98 |
| 14 | 15 | 28 | STAR TREK V: THE FINAL FRONTIER | Paramount Pictures Paramount Home Video 32044 | William Shatner Leonard Nimoy | 1989 | PG | 14.95 |
| 15 | 14 | 3 | SIMPLY MAD ABOUT THE MOUSE | Buena Vista Home Video 1217 | Various Artists | 1991 | NR | 19.99 |
| 16 | 13 | 55 | THREE TENORS IN CONCERT ▲ 2 | London 071-223-3 | Carreras - Domingo - Pavarotti | 1990 | NR | 24.95 |
| 17 | 16 | 11 | GARTH BROOKS | Capitol Video 40023 | Garth Brooks | 1991 | NR | 14.95 |
| 18 | 25 | 57 | PETER PAN | Walt Disney Home Video 960 | Animated | 1953 | G | 24.99 |
| 19 | 19 | 5 | NATALIE COLE: UNFORGETTABLE | Elektra Entertainment 40135 | Natalie Cole | 1991 | NR | 9.98 |
| 20 | 21 | 23 | THE MIND'S EYE | Miramir MPV6001 | Computer Animated | 1991 | NR | 19.95 |
| 21 | 20 | 13 | THE BRAVE LITTLE TOASTER | Walt Disney Home Video 1117 | Animated | 1988 | NR | 19.99 |
| 22 | 17 | 16 | IT'S A MAD, MAD, MAD, MAD WORLD | MGM/JA Home Video 302193 | Milton Berle Sid Caesar | 1963 | G | 29.98 |
| 23 | 32 | 16 | THE NAKED GUN | Paramount Pictures Paramount Home Video 32100 | Leslie Nielsen | 1988 | PG-13 | 14.95 |
| 24 | 30 | 267 | THE SOUND OF MUSIC ◊ | FoxVideo 1051 | Julie Andrews Christopher Plummer | 1965 | G | 24.98 |
| 25 | NEW ▶ | | THE GODFATHER PART III | Paramount Pictures Paramount Home Video 32318 | Al Pacino Diane Keaton | 1990 | R | 92.95 |
| 26 | 28 | 4 | K.D. LANG: HARVEST OF SEVEN YEARS | Warner Reprise Video 3-38265 | k.d. lang | 1991 | NR | 19.98 |
| 27 | 22 | 6 | STAR TREK: ENCOUNTER AT FARPOINT | Paramount Pictures Paramount Home Video 40270-721 | Patrick Stewart Jonathan Frakes | 1987 | NR | 19.95 |
| 28 | 33 | 2 | R.E.M.: THIS FILM IS ON | Warner Reprise Video 3-38254 | R.E.M. | 1991 | NR | 19.98 |
| 29 | 24 | 24 | PLAYBOY SEXY LINGERIE III | Playboy Home Video HBO Video 0602 | Various Artists | 1991 | NR | 19.99 |
| 30 | 27 | 7 | PLAYBOY VIDEO CENTERFOLD: MORGAN FOX | Playboy Home Video HBO Video 90624 | Morgan Fox | 1991 | NR | 19.98 |
| 31 | 34 | 8 | PLAYBOY: SECRETS OF MAKING LOVE | Playboy Home Video HBO Video 90477 | Various Artists | 1991 | NR | 29.98 |
| 32 | NEW ▶ | | MADONNA: TRUTH OR DARE | Live Home Video 68976 | Madonna | 1991 | R | 92.95 |
| 33 | 35 | 6 | STAR TREK: THE NAKED NOW | Paramount Pictures Paramount Home Video 40270-103 | Patrick Stewart Jonathan Frakes | 1987 | NR | 14.95 |
| 34 | NEW ▶ | | MARCH OF THE WOODEN SOLDIERS | GoodTimes Home Video 7012 | Stan Laurel Oliver Hardy | 1934 | NR | 19.95 |
| 35 | NEW ▶ | | STAR TREK COLLECTOR'S SET | Paramount Pictures Paramount Home Video 12953 | William Shatner Leonard Nimoy | 1991 | NR | 74.75 |
| 36 | 29 | 3 | SHE'S GOTTA HAVE IT | Island Pictures PolyGram Video 440083653-3 | Spike Lee | 1986 | R | 19.95 |
| 37 | 31 | 3 | KATHY SMITH'S INSTANT WORKOUT | Media Home Entertainment FoxVideo M032835 | Kathy Smith | 1991 | NR | 19.98 |
| 38 | 23 | 2 | THE DOORS: THE SOFT PARADE | The Doors Video Company MCA/Universal Home Video 81097 | The Doors | 1991 | NR | 19.95 |
| 39 | 40 | 2 | CREAM: STRANGE BREW | A*Vision Entertainment 50257 | Cream | 1991 | NR | 19.98 |
| 40 | 26 | 7 | DANCES WITH WOLVES | Orion Pictures Orion Home Video 8786 | Kevin Costner | 1990 | PG-13 | 99.98 |

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Mixed Bag: Grocers Group Reflects On Unique Needs

AT THE GROCERY: The idea of forming some special trade group or marketing arrangement for operators of video sections in supermarkets is in the news again following the Food Marketing Institute's nonfoods show (see story, page 61).

Much of the talk surrounds the question of how many issues exist that are unique to grocery store operations. Plenty, says Steve Ziegler, president of Grocery Video Services, a franchisor of supermarket video departments. He says

sections in supermarkets

"are a full-time job." It is a business very different from the grocery operation, and unlike

the video store across the street as well, he adds.

Ziegler also stresses that grocery stores are getting away from using video as a loss leader. "We have franchisees that are paying for the rent and all the utilities out of profits from the video section," he claims, citing \$2.49 as the average new release one-day rental fee and \$1.99 for catalog.

The customer of a video section in a supermarket is primarily a grocery shopper, Ziegler acknowledges. For this reason, selection of product skews away from hard R-rated movies, and anything approaching adult "is out of the question." The operator in a grocery store setting wants nothing that will run off a food customer.

Some grocery store video sections are lenient, not wishing to irritate someone buying \$300 worth of groceries a week by nagging them for not returning videos. Ziegler understands that viewpoint, but says, "We tell our franchisees to be more aggressive on late charges."

Labor is another issue. "We push for having the department staffed with people we train. But if there are lulls, the manager will steal them for other duties," he adds. "It's a constant problem."

ADD GROCERY VIDEO: No one involved at FMI wants it to appear grocery store video people are looking to pull out of the Video Software Dealers Assn. This was

stressed when talk of some separate arrangement first surfaced (Billboard, Sept. 7).

This is one reason why discussions on the subject are low-key. James Gratello, general merchandise director at Hannaford Bros., quietly met with FMI leaders in Denver during the General Merchandise/Health & Beauty Care show.

While FMI is just initiating research about video involvement by members, indications from other sources show grocers are seriously

in the video rental game. This is underscored by statistics from Progressive Grocer researcher Shirley Palmer.

For the latest survey period, the biggest segment, or 51% of the readers, have been in video more than three years. Average rental revenues per week: \$1,400. And 36% of respondents have investments of \$25,000-\$50,000.

VPD'S BIG BASH: Video Products Distributors has moved into new headquarters in Sacramento, Calif., according to Tim Shannahan, president. The firm was set to hold its largest celebration ever Oct. 25. The blowout was set to include a golf tournament, Halloween costume party, a marathon movie screening in its own theater, casino night, and an all-day 13%-off sale.

The new facility, built to VPD's specifications, comprises 50,000 square feet, up from 36,000 square feet.

Now incorporated is the activity of Sierra Amusement, a firm VPD acquired that puts it into the video games business. The wholesaler is also now offering laserdiscs and audio books, and more accessories. VPD, the only major independent regional distributor along the West Coast, competes against national wholesale webs Commtron Corp., Major Video Concepts (which just acquired Video Trend), Ingram Entertainment, ETD, and Baker & Taylor. VPD has branches in Seattle and in four California cities: Long Beach, Ontario, San Jose, and San Diego (closing one recently in

(Continued on page 67)



by Earl Paige



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What's What About 'Bob,' 'Showdown,' More

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

• "What About Bob?" (1991), Touchstone, prebooks Monday (28).

Bill Murray's impersonation of the world's most neurotic man is so perfect that it will initially set your teeth on edge. But as he slowly starts getting on the nerves of his unflappable psychiatrist, played by Richard Dreyfuss, their interplay creates some of this year's funniest moments. They're both brilliant, right up there with Dustin Hoffman in "Tootsie" or Steve Martin in "All Of Me." The story line is predictable but the performances are transcendent. Rent it with "The Miracle Worker."

• "Showdown At Williams Creek," Republic Pictures Home



by Michael Dare

Video, prebooks Wednesday (30).

This picturesque Western adventure film is intelligently written, well performed, and full of surprising plot twists. Starring Tom Burlinson ("The Man From Snowy River"), it is the compelling true story of John Brown, who was tried for murder in the Montana territories in 1870, a classic time for the old West, when street justice was the norm. It's a low-key cross between "Dances With Wolves" and "Jeremiah Johnson" and it will be a fine double bill with either.

• "Prisoners Of The Sun" (1991), Paramount Home Video, prebooks Tuesday (29).

A mass grave is discovered in Southeast Asia containing the remains of hundreds of Australian soldiers missing since World War II. Based on a true story, this film concerns the investigation and trial of the Japanese military officials guilty of this war crime. Bryan Brown and Terry O'Quinn are particularly good as the Australian and American officers assigned to the case, and George Takei, as a relative of Emperor Hirohito, shows much more substance than he ever did in "Star Trek." It's a fascinating story concerning a moral dilemma that's being played out again right now in what was East Germany. Can soldiers be held accountable for orders they carried out in the past that are now considered illegal? Rent it with "Paths Of Glory."

• "The Belly Of An Architect" (1987), Hemdale, prebooks Wednesday (30).

Another exercise in strangeness
(Continued on next page)

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You don't have to be a fan of football...baseball...or even sports to be a fan of Bo Jackson. His Nike commercials have endeared him to millions of television viewers. Now, the same wit and charisma that make the Nike commercials so popular is available in a full-length home video...the first ever produced by Nike!

BO KNOWS VIDEO!

Bo Jackson ranks as one of the most popular athletes among kids and this unique program stars Bo Jackson in the roles of Director Bo, Writer Bo, High School Hero Bo, Coach Bo, Student Bo, College Start Bo, Royal Bo, Raider Bo, and Comeback Kid Bo.

BO KNOWS DRAMA! BO KNOWS COMEDY! BO KNOWS SUSPENSE! And all the original footage and originally scored music is supported by mind-Bo-ing action highlights from Bo's multiple athletic careers. You'll experience the shock, the pain, the heartache...then the commitment, the will, the determination of one of the most dramatic comebacks in sports history.

BO KNOWS MARKETING!

CBS/FOX is the #1 marketer of sports home videos. Nike is the #1 marketer of athletic footwear and apparel. For this project, both companies will be joining forces to make sure *everyone* knows about BO KNOWS BO.

- **Massive electronic press kit**, filled with clips and information, mails to broadcast networks and affiliates.

- **National consumer advertising** in publications like *Entertainment Weekly*, *Sports Illustrated For Kids*, *Rolling Stone*, *The Sporting News* as well as key in-store video publications throughout November and December.

- **Theatrical sized "Bo Knows Bo" poster, and counter card** available for merchandising.

BO KNOWS RETAIL!

At a suggested retail price of \$19.98, this quality Nike Entertainment production is a shoe-in to become one of the best-selling sports videos in history.

BO KNOWS BO...SEE BO SELL!

1991, Color, 45 minutes
Stereo
Closed Captioned
Catalog number: 3394
Suggested Retail Price: \$19.98
Dealer Order Date: 11/11/91
Street Date: 11/27/91



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2ND FEATURES

(Continued from preceding page)

by the critics' fave and the audience's nemesis, director Peter Greenaway ("The Cook, The Thief, His Wife & Her Lover"). Brian Dennehy gives a gutsy performance as an obsessive American architect in Rome with intestinal problems. It's undeniably brilliant, and undeniably tough viewing. See it with Alka-Seltzer.

- **"Scanners 2: The New Order"** (1991), Media Home Entertainment, prebooks Thursday (31).

Fans of watching people's heads explode have got a new cause for celebration with the release of this intense sequel to David Cronenberg's original frightfest. Scanners, as you may recall, are psychics who can hear other's thoughts. Good ones help people; bad ones make people's brains come out of their ears. When they fight each other, no cranial orifice is left bloodless. Cronenberg had nothing to do with "The New Order," but it's a fine imitation that's no less exciting or violent.

- **"Dice Rules"** (1991), Vestron Video, prebooks 11/5.

They're both actually nice guys who have created characters that anger people, they've both been banned for sexual references, and they both tell twisted Mother Goose rhymes. For real poetic justice, they should play each other's parts for a year. In the meantime, you should rent this Andrew Dice Clay concert film with "Pee-wee's Playhouse."

- **"Pals"** (1987), Vidmark, prebooks Tuesday (29).

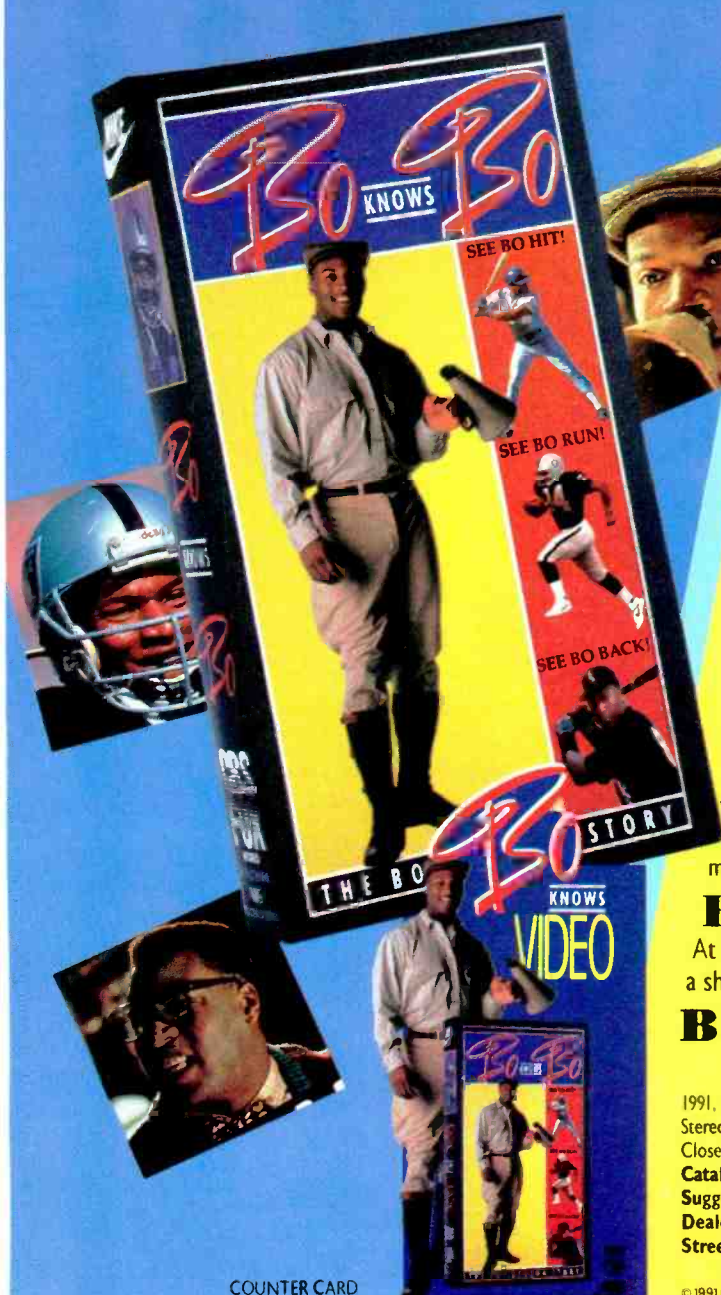
A couple of old cronies find a suitcase full of cash, which gets in the way of their friendship in numerous wacky ways. After living lives of luxury, they learn that money isn't everything. Gosh. This TV concoction would be mildly amusing if it weren't so depressing to see George C. Scott and Don Ameche in roles better suited to Don Knotts and Tim Conway. Take your teeth out and see it with a big box of Milk Duds.

- **"Fires Within"** (1991), MGM/UA Home Video, prebooks Thursday (31).

A couple of political refugees from Cuba, played by Jimmy Smits and Greta Scacchi, face enormous difficulties adjusting to their new life in Havana. She's taken another lover, his only concerns are political. Though the photography is beautiful, the plot plays itself out with a minimum of concern from the writers, or the viewers. See it with "Havana" for a really dull night.

- **"Shadow Of China"** (1991), New Line Home Video.

A couple of political refugees from China, played by John Lone and Vivian Wu, face enormous difficulties adjusting to their new life in Japan. She's taken another lover, his only concerns are political. Though the photography is beautiful, the plot plays itself out with a minimum of concern from the players, or the viewers. See it with "Fires Within" for a very strange sense of déjà vu.



COUNTER CARD

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|----------------------|--------------|---------------|---------------------------|--|--|-----------------|--------|
| ★ ★ NO. 1 ★ ★ | | | | | | | |
| 1 | 1 | 8 | DANCES WITH WOLVES | Orion Pictures Orion Home Video 8786 | Kevin Costner | 1990 | PG-13 |
| 2 | 2 | 3 | THE DOORS | Caroco Home Video Live Home Video 68956 | Val Kilmer Meg Ryan | 1991 | R |
| 3 | 3 | 5 | THE HARD WAY | Universal City Studios MCA/Universal Home Video 80123 | Michael J. Fox James Woods | 1990 | R |
| 4 | 4 | 8 | HOME ALONE | FoxVideo 1866 | Macaulay Culkin Joe Pesci | 1990 | PG |
| 5 | NEW ▶ | | THE GODFATHER PART III | Paramount Pictures Paramount Home Video 32318 | Al Pacino Diane Keaton | 1990 | R |
| 6 | 5 | 11 | AWAKENINGS | Columbia TriStar Home Video 50563-5 | Robert De Niro Robin Williams | 1990 | PG-13 |
| 7 | 6 | 12 | SLEEPING WITH THE ENEMY | FoxVideo 1871 | Julia Roberts Patrick Bergin | 1991 | R |
| 8 | 32 | 2 | MADONNA: TRUTH OR DARE | Live Home Video 68976 | Madonna | 1991 | R |
| 9 | 8 | 2 | THE MARRYING MAN | Hollywood Pictures Hollywood Home Video 1150 | Kim Basinger Alec Baldwin | 1991 | R |
| 10 | 13 | 2 | A KISS BEFORE DYING | Universal City Studios MCA/Universal Home Video 81068 | Sean Young Matt Dillon | 1991 | R |
| 11 | 7 | 11 | NEW JACK CITY | Warner Bros. Inc. Warner Home Video 12073 | Wesley Snipes Ice-T | 1991 | R |
| 12 | NEW ▶ | | ONE GOOD COP | Hollywood Pictures Hollywood Home Video 1212 | Michael Keaton | 1991 | R |
| 13 | 10 | 5 | OSCAR | Touchstone Pictures Touchstone Home Video 1203 | Sylvester Stallone | 1991 | PG |
| 14 | 14 | 6 | LE FEMME NIKITA | Vidmark Entertainment 5471 | Anne Parillaud Jeanne Moreau | 1990 | R |
| 15 | 9 | 4 | THE RESCUERS DOWN UNDER | Walt Disney Home Video 1142 | Animated | 1991 | G |
| 16 | 17 | 14 | MISERY | New Line Home Video Columbia TriStar Home Video 7777 | Kathy Bates James Caan | 1990 | R |
| 17 | 23 | 2 | CADENCE | Republic Pictures Home Video 482 | Charlie Sheen Martin Sheen | 1991 | PG-13 |
| 18 | 16 | 4 | PERFECT WEAPON | Paramount Pictures Paramount Home Video 32519 | Jeff Speakman | 1991 | R |
| 19 | 11 | 3 | NOTHING BUT TROUBLE | Warner Bros. Inc. Warner Home Video 12068 | Chevy Chase Dan Aykroyd | 1991 | PG-13 |
| 20 | 12 | 10 | KING RALPH | Universal City Studios MCA/Universal Home Video 81054 | John Goodman Peter O'Toole | 1991 | PG |
| 21 | 15 | 18 | GOODFELLAS | Warner Bros. Inc. Warner Home Video 12039 | Robert De Niro Joe Pesci | 1990 | R |
| 22 | 20 | 5 | EVE OF DESTRUCTION | New Line Home Video 7753 | Gregory Hines Renee Soutendijk | 1991 | R |
| 23 | 24 | 2 | CAREER OPPORTUNITIES | Universal City Studios MCA/Universal Home Video 81015 | Frank Whaley Jennifer Connelly | 1991 | PG-13 |
| 24 | 19 | 5 | THE FIVE HEARTBEATS | FoxVideo 1868 | Robert Townsend Michael Wright | 1991 | R |
| 25 | 22 | 9 | HE SAID, SHE SAID | Paramount Pictures Paramount Home Video 32343 | Kevin Bacon Elizabeth Perkins | 1991 | PG-13 |
| 26 | 26 | 3 | CYRANO DE BERGERAC | Orion Pictures Orion Home Video 5058 | Gerard Depardieu | 1991 | R |
| 27 | 18 | 13 | L.A. STORY | Live Home Video 68964 | Steve Martin Victoria Tennant | 1991 | PG-13 |
| 28 | 21 | 8 | TRUE COLORS | Paramount Pictures Paramount Home Video 9736 | John Cusack James Spader | 1991 | R |
| 29 | 25 | 4 | TWIN PEAKS | Warner Bros. Inc. Warner Home Video 35198 | Kyle MacLachlan Michael Ontkean | 1990 | NR |
| 30 | 38 | 19 | THE GRIFTERS | Miramax Films HBO Video 90526 | John Cusack Anjelica Huston | 1990 | R |
| 31 | 36 | 14 | NOT WITHOUT MY DAUGHTER | MGM/UA Home Video 902290 | Sally Field Alfred Molina | 1990 | PG-13 |
| 32 | 27 | 5 | THE COMFORT OF STRANGERS | Skouras Pictures, Inc. Paramount Home Video 12900 | Christopher Walken Natasha Richardson | 1991 | R |
| 33 | 28 | 17 | REVERSAL OF FORTUNE | Warner Bros. Inc. Warner Home Video 11934 | Jeremy Irons Glenn Close | 1990 | R |
| 34 | 37 | 4 | THE JOSEPHINE BAKER STORY | HBO Video 90571 | Lynn Whitfield Louis Gossett Jr. | 1991 | R |
| 35 | NEW ▶ | | CLOSET LAND | Media Home Entertainment FoxVideo M012807 | Alan Rickman Madeleine Stowe | 1991 | R |
| 36 | 33 | 13 | THE RUSSIA HOUSE | MGM/UA Home Video 902301 | Sean Connery Michelle Pfeiffer | 1990 | R |
| 37 | NEW ▶ | | HIDER IN THE HOUSE | Vestron Video Live Home Video 4535 | Gary Busey Mimi Rogers | 1991 | R |
| 38 | 39 | 16 | EDWARD SCISSORHANDS | FoxVideo 1867 | Johnny Depp Winona Ryder | 1990 | PG-13 |
| 39 | 30 | 9 | SCENES FROM A MALL | Touchstone Pictures Touchstone Home Video 1163 | Bette Midler Woody Allen | 1991 | R |
| 40 | 35 | 9 | QUEEN'S LOGIC | Live Home Video 68923 | Ken Olin Chloe Webb | 1991 | 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.



Blockbuster Releases. Rene Grunfelder, assistant store manager at Blockbuster's 2,000th store, in Valley Stream, N.Y., is shown above in the comedy section, where titles are arranged by celebrity. Below, Artie Kraemer, district manager at the new outlet, displays new releases. (Photos: Irv Lichtman)



Pioneer Artists Scores In Music Field With Kamen Disc

■ BY JIM McCULLAUGH

LOS ANGELES—As part of its continuing effort to program exclusive music video projects and develop the software side of the business, Pioneer Artists has just released a Michael Kamen laserdisc.

Kamen is a jazz/pop/classical composer who has done theatrical scores for such films as "Robin Hood: Prince Of Thieves," "Lethal Weapon," "Die Hard," and "Brazil."

Kamen has also written and arranged music pieces for such recording artists as David Bowie, Pink Floyd, Eurythmics, Queensryche, and Daryl Hall. He has also composed eight ballet scores.

Called "Michael Kamen: Concerto For Saxophone," the disc, with an official release date of Oct. 24 at a \$29.95 suggested list, according to Pioneer, offers a "personal and inspirational look at the American virtuoso."

Guest artists on the disc include David Sanborn, Eric Clapton, Ray Cooper, David Gilmore, and the National Philharmonic Orchestra.

The disc is also narrated by former Beatle and film/music producer George Harrison.

According to Steve Galloway, manager of Pioneer Artists, "Warner Bros. Records is rereleasing the album which the music on this video is drawn from. We will be

targeting the disc in the classical avenues for distribution, although it does combine other musical elements from other genres. The classical overtones, however, are the strongest."

He adds that Pioneer is sending posters and information cards out to all the company's top dealers in terms of marketing support.

"The disc is coming out at the beginning of the holiday buying season and we will be promoting it in that vein also," he says. "We will try to create as much interest as possible."

The recent success of Disney's "Fantasia," he says, "will lend more punch to the laserdisc business this fall. As it relates to music, Pioneer Artists has been committed for 10 years. Today we have a collection of almost 600 longform shows.

"The last year has seen a lot of dramatic developments with laserdisc hardware," he continues, "with the lowering costs of players and the combination players. There are a lot of things happening on the hardware end that is directly impacting the software end of the business now.

"There is a huge audience out there being cultivated toward a quality picture and quality sound."

Galloway adds that Pioneer Artists will continue to do "what the record companies did five years ago

(Continued on next page)

FOXVID JUMPS ON JAN. WITH 'TRIPLE HIT' STRATEGY

(Continued from page 61)

non it hopes to duplicate.

To date, only two other A-level rental titles have been announced for January, MGM/UA Home Video's "Thelma & Louise" and Orion Home Video's "Bill & Ted's Bogus Journey" (Billboard, Oct. 26).

"We analyzed the marketplace, the competitive situation, the strong sell-through titles available in December, and we saw an opportunity to help the retailer and ourselves," says Fox-Video president Bob DeLellis.

According to DeLellis, the dense-pack strategy of grouping titles allows the studio to achieve economies of scale in terms of marketing and advertising, providing stronger support for the titles than they might receive individually.

"We get a lot more for our money by putting six together like this," DeLellis says.

As with last January's three-in-a-month program, Fox will provide retailers with three-sided standees and theatrical-size posters for all the titles. The posters fit into the standee, which comes with header cards pro-

claiming "Coming Soon," "Now For Rent," and, to help retailers sell off previously-viewed inventory, "Now For Sale."

Fox will also place TV ads for the Triple Hits tier of titles.

Unlike last January, however, when the studio ran split TV spots promoting a film currently available for rent and an upcoming title in one 30-second ad, Fox probably will not split its ads this time, according to DeLellis.

Instead, the studio will tag its TV spots with a promo for a free rental preview tape it will make available to retailers containing making-of footage for "Point Break" and "Hot Shots," as well as coming attractions.

Trade sources estimate that last January, Fox moved over a million cassettes of its three titles. While this January's lineup does not have the same cumulative box office strength as last year's—largely due to the lack of a certified blockbuster such as "Die Hard 2"—trade sources expect that the six titles together should also top the one million unit plateau.

Noel Gimbel Returns With Sounds & Video One-Stop/Distrib Biz Built From Radio Doctors Buy

■ BY EARL PAIGE

NEWPORT BEACH, Calif.—To many in the wholesale ranks of the prerecorded home entertainment industry Noel Gimbel is a new name. However, to just as many more people, it's as if Gimbel has been around forever.

What's new is Gimbel's Milwaukee company, Sounds & Video Inc., a combination audio one-stop and home video distributor, located in the familiar structure that housed old-line wholesaler Radio Doctors & Records Ltd. for half a century.

Gimbel purchased Radio Doctors from Stuart Glassman, who claims the onetime pharmaceutical wholesale firm was the first to get into one-stopping records. Three stores were also included in the sale, but Gimbel has since sold them to Chicago-based Rose Records/Stirling Ventures.

Neither Gimbel nor Glassman will disclose many particulars of the sale. Of the 120-person staff, 65 went

along with the retail wing and about 20 had to relocate from the one-stop.

Gimbel's return to video distribution was occasioned by the expiration of his noncompete agreement with wholesale giant Baker & Taylor.

Gimbel sold his first distribution firm, Sound Video Unlimited, to Baker & Taylor in August 1986. Following the sale, Gimbel spent almost a year at Lorimar Home Video.

Gimbel is still building a management structure. He has already brought over his brother, Lee, from Baker & Taylor.

"It's great to be back," Gimbel said while meeting with longtime intimates here during the National Assn. of Recording Merchandisers' Wholesalers Conference. "The audio labels have welcomed me with open arms; we were put on open account immediately."

However, it is a different matter with the video labels. "They're saying they don't want any new distributors, and I keep telling them I'm not a new distributor," he said. Gimbel noted that in 1981 he hosted meetings that led to formation of the Video Soft-

ware Dealers Assn.

Gimbel described the setting of the 1981 meeting as though it were last week. In attendance were John Maraduke, still head of Western Merchandisers, and Joe Cohen, then executive VP of NARM. "We were the ones who talked NARM into funding VSDA," he boasted.

Later that year, a larger meeting was held in Gimbel's offices. Gimbel went on to be a board member of VSDA and a longtime force behind the scenes.

But it is now 1991, and the problem, Gimbel acknowledged, is that being recognized as a home video distributor cannot be personalized. "They're saying the market is overcrowded with distributors, but I am saying there's hardly any regional distributors anymore," he said. "All the few distributors do today is open branches. The mailers all look alike. The business has lost that entrepreneurial spirit of the small regional. The studios should not put all their eggs in one basket the way they are with just a handful of national distributors."

Billboard.

FOR WEEK ENDING NOVEMBER 2, 1991

Top Special Interest Video Sales™

| Compiled from a national sample of retail store sales reports. | | | | Suggested List Price |
|--|-------------|---------------|--|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | |
| RECREATIONAL SPORTS™ | | | | |
| ★★ NO. 1 ★★ | | | | |
| 1 | 4 | 91 | BASEBALL FUNNIES Simitar Ent. Inc. | 14.95 |
| 2 | 1 | 35 | MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858 | 19.98 |
| 3 | 2 | 22 | SPORTS BLOOPER AWARDS ESPN Home Video 850314 | 9.95 |
| 4 | 5 | 19 | JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020 | 19.95 |
| 5 | 12 | 238 | BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦ VidAmerica VA 39 | 19.98 |
| 6 | NEW▶ | | NFL 25 YEARS SILVER COLLECTION FoxVideo M102824 | 19.98 |
| 7 | 10 | 3 | WWF SUMMERSLAM '91 Coliseum Video WF095 | 59.95 |
| 8 | 13 | 36 | HOCKEY-HERE'S HOWE: DEFENSE KVC Entertainment | 14.95 |
| 9 | 16 | 38 | FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc. | 14.95 |
| 10 | 15 | 31 | HOCKEY-HERE'S HOWE: GOAL TENDING KVC Entertainment | 14.95 |
| 11 | 14 | 7 | HOCKEY-HERE'S HOWE: SHOOTING KVC Entertainment | 14.95 |
| 12 | 11 | 28 | HOCKEY-HERE'S HOWE: FORWARDS KVC Entertainment | 14.95 |
| 13 | 9 | 3 | HOCKEY-HERE'S HOWE: STICK HANDLING KVC Entertainment | 14.95 |
| 14 | 3 | 11 | LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS FoxVideo (CBS/Fox) 3272 | 19.98 |
| 15 | 17 | 15 | COACHING HOCKEY KVC Entertainment | 14.95 |
| 16 | 20 | 50 | BASEBALL CARD COLLECTING JCI Video 8212 | 9.95 |
| 17 | 6 | 31 | LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video 12624 | 19.95 |
| 18 | 7 | 93 | CHAMPIONS FOREVER ♦ J2 Communications J2-0047 | 19.95 |
| 19 | 8 | 37 | GOLF YOUR WAY Sports Marketing Group | 23.99 |
| 20 | 18 | 115 | MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173 | 19.98 |

| Compiled from a national sample of retail store sales reports. | | | | Suggested List Price |
|--|-------------|---------------|---|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | |
| HEALTH AND FITNESS™ | | | | |
| ★★ NO. 1 ★★ | | | | |
| 1 | 1 | 61 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616 | 19.98 |
| 2 | 2 | 251 | CALLANETICS ♦ MCA/Universal Home Video 80429 | 24.95 |
| 3 | 3 | 251 | KATHY SMITH'S BODY BASICS JCI Video 8111 | 14.95 |
| 4 | 4 | 105 | BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892 | 24.95 |
| 5 | 5 | 143 | JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650 | 29.98 |
| 6 | 6 | 251 | KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100 | 14.95 |
| 7 | 16 | 3 | QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062 | 24.95 |
| 8 | 11 | 53 | JANE FONDA'S LEAN ROUTINE Warner Home Video 654 | 29.98 |
| 9 | 12 | 27 | BUNS OF STEEL WITH GREG SMITHEY The Maier Group | 14.95 |
| 10 | 18 | 39 | GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128 | 14.95 |
| 11 | 9 | 90 | KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ FoxVideo (Media) | 19.98 |
| 12 | 7 | 41 | KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732 | 19.98 |
| 13 | 13 | 52 | KATHY SMITH'S PREGNANCY WORKOUT ♦ FoxVideo (Media) M032223 | 19.98 |
| 14 | NEW▶ | | KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835 | 19.98 |
| 15 | 8 | 221 | JANE FONDA'S NEW WORKOUT ♦ Warner Home Video 069 | 29.98 |
| 16 | 14 | 129 | ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016 | 29.95 |
| 17 | 10 | 5 | CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9 | 19.95 |
| 18 | 15 | 7 | BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116 | 9.99 |
| 19 | 17 | 13 | NAUTILUS PLUS AEROBICS: BODY SHAPING Simitar Ent. Inc. 2032 | 9.95 |
| 20 | 19 | 71 | JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652 | 29.98 |

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

ITA Tips: Distrib Know-how Before Advertising At Fair

LOS ANGELES—Special-interest video has so many potential marketing channels that it presents producers with a wide variety of opportunities, provided basic strategies are in place, according to Leslie McClure, president of consulting firm 411 Video Information.

McClure was addressing the International Tape/Disc Assn. here Oct. 2-4 at the Loews Santa Monica Beach Hotel.

In a talk filled with practical information and tips, McClure urged reaching all avenues of distribution—retailers, schools, libraries, institutions, catalogs, and direct-to-consumer, saving advertising as a last resort. "You can always advertise," she said. "Test your marketing first and explore those areas that don't cost any money up front. Use distributors, reps, catalogs, etc."

In addition to mainstream video distributors Baker & Taylor, Ingram Entertainment, and Commtron Corp., McClure suggested special-interest distributors like Video

Learning Library and Videotakes, or brokers like Victory Video and Fast Forward. "While major distributors such as Baker & Taylor do service the library and school markets," she said, specialized distributors like Quality Books, Unique Books, and Library Video Co. are good outlets.

In catalogs, where sales can vary from 100-5,000 pieces monthly, she mentioned Signals, Wireless, Hammer Schlemmer, and The Sharpener Image. The latter is credited with jump-starting Playboy Home Video's "Playboy Couples" line. She said 2,000 units of "The Art Of Sensual Massage," a title that had languished at retail for two years, were moved in the first month on TSI.

Such success stories notwithstanding, McClure noted, both during her ITA presentation and at a meeting of the Los Angeles chapter of the Special Interest Video Assn. that preceded it, that marketing special interest video still represents a challenge.

"You will find schools to be more difficult than libraries when mailing, as there are so many different branches and departments at all levels. Mailings need to be extremely targeted—that is, drama departments, business schools, and so on," she said.

Some final points: Have a worthwhile video; production costs must not exceed your potential marketing budget; the success of your work does not depend on the usual methods of promotion; the cost of initial marketing should not exceed expected returns; your video can reach its true marketplace via a number of proven avenues of success; be flexible in your approach; and finally, know your customer. **EARL PAIGE**

PIONEER ARTISTS

(Continued from preceding page)

when compact disc was starting to evolve. That is, to add bonus clips and tracks, as well as other interesting 'hooks' to draw attention to the format. We are taking that same concept and applying it to the music video programs we are releasing."

Galloway also points out that Pioneer produced the Kamen program; it is another title the company will release exclusively and initially on laserdisc, "as we did with 'Madonna Blond Ambition' and the Gypsy Kings program."

NEWSLINE

Instant Replay: Turner's Twist On Atlanta Braves, Russian Revolution

By the time you read this, the Atlanta Braves probably will have either won or lost the 1991 World Series. Either way, Turner Home Entertainment plans to release a 30-minute video documentary chronicling the baseball team's "miracle season." The tape will be out approximately three weeks after the final game at \$19.98. At the same time, Turner's CNN Video label has just released "The New Russian Revolution," a 47-minute program that retails for \$19.98. THE is a division of Atlanta-based Turner Broadcasting System Inc., which also owns the Atlanta Braves.

More New Horizons Titles Are In Sight

Roger Corman's new label, New Horizons Home Video, will release its second pair of titles—"Play Murder For Me" and "Deathstalker IV: Clash Of The Titans"—Jan. 29 at a rental price of \$89.98 each. The latter reunites Rick Hill, the star of the original "Deathstalker," with Howard Cohen, director of the cult favorite. New Horizons reports "overwhelming" pre-order numbers on its first two releases, "Futurekick" and "Slumber Party Massacre 3," which are due Nov. 19, also at \$89.98.

Greetings From Video AIDS Action Group

The Video Industry AIDS Action Committee has created 12 greeting cards for sale to video retailers, studios, and various other organizations to raise money for its fight against AIDS. With a purchase of 500 or more cards, a company can have its name, address, and message printed on each card. All VIAAC proceeds go directly to such concerns as the American Foundation for AIDS Research, the Gay Men's Health Crisis, and AIDS care wards in hospitals nationwide. The committee has raised \$100,000 since the Video Software Dealers Assn. convention in July.

A*Vision, Atlantic Team For INXS Projects

A*Vision Entertainment and its parent company, Atlantic Records, will cross-promote the simultaneous release of INXS' first live album and longform video, "Live Baby Live," due Nov. 5. The companies will stage screenings in 15 cities, including New York, Los Angeles, Chicago, and Atlanta. The two-hour videocassette, filmed by 16 35mm cameras, will contain 21 songs, 15 of which will be included on the album. The video will be available by itself for \$19.98, in a "Fan-Pak" with the CD at \$39.96, or with the audiocassette at \$34.96.

Wood Knapp Gets Freewheelin' Budget Vids

Wood Knapp Home Video has acquired the rights to approximately 30 sports, leisure, and travel videos from Freewheelin' Films. The programs, budget-priced at \$9.98 each and available starting Jan. 30, include "The Mastery Of Motion," an auto-racing documentary; "Sacred Ground," a look at American Indians' relationship to their land; and "Golf... The Perfect Passion," a celebrity-studded look at the popular sport. "This agreement signifies Wood Knapp's commitment to providing a consistent flow of quality entertainment at the affordable price point of \$9.95," company president Betsy Wood Knapp said in a statement.

Buena Vista 'Mouse' Clip Airs On CBS-TV

Buena Vista Home Video's "Mad About The Mouse" video was set to get a push via CBS-TV's Oct. 25 special "The Dream Is Alive: The 20th Anniversary Celebration Of Walt Disney World." Billy Joel's contribution to "Mouse," "When You Wish Upon A Star," will be shown on the program, which features such celebrities as Whoopi Goldberg, Bette Midler, Eddie Murphy, and Robin Williams. In addition to the Joel video, which will be seen by an estimated 10 million people, other videos from "Mouse" have received TV exposure through such outlets as MTV, VH-1, and The Disney Channel. The 34-minute "Mouse" videocassette retails for \$19.99.

Troma To Distribute Rhino Vids Abroad

Rhino Home Video and Troma Inc. have signed an exclusive agreement covering home video rights and broadcast representation for territories outside North America. Troma, the production company known for underground cult titles like "Toxic Avenger," "Class Of Nuke 'Em High," and "Def By Temptation," will represent Rhino's current home video catalog as well as future acquisitions. "It's a wonderful opportunity for both parties," said Rhino Home Video VP/GM Army Schorr. "It gives us exposure via a well-known, highly respected independent studio with established licensees abroad, and it enhances their catalog with a more diverse collection of titles."

STORE MONITOR

(Continued from page 62)

Santa Ana).

If VPD enters racking, it will ease into it, Shannahan says. "We do some custom racking for certain accounts but we have no plans to expand in rackjobbing [either video or music]."

SAFETY FIRST: The mystery that has nearly paralyzed California video store and department operators of how to conform with new state safety regulations has been solved, says Peggy Lake, co-owner of Country Home Video outside Fresno.

Lake and her father, safety engineer Norval MacDonald, worked up a model program outline for conforming to the new Cal-OSHA regulations. It has been approved by VSDA's national office and is part of an eight-page package being made available. Lake, a founding director with the Central California Chapter of VSDA, also spoke at meetings of neighboring chapters. The regulation is more than just safety, too. What is required is that stores write an "injury and illness prevention program."

Seven points are detailed. Lake says, "It's basically common sense. Like, can your employees operate a fire extinguisher? And where are they kept? We often don't cover these things with employees. Our package contains a sign to be posted, and a checklist of safety items. Many store owners were just totally thrown as to

Warner Bros. Opening 4th Retail Store

■ BY EARL PAIGE

LOS ANGELES—Warner Bros. will have four retail stores up and running when its latest outlet, at the Fair Oaks Mall in Fairfax, Va., makes its bow Friday (1). The Warner Bros. stores offer hundreds of items, including video and audio recordings, based on the studio's films, characters, and television series.

The other three outlets are here in the Beverly Center; the Woodfield Mall in Schaumburg, Ill.; and the Danbury Mall in Danbury, Conn.

The 6,000-8,000-square-foot units are a bold statement by Warner, according to Peter Starrett, senior VP, director of retail. In a prepared statement, Starrett says, "We want the stores to be one-of-a-kind, not only in design but also in product. That is why the vast majority of what we're offering is being developed exclusively for the stores."

"We have created a unique setting in which to present a complete shopping and entertainment experience," he adds. "Our interactive displays, presentation areas, and multimedia entertainment create an environment that traditional retailers simply cannot duplicate."

Warner appears to be going head to head with the Walt Disney Co., which also operates a battery of retail stores that specialize in proprietary merchandise.

Combined with selected licensed products, the Warner stores offer in excess of 2,500 products for people of

(Continued on page 69)

how they should proceed. Some contacted attorneys and were faced with high fees. They can use our model plan, do it themselves if they want."

THAT GREEN TAPE: Although Rank Video Services America has made no announcement about the conclusion of a test of the Showcase limited-play videocassette in Northern California, most retailers involved talk as if the test is over and not a resounding success.

"I loved the idea of it," says Mike Foxen, owner of Fox's Video, Fresno, and head of the VSDA chapter there. "The problem was making it

sound less complicated for the customers," he says.

"Consumers were afraid. They feared having extra charges piled on," says Foxen. Country Home Video's Peggy Lake agrees that there was confusion and says that if the test were to be done again, she would not have told the consumers about the Showcase cassette. "It would be just another movie," she says.

Like Foxen, Lake says that she liked the idea of experimenting with the Showcase, and especially the price. "At \$29.95, you can afford to experiment with a movie you're not sure about," she says.

Billboard®

FOR WEEK ENDING NOVEMBER 2, 1991

Top Kid Video™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. | |
|---------------|------------|---------------|--|---|
| | | | TITLE Copyright Owner, Manufacturer, Catalog Number | Year of Release Suggested List Price |
| ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 3 | 5 | THE RESCUERS DOWN UNDER Walt Disney Home Video 1142 | 1991 24.99 |
| 2 | 2 | 166 | ROBIN HOOD ♦ Walt Disney Home Video 228 | 1973 29.95 |
| 3 | 1 | 25 | THE JUNGLE BOOK Walt Disney Home Video 1122 | 1967 24.99 |
| 4 | 4 | 75 | THE LITTLE MERMAID Walt Disney Home Video 913 | 1989 26.99 |
| 5 | 7 | 57 | PETER PAN Walt Disney Home Video 960 | 1953 24.99 |
| 6 | 5 | 13 | THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117 | 1988 19.99 |
| 7 | 8 | 107 | BAMBI Walt Disney Home Video 942 | 1942 26.99 |
| 8 | 6 | 318 | DUMBO ♦ Walt Disney Home Video 24 | 1941 24.99 |
| 9 | 17 | 3 | SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217 | 1991 19.99 |
| 10 | 14 | 263 | ALICE IN WONDERLAND ♦ Walt Disney Home Video 36 | 1951 24.99 |
| 11 | 9 | 162 | CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099 | 1973 14.95 |
| 12 | 10 | 177 | AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536 | 1986 29.95 |
| 13 | 11 | 31 | DUCKTALES THE MOVIE Walt Disney Home Video 1082 | 1990 22.99 |
| 14 | 12 | 59 | ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868 | 1989 24.98 |
| 15 | 16 | 99 | THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864 | 1988 24.95 |
| 16 | RE-ENTRY | | JUNGLE BOOK: MOWGLI COMES TO THE JUNGLE Strand VCI Entertainment 1401 | 1990 9.98 |
| 17 | 18 | 159 | CINDERELLA Walt Disney Home Video 410 | 1950 26.99 |
| 18 | 13 | 19 | THE PRINCE AND THE PAUPER Walt Disney Home Video 1185 | 1991 12.99 |
| 19 | 15 | 120 | PETE'S DRAGON ♦ Walt Disney Home Video 10 | 1977 24.99 |
| 20 | 19 | 171 | THE SWORD IN THE STONE ♦ Walt Disney Home Video 229 | 1963 24.99 |
| 21 | 23 | 3 | RAPHAEL MEETS HIS MATCH Family Home Entertainment 27378 | 1990 12.95 |
| 22 | 21 | 3 | KIDSONGS: VERY SILLY SONGS Warner Reprise Video 3-38221 | 1991 14.98 |
| 23 | — | 1 | DONATELLO'S DECREE Family Home Entertainment 27379 | 1990 12.95 |
| 24 | NEW ▶ | | LEONARDO LIGHTENS UP Family Home Entertainment 27377 | 1990 12.95 |
| 25 | NEW ▶ | | MICHAELANGELO MEETS BUGMAN Family Home Entertainment 27380 | 1990 12.95 |

♦ 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.

HOLLYWOOD HITS A DRY SPELL AS FILMS FALTER

(Continued from page 61)

petition, and it was from one of the more commercial directors [Garry Marshall of "Pretty Woman" fame.]

"Frankie And Johnny" grossed a modest \$4 million in its opening weekend, confounding most experts' expectations and placing it third in The Hollywood Reporter box-office chart, behind TriStar's "The Fisher King" and Warner Bros.' "Ricochet."

HOME VIDEO'S IMPACT

While the recession has had an effect on moviegoing, Meigs says, "At long last home video is having an impact. It's finally sunk in that there are two types of movies, theater movies and video movies.

"That's always been true to a certain extent," he adds. "You have a class of moviegoers who go to one to two movies a month and rent two to three more movies a month. Now, however, there's more of, 'I'll wait to see it on video' attitude. People are making up their minds to see or not see films on that basis. I think that's what happened to films like 'Rambling Rose' and 'Deceived'."

The catch-22 for the home video industry is that, once released on cassette, movies trade on the consumer awareness of a title generated by its theatrical release and by the marketing and advertising dollars spent by the studio. But if a film's theatrical run is truncated because it underperforms at the box office—for whatever reason—it comes to video stores with correspondingly less consumer awareness.

Martin Grove, film analyst and columnist for The Hollywood Reporter, says, "Certainly box office clearly responds to the product in the marketplace. And the product we have seen lately has been soft. Since the late summer, Hollywood has released a lot of films that for one reason or another are not working. You've got films where the stories don't work or satisfy an audience. You've got films that are hung on stars who can't deliver. And these stars are being paid on the basis that they can deliver."

Grove also sees the recession mani-

festing itself in various ways.

"I think we're seeing less repeat business [at the box office], which is a function of the recession," he says. "People who might be able to afford going once or twice to a movie are not going three, four, and five times," the kind of viewing pattern that lofts a film's box-office gross into the blockbuster category.

"We're also seeing the sacrifice of the marginal films because the window has shrunk between theatrical and video," Grove adds. "The audience now knows if there is a picture that doesn't seem worth it for \$7 a ticket, that same picture is attractive for \$1 a night in the not-too-distant

'Films get made because the deal can get done'

future. The audience is willing to wait to see something marginal.

"On the other hand, they are prepared to pay the going rate to make sure they are not the only one on the block who hasn't seen 'T2.'"

LONG PIPELINE

Another part of Hollywood's problem, says Grove, "is that the movie pipeline is such a long one. You have to go back two to three years on some of them. These were deals that were in the works several years ago. That's how they got into the pipeline."

With such a long production pipeline, prospective movies that may have been exactly in step with consumer interests when given the green light by a studio can ultimately be released two or more years later, only to find that always-mercurial consumer tastes have changed.

Paradoxically, efforts to shorten the pipeline—principally for economic reasons—often have their own deleterious effects on the quality of the movies being made today.

"Because of the high price of mon-

ey, when a movie is greenlighted, there is incredible pressure to get it done," says Meigs. "And the easiest place to scrimp is in the [script] writing.

"I believe one third the time was spent writing 'The Godfather Part III' than either 'Godfather' or 'Godfather II.' The writing is too rushed. It takes a lot of time to write a good movie. A good example of that is 'Back To The Future.' More than a year was spent writing it. The next two films in the series, while they did pretty well commercially, were not up to the script standards of the original. Even the the biggest movies get shortchanged that way. Look at [Warner's] 'Batman Returns.' The studio starts production without a finished script."

THE DEAL'S THE THING

"One of the consistent themes in Hollywood is that films get made because the deal can get done," Grove says. "But often what is a good deal doesn't yield a good movie. A lot of films get made because relationships are in place. Other films are getting made because a film maker has an obligation to a studio to do two more films from a multipicture deal. The studios want to work those arrangements off."

Moreover, he adds, the studios have a "certain amount of faith in film makers who have delivered in the past. Take an Alan Ladd Jr. at MGM, who goes to Mel Brooks. But instead of getting another hit, he gets 'Life Stinks.' And TriStar goes to Gene Wilder and Richard Pryor. But instead of getting another hit, they get 'Another You.'

"To a certain degree, we are finding that film makers don't deliver consistently and that good track records don't necessarily hold true anymore today," he continues.

Leonard Maltin, film critic for "Entertainment Tonight," also agrees that the currently weak box office is due to weak films.

"I think we're seeing better films this fall than we saw for much of the summer, but apparently very few have sent the message out to moviegoers that they have to go," Maltin says. "I don't think there is anything wrong [with Hollywood] that better movies wouldn't cure. If 'T2' was opening next week you would have a smash opening weekend.

"Stars are still the single best way to attract an audience but if a star is in a weak film that's not going to work," he adds. "And the problem with story-driven films is that often they have to build word of mouth. In today's very impatient world, if word of mouth doesn't come quickly enough, then everyone is out of luck."

Maltin points to the recent 20th Century Fox release "The Commitments" as a victim of that phenomenon. "It had excellent word of mouth, but it was still a tough sell, I think, because no one was in it that anyone ever heard of," he says. "That's a film I really loved and I wished it had become a much bigger hit. This is not an exact science. If it was, you could get rich quick. Even market research is flawed."

Despite great amounts of prerelease publicity surrounding the film, (Continued on next page)

Eclectic Films Aim To Bring Biz Much-Needed Holiday Cheer

LOS ANGELES—This Christmas, Hollywood is pinning its hopes on Steven Spielberg's reworking of the "Peter Pan" myth with "Hook"; the G-rated animation efforts of Walt Disney and MCA/Universal with "Beauty And The Beast" and "American Tail: Fievel Goes West," respectively; the resurrection of TV's ghoulish-comedy "The Addams Family"; and yet another "Star Trek" sequel.

Other holiday movies will feature the star power of Warren Beatty, Barbra Streisand, Bette Midler, Dustin Hoffman, and wunderkind Macauley Culkin.

Among the high-profile fall and winter releases:

- Universal's "Cape Fear," with Robert De Niro, Nick Nolte, and Jessica Lange, directed by Martin Scorsese.

- Paramount's "The Addams Family," with Anjelica Huston, Raul Julia, and Christopher Lloyd, directed by Barry Sonnenfeld.

- Universal's "An American Tail: Fievel Goes West."

- Disney's "Beauty And The Beast."

- TriStar's "Bugsy," starring Beatty and Annette Bening, directed by Barry Levinson.

- 20th Century Fox's "For The Boys," with Midler and James Caan, directed by Mark Rydell.

- TriStar's "Hook," with Robin Williams, Hoffman, and Julia Roberts, directed by Spielberg.

- Columbia's "My Girl," starring Culkin and Dan Aykroyd, directed by Howard Zieff.

- Columbia's "The Prince Of Tides," starring Streisand and Nolte, directed by Streisand.

- Paramount's "Star Trek VI: The Undiscovered Country," starring William Shatner and Leonard Nimoy, directed by Nicholas Meyer.

"There is a lot of potential for the Christmas box office, which is basically Nov. 1 through the holidays," says Hollywood Reporter film analyst Martin Grove. "Some [films] will continue to play into January. I'm optimistic. The holiday season will be a good one but not enough to make the year. The holiday season isn't long enough for that. But it will help to correct the imbalance the late summer caused.

"From there it's on to 1992 with

all the hope that things will turn around. But there are no promises," he says.

Grove says Hollywood should continue to market a variety of story-driven, adult-themed films.

He observes that "Star Trek VI" should "perform. It's the last one apparently."

He says that "Hook," with its "Peter Pan" update and the star power of Hoffman, Williams, and Roberts, should be formidable.

But "sight unseen," he says, "it's hard to handicap. The assumption is that 'Hook' will be a satisfying film to bring children to. If it isn't, then all bets are off. You have to assume that the updating of the story doesn't ruin it for those who know and love the classic."

"Bugsy," he says, "should do well with real-life lovers Warren Beatty and Annette Bening in the movie that brought them together.

"You also have to figure 'Prince Of Tides,' with Barbra Streisand and Nick Nolte, is a potentially strong picture.

"And 'For The Boys' with Bette Midler looks strong. It reteams her with Mark Rydell, who did 'The Rose.' That's a potential winner."

Grove is picking 20th Century Fox's "29th Street," starring Danny Aiello, Anthony LaPaglia, and Lainie Kazan, as the holiday season's potential sleeper hit.

"It could be a real holiday surprise," he says. "It's in the tradition of Frank Capra's 'It's A Wonderful Life.' It's a feel-good, heartwarming, touching comedy-drama, father-son relationship movie. And made for under \$10 million. It could be the Christmas sleeper the way 'Home Alone' was last year."

Come next summer, Hollywood is also going back heavily to the sequel well.

Beginning with the Memorial Day weekend and continuing through the summer, moviegoers can expect "Aliens 3," "Batman Returns," "Lethal Weapon 3," "Honey, I Blew Up The Baby," and "New Jack City 2."

Paramount also has Eddie Murphy in "Boomerang" for next June. While not strictly a sequel, Grove says, "With certain stars anything they do could be considered a sequel of themselves."

JIM McCULLAUGH

| THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES | | | | |
|--|-------------------------------------|--------------------|---------------------------------|--------------------------|
| THIS WEEK | PICTURE/(STUDIO) | WEEKEND GROSS (\$) | NO. OF SCRNS PER SCRIN AVG (\$) | TOTAL GROSS TO DATE (\$) |
| 1 | Other People's Money (Warner Bros.) | 5,012,302 | 1,246 4,023 | 5,012,332 |
| 2 | Frankie & Johnny (Paramount) | 3,531,422 | 1,150 3,071 | 9,500,501 |
| 3 | The Fisher King (TriStar) | 3,381,180 | 1,551 2,180 | 27,372,072 |
| 4 | Ricochet (Warner Bros.) | 3,113,415 | 1,361 2,288 | 15,168,591 |
| 5 | Ernest Scared Stupid (Buena Vista) | 3,063,817 | 1,787 1,715 | 8,059,175 |
| 6 | Little Man Tate (Orion) | 2,910,858 | 327 8,902 | 3,286,584 |
| 7 | Deceived (Buena Vista) | 2,687,446 | 1,201 2,238 | 19,695,439 |
| 8 | Paradise (Buena Vista) | 2,396,460 | 918 2,611 | 11,016,580 |
| 9 | Necessary Roughness (Paramount) | 2,126,000 | 1,651 1,288 | 19,084,701 |
| 10 | Shattered (MGM) | 2,110,355 | 1,288 1,632 | 6,326,744 |



Anjelica Huston as Morticia (center left) and Raul Julia as Gomez (far right) head up the cast of "The Addams Family," expected to be the holiday season's major theatrical comedy release.

HOLLYWOOD'S DRY SPELL*(Continued from preceding page)*

"The Commitments" had grossed a very modest \$12.5 million at the box office after seven weeks in release and is unlikely to top \$15 million by the time it is pulled from theaters.

MISSED OPPORTUNITIES

According to Maltin, Hollywood's problems extend beyond releasing movies that have misgauged consumer interest, but also include missing opportunities in areas where consumer demand is demonstrably strong.

"One trend no one is talking about is the success of '101 Dalmatians' this summer," he says. "That was not just a successful reissue for Disney. Disney has plenty of those. It was an extraordinarily successful reissue." The film has grossed nearly \$60 million to date.

"And those numbers were accumulated from children's admission prices," he says. "In that kind of context it becomes even more amazing. Yet, where are the other G-rated films?"

"I'm the parent of a 5-year-old child and there is nothing I can take my child to see. If Hollywood is looking for signals they are not looking in the right places." He adds that soon-to-be-opened "Beauty And The Beas." from Disney and "An American Tail: Fievel Goes West" from Universal should do well because of that factor.

20th Century Fox is also hoping to cash in on the demand for G-rated entertainment next Easter with "Fern Gully . . . The Last Rain Forest," an environmentally friendly, animated feature starring the voices of Tim Curry, Samantha Mathis, Christian Slater, Robin Williams, and Grace Zabriskie.

WARNER BROS. STORE*(Continued from page 67)*

all ages, including infant wear, artwork, animation cells, books, clothing, games, toys, posters, home furnishings, and giftware.

Among the unusual interactive elements is the "coloring tree," a screen that allows children to computer-color any of 16 animated scenes.

Another interactive feature, a three-dimensional video information system, lets customers ask specific questions of animation artists Chuck Jones and Friz Freleng.

A video wall features the latest in high-definition TV and surround-sound acoustics, displaying a continuing montage of animated classics, music videos, and TV and motion picture clips.

Styled like Hollywood backlots, the stores present various "stages," with jumbo sets, each marking the type of merchandise featured. For example, cartoon items are featured under a 13-foot shield decorated with the faces of Bugs Bunny and the other Looney Tunes characters.

Another "set," where comic book items are featured, has life-size replicas of "Superman" and "Batman" crashing through a wall.

The store division is an extension of Warner Bros. Consumer Products, which previously offered products only through traditional retail and through the Warner catalog, says Dan Romanelli, president of the consumer division.

Now millions of fans can see what they've been feeling.

THE SEARCH IN MOTION VIDEO

AMY GRANT

Street date: November 19

Featuring the hits "Baby Baby," "Every Heartbeat," "That's What Love Is For" plus "Good For Me" and "Next Time I Fall In Love" (duet with Peter Cetera)

COLLECTION



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Music Video

Pam Tarr's Production Co. Does More Than Squeak By

■ BY MELINDA NEWMAN

LOS ANGELES—While many production companies hire directors based on their past work, Pam Tarr, owner of Squeak Pictures here, often looks more for possibilities than existing realities.

"What interests me is working with a wide variety of creative people, even ones who haven't directed in the past," says Tarr.

Therefore, many of her top directors were already skilled in other creative media before becoming directors. For example, Drew Carolan is also a photographer; Dick Buckley works as a cinematographer; Peter Byck is both an editor and musician. The result is that they often bring different facets to the role of director that result in more textured, very colorful, high-quality work.

"Initially, all the directors I took on had some other area of expertise; I think it helps make you the consummate professional," says Tarr. She herself got her start in film. After graduating from Stanford with a degree in film making, Tarr developed film projects for Carlo Ponti and Sophia Loren. She began producing music videos in 1984 as a free-lancer before creating Strato Films in 1986. She started Squeak in 1988, with the desire to foster new creative talent.

"My best quality as an executive producer is to see the potential for excellent work," she says. "Some companies may value a director's ability to understand rock personalities; we've been focusing on quality imagery."

Although many companies equate high quality with high budget, Tarr says it does not have to be that way. "There are certain videos we've done that were groundbreaking—'Iko, Iko' was shot in my garage. I'm really proud of the ones done [for less money] that still really did something."

"The other day we got a video with a budget of \$15,000 and that was OK because the label person [was realistic] and could work with those limitations. It's tougher if you have a low budget and the guy has bad skin, the wardrobe is important, and he can't move so you have to surround him with dancers."

Of course, maintaining the high quality is not always easy, and it is often a sacrifice. "I try to keep as much of the creative values as possible," Tarr says. "Maybe I've been too acquiescent, but I'll almost always throw in money to make the director happy."

"Businesses have to weigh how much they can put into a product vs. the overhead," she continues. "It's tough for directors to understand how slim music video margins are; maybe they should spend more time looking at the books."

In fact, although the amount of music videos Squeak produces outnumbers the commercials, Tarr says dollarwise, commercial work accounts for two-thirds of her

gross. "Commercials are simply more profitable. I don't think anybody's getting rich off of music videos."

That is just one reason Squeak is continuing to diversify. Though one of Squeak's top directors, David Kellogg, has just left the company to pursue more film work, Tarr says she intends to include more movie work in her company's agenda.

"The people I'm most interested in are going to go off and do features so we're at the stage to move into movies with them. I'm not interested in expansion just for business sake, but to facilitate the growth of directors."

Among her latest signees are Stefan Wurnitzer, who directed "Rush Rush" for Paula Abdul while still at

Lucasfilm Commercial Productions and has just completed a new Lisa Stansfield video.

She has also just signed two other

*I'll almost always
throw in money to
make a director happy*

new directors: Leta Warner, a former art director for Ralph Lauren; and animator John Lindauer, who worked on "Pee-wee's Playhouse."

While all of Squeak's experienced directors have worked on a wide-ranging number of projects, one area they have not expanded into is heavy

metal. "Unfortunately, in this business many directors aren't considered if they haven't worked in that genre," Tarr says. "I've suggested that people turn down the volume and just look at the visuals on a reel, but that's a tough leap of faith."

Although Squeak's directors have enough work to keep them busy—Carolan is working on a new After-shock video, while Buckley is shooting the new James Ingram clip—Tarr says she is confounded by the lack of loyalty to production companies by artists and labels. "It's sad there's not more loyalty. Everyone is looking for something newer, hipper, and better." Among the notable exceptions are Heavy D. & the Boyz, who began working with Kellogg and have also

worked with Squeak director Carolan.

Though their ranks are growing, female production company heads are still rare in the music video industry—which can make things difficult, Tarr says.

"I tend to have the attractive qualities of being a female—being nurturing, supportive, a good mediator; but these aren't necessarily qualities that help you with self-preservation in a tough business."

However, Tarr notes that even if she does not always finish first, that's OK. "I'd rather be less successful and more respected by the people I work with than be burning bridges left and right in order to move ahead at a rapid pace."

THE EYE



by Melinda Newman

BATTLE OF THE SUPERSTAR VIDEOS: Video programmers have two \$1 million-plus clips coming their way within two weeks of each other. **Hammer** may not get his concert showdown with **Michael Jackson** that he's been yammering about, but he is the undisputed winner in getting his clip to broadcast outlets first. "2 Legit 2 Quit" is rapidly being edited for a late-October release (possibly as early as Oct. 26). The video, directed by **Rupert Wainwright** of **Fragile Films**, will be featured as an exclusive World Premiere on MTV for one day before being made available to every outlet.

It'll be tough to ferret Hammer out of all the celebrities in the clip. Among those appearing are **Donnie Wahlberg**, **Queen Latifah**, **Danny Glover**, **Tony Danza**, **Henry Winkler**, **Ralph Tresvant**, **Jose Canseco**, **Reggie Jackson**, **Wade Boggs**, **Roger Clemens**, and **Rickey Henderson**.

"2 Legit 2 Quit" will be followed within two weeks by his "Addams Groove," which is played over the closing credits of "The Addams Family" movie. One version of the clip will be used in theaters as the movie trailer, another more gruesome clip (which features Hammer's decapitated head singing) will be offered to programmers.

As reported in last week's Billboard, an astonishing 12 videos are being shot from Hammer's upcoming album, "Too Legit To Quit." All 12 are being produced by **Fragile Films**. Total budget is in excess of \$12 million, which suggests that **Fragile's** name might be a misnomer. We suggest **Financial Films** is more appropriate.

Less is known about Jackson's clip (although we've been promised more information for next week). The video, called "Black & White," was directed by **John Landis** and is the first from Jackson's forthcoming **Epic** release, "Dangerous." Jackson has been making use of movie theaters as well with the album being teased during previews in many theaters across the country. The clip, which will debut Nov. 7 simultaneously on **MTV**, **BET**, and **Fox**, features **Bart Simpson**, **Macaulay Culkin**, and **George Wendt**. It will then be available to all broadcast outlets Nov. 8. No word yet if it's tied into an episode of "The Simpsons," although Jackson allegedly lent his voice to this season's opener.

GH-CH-CHANGES: RCA has hired **Jeff Anderson** as its new associate director of music video promotion. He will be handling promotion for all local and national video shows. He's relocating from Los Angeles, where he was VP of promotion for **National Video Subscription** video pool.

Director **David Kellogg** is leaving **Squeak Pictures**. Although no deal is signed, he's supposedly headed for **Propaganda Films** to pursue more film work. In addition to directing **Vanilla Ice's** "Cool As Ice" movie, Kellogg was the director behind **Quincy Jones/Ray Charles's** "I'll Be Good To You" clip, **Taylor Dayne's** "With Every Beat Of My Heart," and **Sheila E.'s** "Sex Cymbal."

After leaving **LucasArts Commercial Productions** a month ago, **Peter Friedman** and **Ken Rudnick** have formed **American Artists Commercial Productions** in New York. Although mainly concerned with commercials, the firm will do some music video work.

MADONNA IS THE FOURTH artist confirmed to appear on ABC's November MTV special. Already announced are **Michael Jackson**, **George Michael**, and **Aerosmith**. There are more artists slated to be added. Who do we think will be next? Our guess is **U2**.

DON'T MISS 'DON'T CRY': We were blown away by **Guns N' Roses's** clip for "Don't Cry." Not only is it eerily surreal (we hope **Axl Rose** isn't dropping hints when he visits his own grave), but the real shocker is that director **Andy Morahan** is credited during the opening scene in which his name appears on a red tapestry. Though channels could cut out the cold opening, MTV, for one, has no intention of omitting it. "We felt it would be great for our audience to see the video as it came to us," says a channel spokesperson. Though the clip was supposed to be ready for MTV's **Guns N' Roses** day Oct. 12, it didn't actually premiere until Oct. 20. However, it was well worth the wait. According to **Wendy Stern** in Geffen's video department, it was Rose's idea to credit Morahan on the clip.

UPDATE PLEASE: We've learned more about the restructuring of **PLG's** video promotion department since we announced that **Tina Dunn**, formerly of **Island**, was coming on board last week. According to **Steve Leeds**, PLG's national director of video and alternative radio promotion, Dunn, whose title is national manager of video promotion, will handle "distribution and exploitation of PLG's video output." In addition to **Island**, that means clips from the **London**, **Polydor**,

Smash, **Delicious Vinyl**, and **Victory** imprints. And as well as working with broadcast outlets, Dunn will also be responsible for setting up mailing lists and duplicating clips—duties that were previously done from the West Coast. The department is rounded out with **Leeds's** assistant, **Mona Hannah**.

OOOPS! **Virgin Records's** national director of video promotion **Lori Feldman** was formerly national director of college radio promotion for the label.

MAXED OUT: A new frontier in rock'n'roll films has been reached in "At The Max," the **Rolling Stones's** new concert production according to **Billboard's** **Chris Morris**. The film premiered Oct. 18 at the **IMAX Theatre** at the **California Museum of Science and Industry** in L.A. Here's **Morris's** report:





The 88-minute movie, shot on the final leg of the **Stones's** "Steel Wheels" tour in Italy, Germany, and England last year, is the first full-length feature to be filmed in **IMAX**, a visually staggering process that utilizes stock three times the size of 70mm film. Projected onto a screen the height of a five-story building, the **IMAX** footage presents images of astonishing clarity and dramatic dimensions. One can practically feel the texture of **Mick Jagger's** brocade jackets (or, as some wags noted, count the deep crow's-feet on **Keith Richards's** famously dissipated mug). The viewer almost becomes a part of the **Stones's** onstage interplay; one can practically sense the surge of electricity in the stadium crowds captured at the shows.

The production team, led by creative consultant/location director **Julien Temple** and location directors **Roman Kroitor**, **David Douglas**, and **Noel Archambault**, keeps things moving at a dizzying pace during the film's 15-song duration. "At The Max" is no mere feat of gimmickry and stage management, though: The movie also supplies an unparalleled sense of intimacy and some delightful onstage moments (the best of which may be **Richards** and **Ron Wood** collapsing with laughter as **Jagger** blows a lyric during "It's Only Rock 'N Roll").

"At The Max" would be a good time in any medium, but the impact of its vast visuals and six-channel surround sound make a trip to an **IMAX**-equipped theater essential. The film opened in **Vancouver**, **Montreal**, **Toronto**, and **Winnipeg**; **Manitoba**, in **October**, and in **Edmonton**, **Alberta**; **Ottawa**; **Baltimore**; and **Cincinnati** in **November**. It continues in **L.A.**; a **December** opening in **New York** is still pending.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

| | | | |
|--|--|---|--|
|  <p>Continuous programming 1515 Broadway, New York, NY 10036</p> |  <p>Continuous programming 1515 Broadway, New York, NY 10036</p> |  <p>Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018</p> |  <p>THE NASHVILLE NETWORK The Heart of Country The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p> |
| <p>EXCLUSIVE</p> <p>Guns N' Roses, Don't Cry Marky Mark, Wildside Richard Marx, Keep Coming Back R.E.M., Radio Song Skid Row, Wasted Time Van Halen, Top Of The World</p> | <p>ADDS</p> <p>Amy Grant, That's What Love Is For Cher, Save Up All Your Tears Julia Fordham, (Love Moves) ... Southside Johnny, It's Been A ...</p> | <p>ADDS</p> <p>Keith Washington, Make Time For Love Arthur Baker, Leave The Guns At Home</p> | <p>ADDS</p> <p>Northern Pikes, She Ain't Pretty Eddie London, Uninvited Memory Bob Seger, The Real Love</p> |
| <p>BUZZ BIN</p> <p>B.A.D. II, Rush Nine Inch Nails, Head Like A Hole Nirvana, Smells Like Teen Spirit PM Dawn, Set Adrift On Memory Bliss Red Hot Chili Peppers, Give It Away</p> | <p>HEAVY</p> <p>Roberta Flack, Set The Night ... Prince & The N.P.G., Cream Smokey Robinson, Double ... Simply Red, Something Got Me Started Curtis Stigers, I Wonder Why James Taylor, Copperline Karyn White, Romantic Vanessa Williams, Running ...</p> | <p>HEAVY</p> <p>Karyn White, Romantic Boyz II Men, It's So Hard To Say ... Jodeci, Forever My Lady Lisa Fischer, Save Me Naughty By Nature, O.P.P. Guy, D-O-G Me Out Vanessa Williams, Running ... Jennifer Holliday, I'm On Your Side Tracie Spencer, Tender Kisses Shabba Ranks/Maxi Priest, House Call Stevie Wonder, Fun Day S.O.S., Sometimes I Wonder Damian Dame, Right Down To It BeBe & CeCe Winans, I'll Take ... Geto Boys, Mind Playing Tricks On Me Gene Rice, You're A Victim Prince, Gett Off Color Me Badd, I Adore Mi Amor Barry White, Put Me In Your Mix Marc Nelson, I Want You Fourplay, After The Dance Gerald LeVert, Private Line B Angie B, So Much Love Oaktown 3.5.7, Turn It Up Heavy D & The Boyz, Is It Good To You Bell Biv DeVoe, Word To The Mutha S.O.S., The Pressure Shanice, I Love Your Smile Lonnie Gordon, Gonna Catch You</p> | <p>HEAVY</p> <p>Ricky Van Shelton, Keep It ... Lorrie Morgan, A Picture Of Me Travis Tritt, Anymore Alan Jackson, Someday Marty Stuart, Tempted Pam Tillis, Put Yourself In My Place Whitley/Conley, Brotherly Love Trisha Yearwood, Like We Never ... Davis Daniel, For Crying Out Loud Patty Loveless, Hurt Me Bad ... Mark Collie, She's Never Coming Back George Jones, You Couldn't Get ... Little Texas, Some Guys Have All ... Rogers/Black, Hold On Pardon Vince Gill, Look At Us</p> |
| <p>HEAVY</p> <p>Bryan Adams, Can't Stop This ... *Hammer, 2 Legit 2 Quit Jesus Jones, Real Real Real Metallica, Enter Sandman Motley Crue, Primal Scream Tom Petty, Into The Great Wide ... Prince & The N.P.G., Cream U2, The Fly</p> | <p>GREATEST HITS</p> <p>Commitments, Try A Little ... Gloria Estefan, Live For Loving You John Mellencamp, Get A Leg Up Aaron Neville, Everybody Plays ... Luther Vandross, Don't Want ... Rod Stewart, Broken Arrow</p> | <p>HEAVY</p> <p>Small Change, Teardrops Johnny Gill, I'm Still Waiting D.J. Jazzy Jeff, Ring My Bell Public Enemy, Can't Truss It Another Bad Creation, Jealous Girl Gladys Knight, Superwoman Kid N' Play, Ain't Gonna Hurt Nobody Ziggy Marley, Good Time</p> | <p>MEDIUM</p> <p>Highway 101, The Blame Neal McCoy, This Time I Hurt Her More Color Me Badd, I Adore Mi Amor Barry White, Put Me In Your Mix Marc Nelson, I Want You Fourplay, After The Dance Gerald LeVert, Private Line B Angie B, So Much Love Oaktown 3.5.7, Turn It Up Heavy D & The Boyz, Is It Good To You Bell Biv DeVoe, Word To The Mutha S.O.S., The Pressure Shanice, I Love Your Smile Lonnie Gordon, Gonna Catch You</p> |
| <p>STRESS</p> <p>Mariah Carey, Emotions Alice Cooper, Love's A Loaded Gun EMF, Lies Extreme, Hole Hearted Julian Lennon, Saltwater John Mellencamp, Get A Leg Up Naughty By Nature, O.P.P. Ozzy Osbourne, No More Tears Queensryche, Another Rainy Night Salt-N-Pepa, Let's Talk About Sex Scorpions, Send Me An Angel</p> | <p>WHAT'S NEW</p> <p>Harry Connick, Jr., Blue Light Red Light Nanci Griffith, Late Night Grande Hotel Tina Turner, Love Thing Zucchero/Young, Senza Una ...</p> | <p>MEDIUM</p> <p>Small Change, Teardrops Johnny Gill, I'm Still Waiting D.J. Jazzy Jeff, Ring My Bell Public Enemy, Can't Truss It Another Bad Creation, Jealous Girl Gladys Knight, Superwoman Kid N' Play, Ain't Gonna Hurt Nobody Ziggy Marley, Good Time</p> | <p>MEDIUM</p> <p>Highway 101, The Blame Neal McCoy, This Time I Hurt Her More Color Me Badd, I Adore Mi Amor Barry White, Put Me In Your Mix Marc Nelson, I Want You Fourplay, After The Dance Gerald LeVert, Private Line B Angie B, So Much Love Oaktown 3.5.7, Turn It Up Heavy D & The Boyz, Is It Good To You Bell Biv DeVoe, Word To The Mutha S.O.S., The Pressure Shanice, I Love Your Smile Lonnie Gordon, Gonna Catch You</p> |
| <p>ACTIVE</p> <p>*Baby Animals, Painless *Boyz II Men, It's So Hard To Say ... Cher, Save Up All Your Tears *Color Me Badd, All 4 Love Crowded House, Fall At Your Feet D.J. Jazzy Jeff, Ring My Bell *Extreme, Get The Funk Out The Farm, Groovy Train *Firehouse, All She Wrote Lita Ford, Shot Of Poison Chesney Hawkes, The One And Only KLF, What Time Is Love? Lenny Kravitz, Stand By My Woman L.L. Cool J, Who's Afraid Of The ... Nia Peeples, Street Of Dreams Public Enemy, Can't Truss It *Roxette, Spending My Time Shabba Ranks/Maxi Priest, House Call *Southside Johnny, It's Been A ... Rod Stewart, Broken Arrow</p> | <p>ADDS</p> <p>Big Daddy Kane, Groove With It Brand Nubian, All For One CeCe Peniston, Finally Curtis Saldano, More Love, Less ... Danger Danger, Monkey Business Digital Underground, Kiss You Back Dillinger, Home For Better Days Dread Flintstone, From The Ghetto Harry Connick, Jr., Blue Light Red Light Infectious Grooves, Punk It Up Julian Lennon, Saltwater Keith Washington, Make Time For Love M. Doc, Are U Wid It? Monie Love, Work It Out Nemesis, Munchies For Your Bass Nia Peeples, Street Of Dreams Nikki D, Wasted Prong, Unconditional Three Tymes Love, Irresistible Sons Of Freedom, You're No Good Tony! Toni! Toné!, House Party 2 Tycie & Woody, Rhythm's Gonna ...</p> | <p>MEDIUM</p> <p>Small Change, Teardrops Johnny Gill, I'm Still Waiting D.J. Jazzy Jeff, Ring My Bell Public Enemy, Can't Truss It Another Bad Creation, Jealous Girl Gladys Knight, Superwoman Kid N' Play, Ain't Gonna Hurt Nobody Ziggy Marley, Good Time</p> | <p>MEDIUM</p> <p>Highway 101, The Blame Neal McCoy, This Time I Hurt Her More Color Me Badd, I Adore Mi Amor Barry White, Put Me In Your Mix Marc Nelson, I Want You Fourplay, After The Dance Gerald LeVert, Private Line B Angie B, So Much Love Oaktown 3.5.7, Turn It Up Heavy D & The Boyz, Is It Good To You Bell Biv DeVoe, Word To The Mutha S.O.S., The Pressure Shanice, I Love Your Smile Lonnie Gordon, Gonna Catch You</p> |
| <p>ON</p> <p>Crash Test .., Superman's Song Robyn Hitchcock, So You Think ... Ned's Atomic Dustbin, Grey Cell Green Robbie Robertson, What About Now *Simply Red, Something Got Me Started Transvision Vamp, (I Just Wanna) ... *Voices Of The ... Monsters ... *Chris Whitley, Big Sky Country *DENOTES ADDS</p> | <p>AMERICA'S NO. 1 VIDEO</p> <p>2 Live Crew, Pop That Coochie</p> | <p>HEAVY</p> <p>Alan Jackson, Someday Brooks & Dunn, My Next Broken Heart Charlie Daniels, Little Folks Chris Ledoux, Workin' Man's Dollar Davis Daniel, For Crying Out Loud Dawn Sears, Good Goodbye Dean Dillon, Don't You Even Diamond Rio, Mama Don't ... Dolly Parton, Eagle When She Flies Eddie London, Uninvited Memory Emmylou Harris, Rollin' & Ramblin' George Fox, I Know Where You Go George Jones, You Couldn't Get ... Hal Ketchum, I Know Where Love Lives Highway 101, The Blame Holly Dunn, No One Takes The ... JJ White, Heartbreak Train James Blundell, Time On His Hands Jim Lauderdale, Maybe John Anderson, Straight Tequila Night Karen Tobin, Carolina Smokey Moon Kathy Mattea, Asking Us To Dance Whitley/Conley, Brotherly Love Little Texas, Some Guys Have All ... Lorrie Morgan, A Picture Of Me Mark Collie, She's Never Coming Back Mark O'Connor, Bowtie Martin Delray, Lillie's White Lies Marty Stuart, Tempted Matraca Berg, It's Easy To Tell Neal McCoy, This Time I Hurt Her More Pam Tillis, Put Yourself In My Place Patty Loveless, Hurt Me Bad ... Pirates Of The ... Fighting ... Reba McEntire, For My Broken Heart Ricky Van Shelton, Keep It ... Ronnie McDowell, Just Out Of Reach Rogers/Black, Hold On Pardon Sammy Kershaw, Cadillac Style Sawyer Brown, The Walk Steve Wariner, Leave Him Out Of This Sweethearts Of The Rodeo, Devil ... Desert Rose Band, You Can Go ... Kentucky Headhunters, It's Chittin' ... The Remingtons, A Long Time Ago Texas Tornados, Is Anybody Goin' ... Tom Wopat, Back To The Well Travis Tritt, Anymore Trisha Yearwood, Like We Never ... Vince Gill, Look At Us</p> | <p>CURRENT</p> <p>Hard Corps, Hard Corps John Mellencamp, Get A Leg Up The Dylans, Godlike Shanice, I Love Your Smile Nirvana, Smells Like Teen Spirit Unit 3 UK, We Are Family Laurie FreeLove, Heaven & Earth Follow For Now, Holy Moses Blue Train, All I Need Is You Boyz II Men, It's So Hard To Say ... Blur, There's No Other Way Voyceboxing, Pain Taj Mahal, Don't Call Us Voices Of The ... Monsters ...</p> |
| <p>RECORD</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p> | <p>PEOPLE-POWERED HEAVIES</p> <p>Another Bad Creation, Jealous Girl Boyz II Men, It's So Hard To Say ... Chubb Rock, Just The 2 Of Us Color Me Badd, I Adore Mi Amor Geto Boys, Mind Playing Tricks On Me Honeyz, How Low (Can You Go) Jodeci, Forever My Lady L.L. Cool J, Who's Afraid Of The ... Lisette Melendez, A Day In My Life MC Breed & DFC, Ain't No Future ... N.W.A., Always Into Somethin' Nirvana, Smells Like Teen Spirit Prince, Gett Off Public Enemy, Can't Truss It TKA, Louder Than Love Tracie Spencer, Tender Kisses Vanilla Ice, Cool As Ice</p> | <p>HEAVY</p> <p>Alan Jackson, Someday Brooks & Dunn, My Next Broken Heart Charlie Daniels, Little Folks Chris Ledoux, Workin' Man's Dollar Davis Daniel, For Crying Out Loud Dawn Sears, Good Goodbye Dean Dillon, Don't You Even Diamond Rio, Mama Don't ... Dolly Parton, Eagle When She Flies Eddie London, Uninvited Memory Emmylou Harris, Rollin' & Ramblin' George Fox, I Know Where You Go George Jones, You Couldn't Get ... Hal Ketchum, I Know Where Love Lives Highway 101, The Blame Holly Dunn, No One Takes The ... JJ White, Heartbreak Train James Blundell, Time On His Hands Jim Lauderdale, Maybe John Anderson, Straight Tequila Night Karen Tobin, Carolina Smokey Moon Kathy Mattea, Asking Us To Dance Whitley/Conley, Brotherly Love Little Texas, Some Guys Have All ... Lorrie Morgan, A Picture Of Me Mark Collie, She's Never Coming Back Mark O'Connor, Bowtie Martin Delray, Lillie's White Lies Marty Stuart, Tempted Matraca Berg, It's Easy To Tell Neal McCoy, This Time I Hurt Her More Pam Tillis, Put Yourself In My Place Patty Loveless, Hurt Me Bad ... Pirates Of The ... Fighting ... Reba McEntire, For My Broken Heart Ricky Van Shelton, Keep It ... Ronnie McDowell, Just Out Of Reach Rogers/Black, Hold On Pardon Sammy Kershaw, Cadillac Style Sawyer Brown, The Walk Steve Wariner, Leave Him Out Of This Sweethearts Of The Rodeo, Devil ... Desert Rose Band, You Can Go ... Kentucky Headhunters, It's Chittin' ... The Remingtons, A Long Time Ago Texas Tornados, Is Anybody Goin' ... Tom Wopat, Back To The Well Travis Tritt, Anymore Trisha Yearwood, Like We Never ... Vince Gill, Look At Us</p> | <p>ADDS</p> <p>Red Hot Chili Peppers, Give It Away Swervedriver, Rave Down Nitzer Ebb, I Give To You Erasure, I Love To Hate You Sons Of Freedom, You're No Good KLF, What Time Is Love? Cocteau Twins, Aikiea Guinea</p> |
| <p>CURRENT</p> <p>The Escape Club, So Fashionable Dire Straits, Heavy Fuel Julia Fordham, (Love Moves) ... Element Of Style, That's The ... Corina, Whispers Tina Turner, Love Thing Amy Grant, That's What Love Is For Red Hot Chili Peppers, Give It Away Barry White, Put Me In Your Mix Jermaine Jackson, You Said, You Said Hi Five, Just Another Girlfriend Heart, You're The Voice Rod Stewart, Broken Arrow Dave Koz, Endless Summer Nights Tom Petty, Into The Great Wide ... Stevie Wonder, Fun Day Gloria Estefan, Live For Loving You Smokey Robinson, Double ... MC Skat Kat, Skat Strut CeCe Peniston, Finally Bob Seger, The Real Love</p> | <p>CURRENT</p> <p>Mariah Carey, Emotions Bryan Adams, Can't Stop This ... Prince & The N.P.G., Cream Natural Selection, Do Anything Rythm Syndicate, Hey Donna Nia Peeples, Street Of Dreams Vanilla Ice, Cool As Ice</p> | <p>HEAVY</p> <p>Alan Jackson, Someday Brooks & Dunn, My Next Broken Heart Charlie Daniels, Little Folks Chris Ledoux, Workin' Man's Dollar Davis Daniel, For Crying Out Loud Dawn Sears, Good Goodbye Dean Dillon, Don't You Even Diamond Rio, Mama Don't ... Dolly Parton, Eagle When She Flies Eddie London, Uninvited Memory Emmylou Harris, Rollin' & Ramblin' George Fox, I Know Where You Go George Jones, You Couldn't Get ... Hal Ketchum, I Know Where Love Lives Highway 101, The Blame Holly Dunn, No One Takes The ... JJ White, Heartbreak Train James Blundell, Time On His Hands Jim Lauderdale, Maybe John Anderson, Straight Tequila Night Karen Tobin, Carolina Smokey Moon Kathy Mattea, Asking Us To Dance Whitley/Conley, Brotherly Love Little Texas, Some Guys Have All ... Lorrie Morgan, A Picture Of Me Mark Collie, She's Never Coming Back Mark O'Connor, Bowtie Martin Delray, Lillie's White Lies Marty Stuart, Tempted Matraca Berg, It's Easy To Tell Neal McCoy, This Time I Hurt Her More Pam Tillis, Put Yourself In My Place Patty Loveless, Hurt Me Bad ... Pirates Of The ... Fighting ... Reba McEntire, For My Broken Heart Ricky Van Shelton, Keep It ... Ronnie McDowell, Just Out Of Reach Rogers/Black, Hold On Pardon Sammy Kershaw, Cadillac Style Sawyer Brown, The Walk Steve Wariner, Leave Him Out Of This Sweethearts Of The Rodeo, Devil ... Desert Rose Band, You Can Go ... Kentucky Headhunters, It's Chittin' ... The Remingtons, A Long Time Ago Texas Tornados, Is Anybody Goin' ... Tom Wopat, Back To The Well Travis Tritt, Anymore Trisha Yearwood, Like We Never ... Vince Gill, Look At Us</p> | <p>ADDS</p> <p>Red Hot Chili Peppers, Give It Away Swervedriver, Rave Down Nitzer Ebb, I Give To You Erasure, I Love To Hate You Sons Of Freedom, You're No Good KLF, What Time Is Love? Cocteau Twins, Aikiea Guinea</p> |

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

NITRATE FILMS director Kim Watson recently wrapped Jeff Redd's "You Called And Told Me" video, taken from the MCA soundtrack for the film "Strictly Business." Performers include "In Living Color's" Tommy Davidson and Halle Berry. Footage from the film is interspersed with Redd's performance and conceptual vignettes featuring Berry and Davidson. Meanwhile, Nitrate director Gore Verbinski reeled "Shotgun Shack" for Radioactive Catz. The high-concept performance clip is laced with special effects: A deck of playing cards comes to life as the jack and queen boogie with the Warner Bros. band.

NEW YORK

BIG DADDY KANE'S new video, "Groove With It," is a Planet Pictures production directed and shot by Gerry Wenner. Natalie Hill produced the clip for Cold Chillin'/Reprise. The crew shot footage at CECO, using strobe effects to create crisp, popping visuals and a feeling of "hyper-reality."

Picture Vision producer/director Jon Small captured "Everytime My Heart Beats" on film for SBK recording act Riff. The clip was shot at several locations in Manhattan as well as in the men's room at the East Side High School in Paterson, N.J., which is the same location where Riff was shown singing in the feature film "Lean On Me." Steven Saporta served as executive producer.

Flashframe Films director Scott Kennedy teamed up for the third time this year with Def Jam/Columbia Records artist Nikki-D to film "Wasted," from her new album, "Daddy's Little Girl." Shot at an old sugar factory in Brooklyn's Red Hook area, the video il-

lustrates the singer's message to women, exhorting them not to be taken advantage of by men. George Wieser served as producer.

NASHVILLE

DIRECTOR MARC BALL of Scene Three has just completed "She Loved A Lot In Her Time" for MCA recording artist George Jones. Filmed in a private home in Nashville, the video reflects Jones' tribute to his mother. As Jones sings about both the hard times and the good times his mother saw her family through, the performance is combined with actual photos of the singer and his family. Kitty Moon served as producer.

Scene Three filmed "I'll Start With You," from Capitol recording artist Paulette Carlson, at its production studio. Directed by Steven Goldmann, this fast-moving clip was shot on a set made up of 8-foot letters that spell out the title of the song. Cynthia Biederman served as producer.

OTHER CITIES

THE SILVEY + CO. production crews have been on the road quite a bit lately. Director Andrew Doucette reeled a Noiseworks clip titled "R.I.P. (Millie)" in Australia and New Zealand. Mitchell Rothzeit and Tina Silvey produced the Sony Music shoot. Kevin Kerslake directed Mr. Bungle's San Francisco-based clip "Quote, Unquote" for Warner Bros., with producers Silvey and Alex Abramowicz. Kerslake also shot Bullet LaVolta's RCA video "Swan Dive" in Boston, with Silvey producing. And Jane Simpson directed Infidels in "100 Watt Bulb" in Toronto. Silvey produced the I.R.S. shoot with Joan Weidman.

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 Karen O'Connor, New Videoclips, Billboard, 1515 Broadway, New York, N.Y. 10036.

KATHY MATTEA
Asking Us To Dance
Time Passes By/Mercury/PolyGram
Jack Cole/Flashframe Films
Robin Beresford/Len Epanand

RIC OCASEK
The Way You Look Tonight
Fireball Zone/Reprise
Luis Airo
Michael Kahnn

DAVID SCHNAUFFER & THE CACTUS BROTHERS
Fisher's Hornpipe
Fisher's Hornpipe/SFL Records
America's Duncimer Champion/Dream Ranch Pictures
Jay Self

ZZ TOP
Burger Man
Recycler/Warner Bros.
Adam Bernstein/Epoch Films
Joanna Mattingly/Debbie Samuelson

ANGELICA
Angel Baby
Angel Baby/Quality/Ultra
Philip D'Arbanville/Mark Freedman Productions
Joseph Sassone

DIRE STRAITS
Heavy Fuel
On Every Street/Warner Bros.
Steve Barron/LimeLight
Steve Barron

JULIA FORDHAM
Love Moves In Mysterious Ways
Love Moves In Mysterious Ways/Virgin
Paula Greif
Deborah Villareal/Debbie Samuelson

JIBRI WISE ONE
I'll Be There For You
I'll Be There For You/Ear Candy
Paris Barclay/Black + White
Louise Barlow/Richie Vetter

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Billboard

Top Gospel Albums

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|---|------------|---------------|---|---|
| Compiled from a national sample of retail store and one-stop sales reports. | | | | |
| ★★ No. 1 ★★ | | | | |
| 1 | 1 | 15 | BEBE & CECE WINANS SPARROW 1257* | DIFFERENT LIFESTYLES 5 weeks at No. 1 |
| 2 | 2 | 27 | RANCE ALLEN BELLMARK 71806 | PHENOMENON |
| 3 | 3 | 21 | DOROTHY NORWOOD/N.CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450 | LIVE |
| 4 | 4 | 15 | THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA | THIS IS YOUR NIGHT |
| 5 | 5 | 29 | NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA | WASH ME |
| 6 | 16 | 3 | MISSISSIPPI MASS CHOIR MALACO 6008 | GOD GETS THE GLORY |
| 7 | 8 | 7 | REV. J.CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO | REV. J.CLEVELAND/L.A. GOSPEL MESSENGERS |
| 8 | 6 | 15 | SHUN PACE RHODES SAVOY 14807*/MALACO | HE LIVES |
| 9 | 7 | 57 | TRAMAINE HAWKINS SPARROW 1246 | LIVE |
| 10 | 11 | 41 | REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY AIR 10162 | HE'S PREPARING ME |
| 11 | 9 | 55 | REV. JAMES MOORE MALACO 6006 | "LIVE" WITH MISSISSIPPI MASS CHOIR |
| 12 | 13 | 13 | THE KURT CARR SINGERS LIGHT 73043*/SPECTRA | TOGETHER |
| 13 | 14 | 7 | THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO | LIVE FROM WASHINGTON DC |
| 14 | 10 | 31 | D.F.W. MASS CHOIR SAVOY 7101/MALACO | I WILL LET NOTHING SEPARATE ME |
| 15 | 12 | 19 | SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M | THE EVOLUTION OF GOSPEL |
| 16 | 19 | 11 | YOLANDA ADAMS TRIBUTE 790113/SPECTRA | THROUGH THE STORM |
| 17 | 15 | 17 | FRED HAMMOND BENSON 2727* | I AM PERSUADED |
| 18 | 26 | 49 | MIGHTY CLOUDS OF JOY WORD 48587*/EPIC | PRAY FOR ME |
| 19 | 21 | 9 | WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014* | LIVE & BLESSED |
| 20 | 17 | 17 | KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO | MAGNIFY HIM |
| 21 | 24 | 43 | NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO | I SEE A WORLD |
| 22 | 34 | 5 | WANDA NERO BUTLER LIGHT 73065*/SPECTRA | LIVE IN ATLANTA |
| 23 | 20 | 43 | THE WEST ANGELES C.O.G.I.C SPARROW 1240 | SAINTS IN PRAISE VOL II |
| 24 | 18 | 27 | REV. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS. FAITH 1800 | MOVE MOUNTAIN |
| 25 | 31 | 5 | CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER | A LEGEND FROM LEGENDS |
| 26 | 22 | 5 | THE RICKEY GRUNDY CHORALE SPARROW 1271* | SPIRIT COME DOWN |
| 27 | 28 | 11 | MYRNA SUMMERS SAVOY 14801/MALACO | I'LL TELL THE WORLD |
| 28 | 27 | 19 | AS ONE LIGHT 73035*/SPECTRA | AS ONE |
| 29 | 37 | 3 | EAST COAST REGIONAL MASS CHOIR PEPPERCO 1001 | LIVE IN NY |
| 30 | 29 | 53 | DARYL COLEY SPARROW 1234 | HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES |
| 31 | 25 | 47 | REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO | REACH BEYOND THE BREAK |
| 32 | 39 | 5 | HELEN BAYLOR WORD 4215* | LOOK A LITTLE CLOSER |
| 33 | 38 | 3 | REV. FLEETWOOD IRVING TANDEM 3106* | SOMETHING WITHIN |
| 34 | 30 | 41 | THE JACKSON SOUTHERNAIRES MALACO 4445 | THANK YOU MAMA FOR PRAYING FOR ME |
| 35 | 33 | 44 | LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800 | WAIT ON THE LORD |
| 36 | 32 | 89 | REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178 | HOLD BACK THE NIGHT |
| 37 | 36 | 37 | RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO | THE PROMISE |
| 38 | 23 | 5 | MARGARET BELL REPRIS 26345*/WARNER BROS. | OVER AND OVER |
| 39 | NEW | | CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA | CALL HIM UP |
| 40 | NEW | | LEONARD BURKS & THE VOICES OF PRAISE I AM 74015* | LEONARD BURKS & THE VOICES OF PRAISE |

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

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P.O. Box 9287/Jackson, Mississippi 39206 U.S.A.

Margaret Allison & The Angelic Gospel Singers
He's My Ever Present Help



MALACO 4447

GOSPEL

In the
SPiRiT



by Lisa Collins

CHRISTMAS IS COMING and gospel music companies are gearing up for the holiday season with something new and something old.

Christmas came early for Warner Alliance with the out-of-the-box success of Take 6's holiday release, "He Is Christmas." Sparrow joined in last week with the release of "A Gospel Family Christmas," featuring Mom & Pop Winans, BeBe & CeCe, Richard Smallwood, the West Angeles C.O.G.I.C. Mass Choir, Tramaine Hawkins, and Sandra Crouch.

Additionally, Atlanta International Records is rereleasing its highly successful "It's Christmas Time Again" from Luther Barnes & the Red Budd Choir.

THOUGH NOT A CHRISTMAS release, another album drawing a great deal of attention is "The Rev. James Cleveland & the L.A. Gospel Messengers." This was his last recording and was produced live from his Cornerstone Baptist Church. The Rev. Cleveland is barely singing above a whisper, but the material is great and is sure to have major sentimental value.

MEANWHILE, the last will and testament of the late James Cleveland is currently a source of controversy and litigation. By the time Cleveland passed away earlier this year, he had amassed a fortune estimated by some sources at \$6 million. A will has yet to surface, but provisions of his estate were spelled out in a trust. Questions surrounding the validity of that trust have sparked

gospel music's latest scandal.

A press conference held by his son last month alluded to some "shocking" revelations regarding the estate.

A son? That's right, a son. **Andre Miguel McIsaac Cleveland** says he became the late gospel great's "common-law son" by mutual consent and took his name in 1972 when he was then just 14.

As to those shocking revelations, Andre Cleveland says that on Feb. 8, 1991, he received a call informing him that his father was in a coma and might have less than 24 hours to live. "Meanwhile, during the same day," according to a statement read by Andre Cleveland at the press conference, "at approximately 10:27 p.m.,

Something old & new due from gospel labels this Christmas

Mrs. Annette May Thomas, exercising the durable power of attorney, signed my father's name to a trust. Also, minutes later, Mrs. Thomas signed approximately \$6 million in combined assets to that same trust, naming herself as trustee."

Andre Cleveland, 35, is charging that Thomas, the late Cleveland's former secretary-turned-business manager, is acting without authorized rights. Cleveland claims Thomas rose to a degree of "omnipotence" in Cleveland's life, particularly during his final illness.


Last month, Andre Cleveland, who once worked with the Rev. Cleveland in forming King James Records in the mid-'80s, filed papers to become a special administrator to the estate. There is also a lawsuit pending.

Cleveland claims that he, and not Thomas, should be made executor to ensure that the estate reverts to its rightful heirs—which he defines as himself and **LaShone Cleveland**. LaShone Cleveland is the Rev. Cleveland's only biological child.

Black Gospel

on **A&M** RECORDS


COMMISSIONED



NUMBER 1

BENSON

KINGDOM SERIOUS



BENSON

A TRIBUTE TO

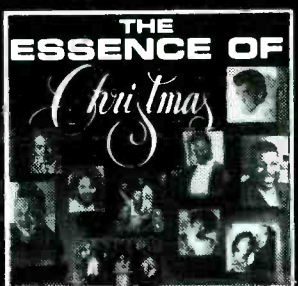
James Cleveland

Vol. 1

The Williams Brothers
L.A. Mass Choir
Douglas Miller
Kim McFarland
Jesse Dixon
Heaven Sent
Evelyn Agee
plus others


CGI RECORDS

THE ESSENCE OF Christmas



BENSON

no one loves me like you



BILLY & SARAH GAINES

BENSON

A&M Black Gospel welcomes Benson and CGI Records.

Gospel
LECTERN



by Bob Darden

NOBODY DOES CHRISTMAS MUSIC like the various Inspirational labels. Nobody even comes close.

The new heavy-hitter in this year's yule releases is Brentwood Music with a whole new lineup of Christmas offerings. "A Smoky Mountain Christmas" features traditional carols on handcrafted instruments, including hammer dulcimer, zither, auto harp, and mandolin. There is also a handsome video by the same name. The fine "Brentwood Christmas Jazz" (originally released as "Christmas Presence") features some of the players from the Brentwood Jazz Quartet.

Also from Brentwood is "A Quiet Christmas" by Mark Gasbarro, "The Glorious Carols Of Christmas" by the Brentwood Chorale and Orchestra, and "A Pan Pipes Christmas," featuring Jon Clarke and the Don Marsh Orchestra.

Benson returns to seasonal music in a big way as well. GLAD's "An Acapella Christmas" sounds like a traditional classic and could well end up as that group's best-selling release ever. Vocal arrangements are by Bob Kaufflin, Kurt Kaiser, and Don Hart. Benson also distributes Maranatha! Music's two new projects: "Khood Yule" features the likes of DJ Khood, the Katina Boyz, Heather & Kirsten, Chuckie P., and Alfie. "A Guitar Christmas" by John Darnall is an instrumental set with music ranging from the baroque to light jazz.

Sparrow's lone entry is a rare treat: Michael Card's "The Promise." Card's message goes much deeper than the standard Christmas story, beyond the *what* to the

why. It is sweet, evocative music, too. Card also has written a new book, "The Promise: A Celebration Of Christ's Birth," available through Sparrow Books.

Sparrow is also distributing Take 6's brilliant a cappella "He Is Christmas." It could be the best-selling Christmas project of the year. It's available through Warner Alliance in the mainstream marketplace.

Star Song's entry is another definite winner: newcomer Missy Tate's "Christmas Never Ages" comes with a book of essays on the reason for the season. It's aimed at an audience that doesn't watch much MTV, but isn't ready to be put out to pasture yet, either.

Homeland's first Christmas set is by Walt Mills. "Christmas All Year Long" is also the first recording

A hearty crop of Christmas releases will deck the shelves

from the new Suite 16 Recording Studio in Nashville.

Integrity Music released two traditional Christmas projects late last year. This year the praise-and-worship label returns with its child-oriented "Christmas" project. It is hosted by the Donut Man.

The most arresting, innovative treatment of familiar carols is undoubtedly "Rock Power Praise Volume II, Christmas Hymns," from Pakaderm Records. The Elefante Brothers pull no punches on this one.

Finally, three releases of merit *not* in the Inspirational market:

Michael Martin Murphey's "Cowboy Christmas, Cowboy Songs II" for Warner (particularly the "Polka Medley" and "The Santa Claus Schottische"); "Blue Yule" from Rhino Records (particularly "Santa's Messin' With The Kid" by Eddie C. Campbell and "I Want My Baby For Christmas" by Jimmy Liggins & his Drops Of Joy); and "Merry Christmas From Jackie Wilson," also from Rhino (just about everything!).

Top Contemporary Christian™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | |
|--------------------|-------------|-----------------------------------|---|--|
| | | ARTIST | TITLE | |
| | | LABEL & NUMBER/DISTRIBUTING LABEL | | |
| ★★ NO. 1 ★★ | | | | |
| 1 | 2 | 31 | AMY GRANT ▲ | WORD 6907* 21 weeks at No. 1 HEART IN MOTION |
| 2 | 1 | 53 | MICHAEL W. SMITH ● | REUNION 0063*/WORD GO WEST YOUNG MAN |
| 3 | 3 | 15 | BEBE & CECE WINANS | SPARROW 1257* DIFFERENT LIFESTYLES |
| 4 | 4 | 53 | SANDI PATTI | WORD 48545*/EPIC ANOTHER TIME ANOTHER PLACE |
| 5 | 5 | 41 | STEVEN CURTIS CHAPMAN | SPARROW 1258* FOR THE SAKE OF THE CALL |
| 6 | 8 | 103 | CARMAN ● | BENSON 2588* REVIVAL IN THE LAND |
| 7 | 6 | 19 | STEVE GREEN | SPARROW 1270* WE BELIEVE |
| 8 | 9 | 53 | D.C. TALK | FOREFRONT 2682*/BENSON NU THANG |
| 9 | 7 | 15 | STEVE CAMP | SPARROW 1272* CONSIDER THE COST |
| 10 | 10 | 23 | CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR | BENSON 2681* SHAKIN' THE HOUSE |
| 11 | 13 | 67 | PETRA | WORD 48546*/EPIC BEYOND BELIEF |
| 12 | 14 | 31 | SUSAN ASHTON | SPARROW 1259* WAKENED BY THE WIND |
| 13 | 11 | 15 | RICH MULLINS | REUNION 0066*/WORD THE WORLD AS BEST I REMEMBER |
| 14 | NEW▶ | | MICHAEL ENGLISH | WARNER ALLIANCE 4104*/WARNER BROS. MICHAEL ENGLISH |
| 15 | 16 | 3 | DINO | BENSON 2811* MAJESTIC PEACE |
| 16 | NEW▶ | | TWILA PARIS | STARSONG 8207* SANCTUARY |
| 17 | 15 | 181 | CARMAN ● | BENSON 2463* RADICALLY SAVED |
| 18 | RE-ENTRY | | D.C. TALK | FOREFRONT 2543*/BENSON D.C. TALK |
| 19 | 24 | 271 | AMY GRANT ▲ | MYRRH 3900*/WORD THE COLLECTION |
| 20 | 17 | 19 | THE BROOKLYN TABERNACLE CHOIR | WORD 47998*/EPIC LIVE WITH FRIENDS |
| 21 | NEW▶ | | HALO | PAKADERM 2511*/WORD HEAVEN CALLING |
| 22 | 25 | 3 | IMPERIALS | STARSONG 8196* BIG GOD |
| 23 | 18 | 15 | HOSANNA! MUSIC | INTEGRITY 701*/SPARROW WAR IN THE HEAVENLIES |
| 24 | NEW▶ | | JODI BENSON | SPARROW 1284* SONGS FROM THE BEGINNER'S BIBLE |
| 25 | 12 | 15 | KIM HILL | REUNION 0065*/WORD BRAVE HEART |
| 26 | 19 | 15 | OUT OF THE GRAY | SPARROW 1260* OUT OF THE GRAY |
| 27 | 27 | 3 | GLEN CAMPBELL | NEW HAVEN 2011*/SPECTRA SHOW ME YOUR WAY |
| 28 | NEW▶ | | HELEN BAYLOR | WORD 8205* LOOK A LITTLE CLOSER |
| 29 | 20 | 88 | MICHAEL CARD | SPARROW 1179* SLEEP SOUND IN JESUS |
| 30 | 37 | 57 | WAYNE WATSON | WORD 4192* HOME FREE |
| 31 | 23 | 9 | PETRA | STARSONG 8201* PETRAFIED |
| 32 | 21 | 153 | MICHAEL W. SMITH ● | REUNION 8412*/WORD I 2 (EYE) |
| 33 | 29 | 19 | 4 HIM | BENSON 2721* FACE THE NATION |
| 34 | 31 | 84 | STEVEN CURTIS CHAPMAN | SPARROW 1369* MORE TO THIS LIFE |
| 35 | 34 | 17 | FRED HAMMOND | BENSON 2727* I AM PERSUADED |
| 36 | 26 | 26 | COMMISSIONED | BENSON 2653 STATE OF MIND |
| 37 | 22 | 3 | MARANATHA KIDS | MARANATHA 8771*/BENSON FIRST SUNDAY SING-A-LONG |
| 38 | 28 | 15 | WHITE CROSS | STARSONG 8183* IN THE KINGDOM |
| 39 | 32 | 3 | REZ | OCEAN 8136*/WORD CIVIL RIGHTS |
| 40 | 30 | 9 | GAITHER VOCAL BAND | STARSONG 8193* HOMECOMING |

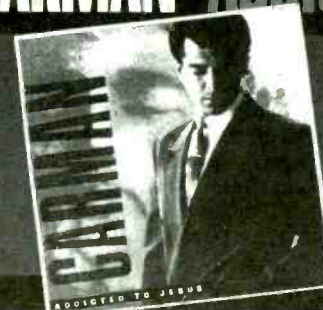
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CARMAN ADDICTED TO JESUS

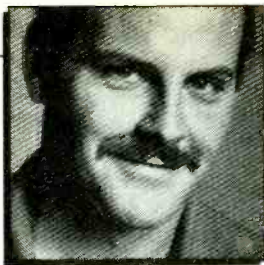


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BENSON

Member of **NAIRD**

Latin
Notas



by John Lannert

TROPEZ MUSIC INC., a new salsa label founded by Julio "Chino" Moreno, has just opened up shop in New York. The label's initial releases are expected in December, with bilingual albums coming from Tito Nieves protégé Manny Pacheco ("Somewhere Out There") and rumba/son act Charlie Lopez Y La Constanza, whose album is still untitled. Self-titled albums by vocalist and ex-Fania Records producer Yerar and singer Chein Garcia Alonso are also set to ship in December.

"I think [the label] is going to make a big impact in the Latin music industry because of the artists we have," says label publicist George Muñoz, adding that Tropez will be distributed independently.

MISCELLANEA: RMM Records is releasing "The New York Salsa Festival," or "El Festival De Salsa En Nueva York," a live, hourlong video featuring footage from the Madison Square Garden event held this summer. Included in the video are sets by venerable Combo act El Gran Combo, Sony Discos' Grupo Niche, plus RMM artists Oscar D'Leon, Tito Puente, Los Hermanos Moreno, and Orquesta De La Luz. Also featured is the last live performance of Richie Ray and Bobby Cruz... Mario Bauza and Sony Discos' Willie Colon recently taped three songs—"Carmelina," "No," and "Scandal"—for an episode of "The Cosby Show" that is slated to air in late November or early December... Verve Forecast flutist Nestor Torres is one of the 14 members of the Cuban Mambo Orchestra, which is backing Israel "Cachao" Lopez on his first U.S. tour in 50 years... Los Rieleros Del Norte are currently touring in support of their latest

Joey album, "A Toda Maquina," which label head Joey Lopez Jr. says should reach 100,000 unit sales by year's end... TH-Rodven's white-hot singer/songwriter Ricardo Montaner concluded a 10-day stint in San Juan, Puerto Rico, by setting an attendance record at the city's Teatro De Bellas Artes. Montaner performed nine sold-out shows at the 1,800-seat theater... Eydie Gorme and husband Steve Lawrence have teamed up on two Spanish-language tracks on Gorme's latest Sony Discos effort, "Eso Es El Amor," which was produced by Bebú Silvetti. The longtime singing duo showcased the record during an album presentation Oct. 15 in Los Angeles. Also included on the album—set to be released in December—are two duets featuring ex-Trio Los Panchos great Johnny Albino and one duet with songwriting legend Armando Manzanero.

New label Tropez Music warms up with initial releases

ALBUM UPDATES: Mexican megagroup Bronco has just released its latest Fonovisa effort, "Selvaje Y Tierno," which contains the current mariachi single "Dejame Amarte Otra Vez"... Capitol EMI/Latin is rolling out a pair of compilations in late November: "Extrañándote" a love song compendium featuring Mijares, Daniela Romo, and Dyango, among others, and "Te Canto Navidad," a set of Christmas songs by Jose Feliciano, Romo, and Dyango. A live album from Paloma San Basilio ("Por Fin Juntos"), plus albums from Alvaro Torres ("Nada Se Compara Contigo") and recent signee Rocio Banquells ("A Mi Viejo"), are also expected to be shipped in late November... BMG's Guadalupe Pineda is slated to release "Bolerros" Nov. 12. The leadoff single is "Costumbres"... Cocoband is remixing its upcoming—as yet untitled—album for Kubaney, due later this year.

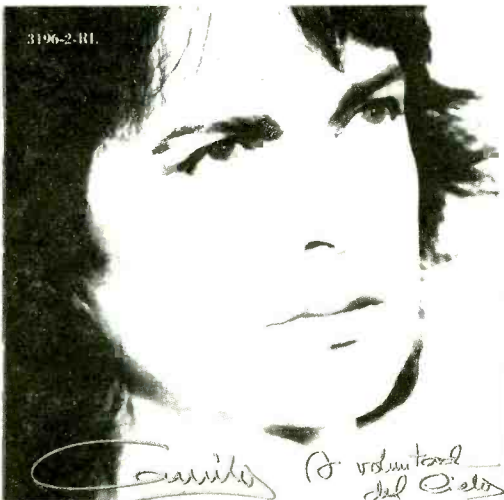
Top Latin Albums™

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

| | THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL | | |
|------------------|-----------|------------|---------------|--|--------------------------------|-----------------------------------|
| | | | | ARTIST | TITLE | LABEL & NUMBER/DISTRIBUTING LABEL |
| POP | 1 | 1 | 13 | VIKki CARR | COSAS DEL AMOR | SONY 80635 |
| | 2 | 2 | 21 | DANIELA ROMO | AMADA MAS QUE NUNCA | CAPITOL-EMI LATIN 42489 |
| | 3 | 3 | 19 | RICARDO MONTANER | ULTIMO LUGAR | TH-RODVEN 2864 |
| | 4 | 4 | 27 | PANDORA | AMOR ETERNO | CAPITOL-EMI LATIN 42451 |
| | 5 | 8 | 11 | AZUCAR MORENO | MAMBO | SONY 80633 |
| | 6 | 7 | 9 | GIPSY KINGS | ESTE MUNDO | ELEKTRA 61179 |
| | 7 | 9 | 5 | LUCERO | SOLO PIENSO EN TI | MELODY 9014 |
| | 8 | 6 | 15 | GLORIA TREVI | TU ANGEL DE LA GUARDA | ARIOLA 3087/BMG |
| | 9 | — | 1 | RUDY LA SCALA | PORQUE SERA | SONOTONE 1457 |
| | 10 | 5 | 41 | JUAN GABRIEL | EN EL PALACIO DE BELLAS ARTES | ARIOLA 2498/BMG |
| | 11 | 18 | 49 | ANA GABRIEL | EN VIVO | SONY 89303 |
| | 12 | 10 | 18 | ALEJANDRA GUZMAN | FLOR DE PAPEL | FONOVISA 9010 |
| | 13 | 15 | 3 | PROYECTO M | ARDE QUE ME QUEMAS | CAPITOL-EMI LATIN 42529 |
| | 14 | 22 | 11 | GARIBALDI | QUE TE LA PONGO | TH-RODVEN 2792 |
| | 15 | 17 | 11 | SIMONE SIMONE | SONY 80592 | |
| | 16 | 12 | 23 | XUXA | XUXA 2 | GLOBO 31084 |
| | 17 | 11 | 25 | RAUL DI BLASIO | BARROCO | ARIOLA 3107/BMG |
| | 18 | 14 | 19 | H2O | KNOCK OUT | LEADER 80562/SONY |
| | 19 | 19 | 34 | FRANCO DE VITA | EXTRANJERO | SONY 80528 |
| | 20 | 13 | 33 | LOS BUKIS | A TRAVES DE TUS OJOS | FONOVISA 9009 |
| | 21 | 24 | 8 | VIARIOS ARTISTAS | EL SONIDO... | FONOVISA 8870 |
| | 22 | — | 68 | LUIS MIGUEL | LUIS MIGUEL-20 ANOS | WEA LATINA 71535-4 |
| | 23 | — | 1 | YOLANDITA | MIS CANCIONES PREFERIDAS - 2 | SONY 80655 |
| | 24 | 20 | 5 | LISSETTE | PROYECCIONES | CAPITOL-EMI LATIN 42466 |
| | 25 | — | 15 | MIJARES | QUE NADA NOS SEPARE | CAPITOL-EMI LATIN 42479 |
| TROPICAL/SALSA | 1 | 1 | 5 | EDDIE SANTIAGO | SOY EL MISMO | CAPITOL-EMI LATIN 42296 |
| | 2 | 2 | 39 | JERRY RIVERA | ABRIENDO PUERTAS | DISCOS INTERNATIONAL 80426/SONY |
| | 3 | 5 | 25 | GRUPO NICHE | CIELO DE TAMBORES | DISCOS INTERNATIONAL 80508/SONY |
| | 4 | 6 | 11 | TONY VEGA | UNO MISMO | RMM 80641/SONY |
| | 5 | 3 | 43 | JUAN LUIS GUERRA Y LA 440 | BACHATA ROSA | KAREN 109/BMG |
| | 6 | 7 | 7 | ORQUESTA DE LA LUZ | SIN FRONTERAS | RMM 80652/SONY |
| | 7 | 22 | 3 | TITO GOMEZ | UN NUEVO HORIZONTE | M.P.I. 6053 |
| | 8 | 8 | 5 | FRANSHESKA | MENEALO | ARIOLA 3207/BMG |
| | 9 | 4 | 11 | NINO SEGARRA | ENTRE LA ESPADA Y LA PARED | M.P.I. 6050 |
| | 10 | 10 | 27 | XAVIER SERE | CAPITOL-EMI LATIN 42464 | |
| | 11 | 14 | 17 | TONO ROSARIO | ATADO A TI | PRIME 1013 |
| | 12 | 19 | 4 | EL GENERAL | MUEVELO | RCA 3190/BMG |
| | 13 | 9 | 21 | RUBEN BLADES | CAMINANDO | DISCOS INTERNATIONAL 80593/SONY |
| | 14 | — | 1 | CONJUNTO QUISQUELLA... | CONJUNTO QUISQUELLA... | COMBO 005 |
| | 15 | 13 | 13 | TITO NIEVES | DEJAME VIVIR | RMM 80630/SONY |
| | 16 | 17 | 10 | REY SEPULVEDA | UN POQUITO MAS | RMM 80599/SONY |
| | 17 | — | 1 | TITO PUENTE | THE MAMBO KING 100TH LP | RMM 80680/SONY |
| | 18 | 18 | 17 | WILLIE CHIRINO | OXIGENO | DISCOS INTERNATIONAL 80600/SONY |
| | 19 | 15 | 49 | TITO ROJAS | TITO ROJAS (SENSUAL) | M.P.I. 6035 |
| | 20 | — | 14 | BANDA BLANCA | FIESTA TROPICAL | SONOTONE 6017 |
| | 21 | — | 4 | ALEX MANCILLA | UN AMOR COMO EL NUESTRO | WEA LATINA 5689-2 |
| | 22 | 21 | 19 | OSCAR D'LEON | AUTENTICO | TH-RODVEN 2855 |
| | 23 | — | 2 | VICTOR VICTOR | INSPIRACIONES | SONOTONE 1195 |
| | 24 | 25 | 5 | JOHNNY VENTURA Y WILFRIDO VARGAS | LOS REYES... | SONY 80634 |
| | 25 | — | 16 | VIARIOS ARTISTAS | LOS TRANCAZOS DEL AÑO | GLOBO 3125 |
| REGIONAL MEXICAN | 1 | 2 | 11 | ANA GABRIEL | MI MEXICO | SONY 80605 |
| | 2 | 1 | 11 | V. FERNANDEZ/R. AYALA | ARRIBA EL... | FREDDIE 80628/SONY |
| | 3 | — | 1 | GRUPO MAZZ | MAZZ LIVE-UNA NOCHE JUNTOS | CAPITOL-EMI LATIN 42549 |
| | 4 | 6 | 3 | LOS CAMINANTES | DOS CARTAS Y UNA FLOR | LUNA 1215 |
| | 5 | 3 | 49 | GRUPO MAZZ | PARA NUESTRA GENTE | CAPITOL-EMI LATIN 42367 |
| | 6 | 7 | 57 | BRONCO | AMIGO | FONOVISA 9003 |
| | 7 | 5 | 21 | LALO Y LOS DESCALZOS | EL ORGULLOSO | WEA LATINA 72744 |
| | 8 | — | 1 | YNDIO | ROMANTICAMENTE | CAPITOL-EMI LATIN 42564 |
| | 9 | 13 | 5 | LOS ACUARIO | LA HIELERA | MARINT'L 291 |
| | 10 | 4 | 18 | BANDA MOVIL | SOMOS BANDA MOVIL | FONOVISA 8893 |
| | 11 | 11 | 10 | JUAN VALENTIN | CUANDO LOS... | CAPITOL-EMI LATIN 1555 |
| | 12 | 14 | 7 | VIARIOS ARTISTAS | MEXICO ES LO NUESTRO | GLOBO 80637/SONY |
| | 13 | 16 | 3 | LA MAFIA | ESTAS TOCANDO FUEGO | DISCOS INTERNATIONAL 80660/SONY |
| | 14 | 24 | 7 | JOAN SEBASTIAN | CON BANDA | MUSART 2114 |
| | 15 | — | 1 | RAMON AYALA | CORRIDOS DEL '91 | FREDDIE 1572/SONY |
| | 16 | 15 | 11 | GRUPO SAMURAY | TIERNAS MENTIRAS | FONOVISA 8890 |
| | 17 | — | 1 | LOS MIER | VIVA EL AMOR | FONOVISA 3009 |
| | 18 | 10 | 21 | LA SOMBRA | PORQUE TE QUIERO | FONOVISA 3006 |
| | 19 | 12 | 9 | LOS REHENES | CORAZONES ROTOS | DMY CD-226 |
| | 20 | 18 | 53 | SELENA Y LOS DINOS | VEN CONMIGO | CAPITOL-EMI LATIN 42359 |
| | 21 | 20 | 10 | VIARIOS ARTISTAS | 16 GRANDES CON BANDA | FONOVISA 8846 |
| | 22 | — | 13 | EMILIO NAVAIRA | SHOOT IT | CAPITOL-EMI LATIN 42455 |
| | 23 | — | 1 | VIARIOS ARTISTAS | MEXICO VOZ Y SENTIMIENTO VOL.2 | SONY 80649 |
| | 24 | 9 | 53 | VIARIOS ARTISTAS | MEXICO VOZ Y SENTIMIENTO | SONY 80437 |
| | 25 | — | 8 | DAVID LEE GARZA | CON EL TIEMPO | CAPITOL-EMI LATIN 42437 |

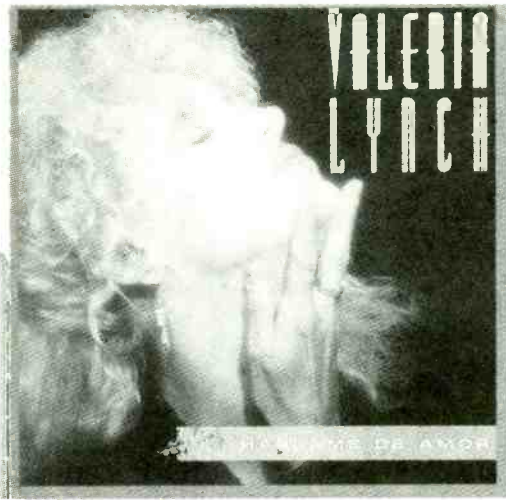
C A M I L O

Valeria Lynch



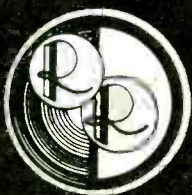
"A VOLUNTAD DEL CIELO" 3196 - 2-4 RL

Camilo Sesto or simply Camilo, as he refers to himself in his latest production "A Voluntad del Cielo", a record that's been anxiously awaited for five years. The first single "Amor Mio? Que me has Hecho?" is rapidly climbing towards the No. 1 spot in terms of popularity and airplay...with many more hits to come!



"HABLAME DE AMOR" 3227 - 2-4 RL

The latest production by the songstress from Argentina with the most impactful voice in Latin America. Her new release contains a variety of music, from romantic ballads, like the already popular "Habla de Amor" to the most rhythmic music like "Manana al Despertar"



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International



Four For Phil. Phil Collins, third from left, is named songwriter of the year for a record-breaking fourth time at the 11th ASCAP Awards, held Oct. 3 at Claridges in London. Shown, from left, are ASCAP president Morton Gould; Michael Freegard, chief executive of the Performing Rights Society, whose members were honored by ASCAP; Collins; Diane Warren, who was named ASCAP's U.S. songwriter of the year; Gloria Messinger, ASCAP managing director; and James Fisher, ASCAP U.K. regional director.

'Brits' Aim For Maximum Exposure Awards Mining B'cast, Retail Potential

■ BY ADAM WHITE

LONDON—The British record industry is striving for maximum impact at home and abroad with the 1992 edition of its annual awards show, the Brits. The event will be held Feb. 12 at London's Hammersmith Odeon.

The Brits are organized and financed by the British Phonographic Industry. The show will be broadcast in the U.K. by BBC-TV, while BPI officials are negotiating with MTV Networks for U.S. broadcast. World selling rights outside North America are being handled, as before, by London-based Music Box.



Lisa Anderson and Paul Russell.

Production of the Brits cost the BPI approximately \$720,000 in 1990—the most recent year for which figures have been made public—and generated about \$840,000 in revenues. The show was produced for the past two years by Jonathan King, who returns for 1992.

The BPI is aiming for a larger U.K. television audience than this year's 8.2 million (at its peak) viewers, and for a corresponding uplift for retail sales. The show's new midweek air date may help accomplish this, according to Paul Russell, chairman of Sony Music Entertainment U.K. and head of the BPI Brits committee.

In addition, the BPI is working more closely than ever with the British Assn. of Record Dealers to exploit the retail effect. Point-of-sale and other merchandising materials are being prepared as usual, but for the first time, 2,000 BARD members will be involved in voting in one of the award categories, for best British newcomer. The show's souvenir brochure will be available at all BARD outlets.

Russell says the BPI is negotiating with the Britannia Music Club, PolyGram's mail-order subsidiary, to continue its sponsorship of the Brits. This deal forms an important part of the show's revenue base, together with income from ticket sales and worldwide broadcast rights.

A key figure in coordinating various aspects of the '92 event is Lisa Anderson, who was appointed its executive director earlier this year (Bill-

board, June 22).

BBC-TV will broadcast the awards as a 90-minute program in prime time (7:30-9 p.m.) Feb. 12, just hours after the taping at the Hammersmith Odeon. Long-established as a London concert venue, the Odeon is using the awards to kick off its 60th anniversary celebration. The hall will accommodate about 3,600, roughly divided 50-50 between the industry and the general public.

Another component of the Brits is the Great British Music Weekend, tentatively set for Jan. 17-19. This live event—held at Wembley Arena with 19 acts this year—focuses on new and developing bands, and excerpts are integrated into the awards telecast. The promoter is MCP.

Sony's Russell says the BPI is talking to MTV Europe and MTV U.S. about broadcasting the Weekend as a separate entity. He reveals that there are also plans for similar, Brits-related showcases in New York and Amsterdam, but says it may not be possible to expedite them in time.

Brits awards categories—in which BPI members vote—include "bests" for group, male artist, female artist, newcomer, producer, and classical recording. BBC Radio 1 listeners vote for best single. There are also several international categories, and an accolade for outstanding contribution to the British music industry.

BPI profit from the Brits is shared between the Nordoff-Robbins Music Therapy charity and the trust that administers the Brits School for the Performing Arts and Technology.

Greek Govt. Agrees To Fight Vid Piracy

■ BY JOHN CARR

ATHENS—The Greek government has given long-awaited assurances to the U.S. that it will modernize its video copyright laws and strike a blow at widespread video piracy here.

The pledge was given earlier this month by Greek prime minister Constantine Mitsotakis to U.S. Secretary of Commerce Robert Mosbacher and to Jack Valenti, president of the Motion Picture Assn. of America, when they visited Athens. Their trip followed a similar excursion to Poland, where discussions were held with President Lech Walesa over piracy in that nation (Billboard, Oct. 26).

"I believe the Greek government will deal speedily with video piracy," said Valenti at the close of the high-level Athens visit.

Mosbacher also said that in his talks with Mitsotakis and other key Greek officials, video piracy was an important part of the agenda. He said U.S. producers are losing an estimated \$62 million a year because of lax video trade controls in Greece.

Members of the U.S. trade delegation said the Greek prime minister privately admitted that his country's video distribution and production trade was in a "state of anarchy." But they also said they came away from Athens convinced the present government would finally do something about the mess.

One American official said the Greek government has asked to see examples of video copyright legislation adopted by other countries—a step termed as "highly unusual" by the delegation. They quoted Greek officials as saying "the strongest possible emphasis" will be given to the campaign against video piracy.

Valenti in recent years has penned repeated protests to Greek governments over the video piracy issue and the free relaying of international satellite channels to Greek viewers. So far there has been little concrete result.

The local video retail industry has taken the news of the Mosbacher-

Valenti visit with a grain of salt. Though the most serious distributors agree that piracy must be eliminated, they fear that a crackdown could further depress an already ailing video market. Many outlets, they suspect, survive by illicit duplication on the side.

The MPAA itself, Valenti stated, has been monitoring illicit programming by small Greek private television stations and has succeeded on several occasions in getting court injunctions to halt transmission.

"There's plenty of evidence to nail offenders," one U.S. official comments.

Paul Simon Bridges Language Gap Joined By Cantonese Artists At Show

■ BY HANS EBERT

HONG KONG—"Bridge Over Troubled Water" has bridged yet more musical cultures. Paul Simon, visiting Hong Kong as part of his Born At The Right Time world tour, performed the song with four Cantonese artists during the second of two October concerts.

Before the show, Simon had remarked during a press conference how much he had enjoyed hearing the Chinese version of "Bridge," released as a single two months earlier to raise funds for flood victims in Chi-

na. Later, during his first concert, he stopped in the middle of "You Can Call Me Al" to comment, once again, about the Chinese version of his evergreen and how much he would enjoy getting to know the performers.

No sooner said than done: The next evening, he was joined onstage during "Bridge" by local artists Alex To, Eliza Chan, Tina Liu, and Danny Summer.

Simon's sellout Hong Kong concerts were the first major project undertaken by STAR TV's fledgling music channel, MTV Asia, which broadcast them. The normally reserved local audiences responded strongly to Simon's material.

Andrew Bull, head of International Concert Promotions, who brought Simon to Hong Kong and China, says, "This event has definitely set the stage for STAR TV and MTV Asia to become more involved in future sponsorship deals."

Nevertheless, Bull—who is rumored to be negotiating deals with Dire Straits and Van Halen—is cautious when asked for specifics. "I don't think Hong Kong can take a megastar event every five minutes," he says, adding, "We're looking at bringing in another [major] act around March or April."

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Slavic Music Biz Ready For Battle Again Civil War Interrupts, Doesn't Deter, Promoter Says

BY JEFF CLARK-MEADS

BERLIN—War-torn Yugoslavia will rise again as a valid market for indigenous and international music. Concert promoter Igor Vidmar of Slovenia-based ROPOT, told a workshop at the fourth Berlin Independence Days conference, Oct. 22, that the country's emerging hard-currency music market was only temporarily suspended.

Vidmar said during a discussion on the opportunities in Eastern Europe that Yugoslavia has a population of 24 million with a strong interest in contemporary music—and convertible dinars to buy it with.

He stated, "There is no reason why this healthy market should not come back again." He said Yugoslavia's attractiveness to outside companies was interrupted "only momentarily."

Vidmar pointed to the fact that two regions have already seceded

from Yugoslavia but said that he believed that when the situation stabilized, the nation would still be one market.

He said there was already an emerging network of privately owned record stores selling local indie product and imports. In addition, domestic record companies were well organized and "there are no record pirates in Yugoslavia," he declared.

Vidmar outlined the geographic effects of the civil war by saying it was highly localized and taking place entirely in Croatia. "Prosperous Slovenia to the north was untouched by the fighting," he said.

Despite the fighting, even bands in Croatia were playing and recording, though their efforts were geared around fund-raising and morale-boosting for Croatian forces.

Vidmar appealed for the music industry and the world in general to take an approach to Yugoslavia that

was as normal as possible as a way of calming militaristic attitudes.

"Music can have a very positive role in this respect," he stated.

Later, during the BID workshop, Nicolai Grakhov of Soviet management and publishing company Sverdlovsk Rock Club said that in his country about 10 indie labels had become established in the wake of economic and political reform.

Bands were eager to sign to indies, he said, because they were paid royalties, unlike the situation if they were with the old state-owned label Melodiya.

However, lack of experience in an open market meant artists were often unaware of how contracts worked. And record companies, faced with distributing product across one-quarter of the earth's surface, found it difficult to keep track of how many units had been sold.

Italy's Largesse Not Extended To Pop, Video Industry Argues Classical, Jazz, Film Get Bounty

Italy knows about the art of government, having had more than most nations. But, does any administration care about the native music and video industries? In its continuing series on the attitudes of EC governments, Billboard asks what the Italians think of how they are treated by their political masters.

BY DAVID STANSFIELD

MILAN—Italy has had 50 different governments since World War II and each one that holds office tends to survive on the edge of crisis. Questions about government attitudes, therefore, often receive the response: "What government?"

The current administration, however, takes pride in its support for the audio/visual industry. Its Ministero dello Spettacolo (Ministry of Entertainment) doles out annual grants of about \$324 million to 13 operatic music bodies and \$98.4 million for concerts and festivals that are mainly dedicated to classical and jazz music.

It grants \$12.5 million for movie

production involving young writers but admits that it makes no financial intervention into the home video industry. It also confirms that it has no intention of doing so in the future. No comment was forthcoming on this from video trade organization Univideo, despite repeated requests from Billboard.

The pop music industry remains largely unconvinced of the government's commitment to the market. Franco Donato, VP of AFI, the Italian IFPI group, and AFI president for small companies, says, "It does next to nothing. Any support seems limited to cinema and theaters."

Donato notes that governments in other European territories offer assistance to new talent through an industry market like MIDEM and is disappointed that his own does not appear to take note. His priority is for more TV exposure for new talent. One way the government could help, he says, is through public broadcaster RAI providing dedicated air time.

Donato is encouraged, however, at the probable introduction of a levy on blank audiotape. This may

help curb piracy, he feels. He says the appropriate motion has already been approved by the House of Parliament and now awaits passage through the Senate.

Luca de Gennaro is local organizer for the New Music Seminar, an event at which only one Italian band was present this year. He is envious of the help given by some other European governments for new talent but believes it would be absurd to approach his own. He says, "If the government does spend money, it spends it on classical as a vote-catching exercise. It understands nothing about modern music and doesn't consider young people as important for votes."

Bruno Casini, executive at the Arci organization, which organizes the annual Independent Music Meeting in Florence, is equally bitter. The event is in its ninth year and promotes local talent as well as attracting indie labels from numerous countries.

Casini estimates current annual operating costs at about \$16,000. In the past, he has received minimal support from the regional government but does not know if assistance will be forthcoming this year. "It's classical music, jazz, or nothing as far as government is concerned," he says.

Casini wants space as well as recognition. He argues that theaters for rock exist in France, Spain, and Germany but that there are only sports stadiums on local territory.

Claudio Trotta, owner of the Barley Arts Productions company, agrees to a point. His firm tours national and international bands as well as managing a number of local acts. He says, "Government should give support for the building of venues, rehearsal studios, conferences, and music education in schools. But, it should not be directly involved in developing the careers of artists."

Trotta argues that music is a business, and a private one at that.

Mozart Set Passes 30,000 Mark \$2,000 Box Exceeds Expectations

AMSTERDAM—The \$2,000, 180-CD "Complete Mozart Edition" has passed the 30,000-sales mark, according to Philips Classics, which is 10,000 more than originally envisaged.

Philips initially anticipated that 20,000 units would be sold worldwide in the first three years of release; 30,000 copies have now been purchased in the first 10 months.

The company says 1,200 copies of "Mozart Edition" have been bought in the Netherlands, an esti-

mated 10,000 will have been sold in Japan by the end of the year, and sales in the U.S. are picking up due to the project's inclusion in the "Guinness Book Of World Records."

PolyGram is hoping the record will attract the same amount of attention as its last major classical success, "The Three Tenors," which has sold 5.7 million copies worldwide after its release last year by Decca. WILLEM HOOS

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

AUSTRALIA: No sooner had the tinsel come down last Christmas at the Southern Tablelands retreat of hard rock singer Jimmy Barnes than he locked himself away in his home studio with U.S. producer Don Gehman to record "Soul Deep," an album of blustery soul classics from such standard-bearers as Wilson Pickett, Joe Tex, Otis Redding, and Sam & Dave. The release date was held back when Barnes' multiplatinum album, "Two Fires," suddenly shot back up to No. 1 in July. Barnes is a man who can open fissures in the earth's crust when he lets loose with his glorious gravelly voice. "Soul Deep," kicked off by the single "I Gotcha" (an old Joe Tex hit), adds a new dimension to a rich career. "You just can't copy these songs because they were so good originally, so I had to do my own thing with them," he declares. "But it's very raw, very live." GLENN A. BAKER

SARDINIA: If language is a virus then the Sardinian dialect is becoming contagious thanks to the uncompromising efforts of Tazenda, a group pledged to promote the culture of this Italian Mediterranean island. Convinced in 1988, Tazenda's self-titled debut sold 50,000 copies locally, but was largely ignored in the rest of the country, hardly surprising given the long-standing cultural antipathy between northern and southern Italy. But the band made a startling breakthrough at this year's San Remo Song Contest, performing alongside Pierangelo Bertoli, and sales of its second album, "Murales" (Visa), have since passed the 150,000 mark. Its content ranges from the fiery folk-rock of tracks like "Mamoiada" and "Nanneddu" to the reggae-influenced "In Sas Nues Tuas." The group's international potential was recognized by Simple Minds, which chose Tazenda as support on its recent Italian tour, and "Murales" has now been released in Germany by Virgin. DAVID STANSFIELD



SOUTH AFRICA: Paul Simon's "Graceland" put the township rhythm of mbaqanga on the world map, but his was a subtle and highly refined reworking of the real thing: a raw, repetitive "stew" (the literal translation of "mbaqanga") of sound. The true champions of mbaqanga are the Soul Brothers, who have released 18 albums in 15 years, selling anywhere from 100,000 to 250,000 units per album. The band records on its own Soul Brothers Records label and last year's "Umlhola" is estimated to have sold more than 500,000 units, making it one of the best-selling South African albums of all time. Yet they are almost entirely unknown in the white market, largely because no mainstream pop station is willing to play their music. In a concerted attempt to challenge such ignorance, the Soul Brothers are set to appear Nov. 16 at the Sun City Superbowl, where they will share a double bill with Yvonne Chaka Chaka, South Africa's top-selling female vocalist. An international tour is likely to follow with the intention of taking their latest album, "Hluphekile," to the world. ARTHUR GOLDSTUCK

CZECHOSLOVAKIA: An Italian group called Pankow has become the first indie band to have an album released on the first independent Czech label, Gennex. The band was lured here as part of a cost-cutting exercise—shooting videos in Czech castles provides a stunning location at bargain-basement prices—and its promo for the song "Remember Me" was co-produced by Czechoslovakian State TV. Musically, the band defies categorization, but as the popularity of its 10-track "Svobody" album indicates, there is clearly something in its murky combination of industrial, techno-house, gothic, and post-punk music that has struck a chord with the Eastern European zeitgeist. Pankow's next scheduled project is a joint studio album with Canadian band Front Line Assembly. DAVID STANSFIELD

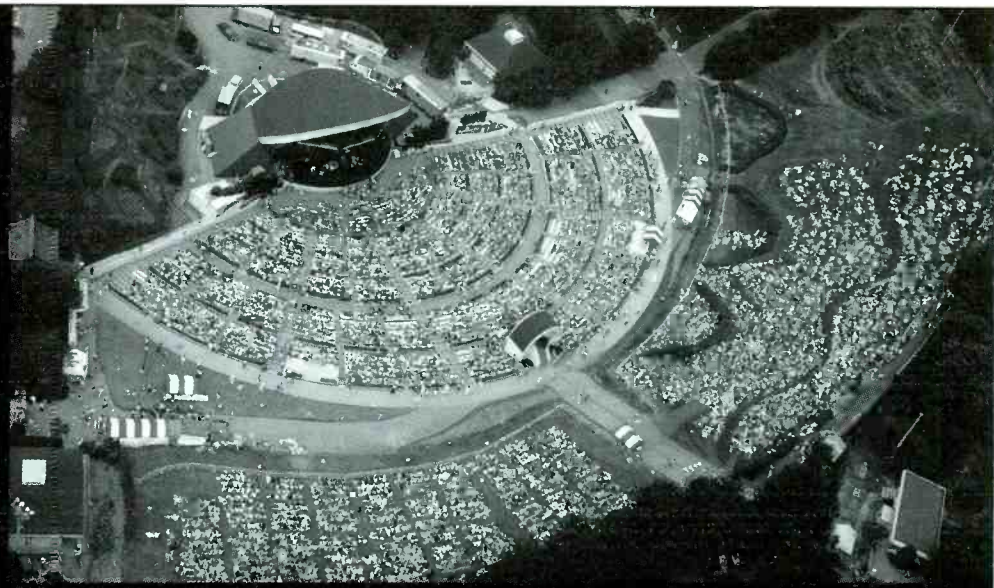


FRANCE: The street sound of the season is ragga-muffin, a trend that began last year when Tonton David cracked the top 50 with his song "Peuple Du Monde" (Virgin). A host of acts have since weighed in with French-language lyrics toasted or dubbed over a reggae rhythm at machine-gun speed. The melodies are generally catchy, while the lyrics have a social content and are less aggressive than rap. Among the leading lights of the scene is Poupa Claudio & Ragga Melody from Toulon. Their southern roots are evident in the song "Hip Hop Toulon" (from their Virgin album debut "Sur La Version"), a funny and lively description of this Mediterranean port. A dozen ragga-muffin acts are featured on the Barclay compilation "Ragga Buzzin'" (subtitled "Gallic Reggae Dub"), among them Daddy Yod singing "Doubout" in Creole (the dialect of the French Antilles) and Zarta, who combines Arabic and traditional French accordion music to produce the hilarious "Rai Bourguignon." EMMANUEL LEGRAND

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BMG Taiwan Chief Stresses Local Talent

First 4 Domestic Signings' Albums Due Within A Year

■ BY CHRISTIE LEO

TAIPEI, Taiwan—New recordings by the first four local signings bearing the BMG Taiwan imprint are due within the next 12 months, according to GM Ed Chan.

He unveiled his plans for regional expansion at the company's official opening Sept. 29 to neighboring BMG affiliates, industry leaders, opinion makers, and a special guest, Arista artist Kenny G, who was in town for two sellout concerts.

"International artists give us visibility and add some glamour," says Chan, "but in this market, where 75% of all product sold is by local artists, we must adhere to a game plan that gives us a solid foundation as well as a profitable profile."

According to IFPI statistics, the le-

gitimate market for prerecorded music in Taiwan was worth \$142 million industrywide at retail, second only in the region to South Korea (\$438 million) and ahead of such other territories as Thailand (\$113 million) and Hong Kong (\$82 million).

Chan's vision of a regional cooperative plan is to have BMG Taiwan's local recordings released in other Far East countries with a marketing drive covering artist tours, TV appearances, and promotional visits. In the initial phase, the marketing thrust will be to break Taiwanese artists in Singapore, Hong Kong, and Malaysia. Chan is hopeful that China will be the gateway to volume sales.

"Local artists average more than three times the sales volume of international artists," he says. "Passing the 100,000-unit sales mark for a local

artist is no longer an achievement. We want more than that. We want them to develop into well-rounded talents by expanding their reach into television, movies, and stage plays."

Despite Taiwan's Copyright Act, which provides protection to both indigenous and American works, piracy continues to plague the legitimate industry. At present, there are seven compact disc manufacturing plants in the country, five of which are rumored to be producing pirated product for the local as well as export markets.

"We want to take an active stand in combating piracy jointly with IFPI," the BMG executive says. "Few record companies here ever show decent profits in spite of enviable sales figures. And we will not reap any fi-

(Continued on page 82)

Quebec Chanteuse Marjo Is Big Winner At ADISQ Awards

■ BY LARRY LeBLANC

MONTREAL—Quebec singer Marjo was the big winner at this year's Felix Awards, presented Oct. 13 by the Assn. Quebecoise de L'Industrie due Disque at de L'Industrie du Spectacle (ADISQ) at Place des Arts here and televised by Radio Canada.

Marjo won for best rock album of the year for "Tant Qu'il Y Aura Des Enfants"; song of the year for "Je Sais, Je Sais"; rock spectacle of the year, "Tant Qu'il Y Aura Des Enfants"; and videoclip of the year, "Je Sais, Je Sais."

Marjo, however, was beaten out in the female-singer-of-the-year category by newcomer Julie Masse, who also won awards for discovery of the year and best first album ("Julie Masse").

The other big winner of the evening was acclaimed singer/songwriter Luc DeLarouchelliere, the son of an opera singer, who was presented awards for male singer of the year, pop/rock album of the year ("Sauvex Mon Ame . . . La Mission"), pop/rock spectacle of the year ("Sauvex Mon Ame . . . La Mission"), and a special prize, the Prix Mozart.

This year's ADISQ awards were initially marred by controversy sparked by confirmation of a ruling that deemed Quebec superstar singer Celine Dion ineligible for most nominations of the awards and ruled the album "Double" by Roch Voisine, unquestionably the province's most popular singer, not eligible for a best-album-award nomination.

Voisine, who won awards for TV song of the year and Quebec artist most illustrious outside Quebec, refused to perform at the awards, citing in a statement that the rules of ADISQ do not serve the real interests of Quebec singers and songwriters who work in an increasingly international context. Pop songstress Mitsou, whose only nomination was in the pop/rock show category, also stayed away due to opposition to the nomination methods used by ADISQ.

Dion, however, who picked up the newly created award for Quebec artist most illustrious in a language other than French, performed on the program and did a show-stopping rendition of "Le Blues Businessman," from an upcoming French album. In accepting her award, she wisely chose to sidestep any controversy similar to that of last year, when she rejected the An-

glophone-singer-of-the-year award (dropped this year) for her first English album, "Union," declaring, "I am not an Anglophone; I am a Quebecoise."

Here is a full list of 1991 Felix Award winners:

Group: Vilain Pingouin.

Male singer: Luc DeLarouchelliere.

Female singer: Julie Masse.

Song: "Je Sais, Je Sais," written by Marjo and Jean Millaire, recorded by Marjo.

Singer-songwriter: Richard Desjardin.

Best-selling album: "Rendez-Vous Doulx" by Gerry Boulet.

Popular album: "Richard Desjardin."

Pop-rock album: "Sauvex Mon Ame . . . La Mission" by Luc DeLarouchelliere.

Best first album: "Julie Masse."

Best rock album: "Tant Qu'il Y Aura Des Enfants" by Marjo.

Pop/rock spectacle: "Sauvex Mon Ame . . . La Mission" by Luc DeLarouchelliere.

Rock spectacle: "Tant Qu'il Y Aura Des Enfants," by Marjo.

Popular spectacle: "Les Miserables," Mirvish Productions.

Videoclip: "Je Sais, Je Sais," directed by Lyne Charlebois, performed by Marjo.

Classical album: "Debussy: Pelleas And Melisande" by the Montreal Symphony Orchestra and Charles Dutoit.

Best country and western album: "Le Cowboy Des Temps Modernes" by Georges Hamel.

Best children's album: "Le Club Des 100 Watts, Vol. II," by Les Club Des 100 Watts.

Instrumental album: "Les Filles De Caleb" by Richard Gregoire.

Jazz album: "World Tour '90" by Uzeb.

New age album: "Solaris Universalis" by Patrick Bernhardt.

TV song: "L'idole" by Roch Voisine.

TV show—humor: "RBO, La Grande Liquidation Des Fetes 1990."

Quebec artist most illustrious in a language other than French: Celine Dion.

Quebec artist most illustrious outside Quebec: Roch Voisine.

French artist most illustrious in Quebec: Patricia Kaas.

Discovery of the year: Julie Masse.

There were also special prizes awarded to the Cirque du Soleil (Felix Hommage), Luc DeLarouchelliere (Prix Mozart), and Jean-Marie Benoit (Prix de la Guide des musiciens du Quebec).



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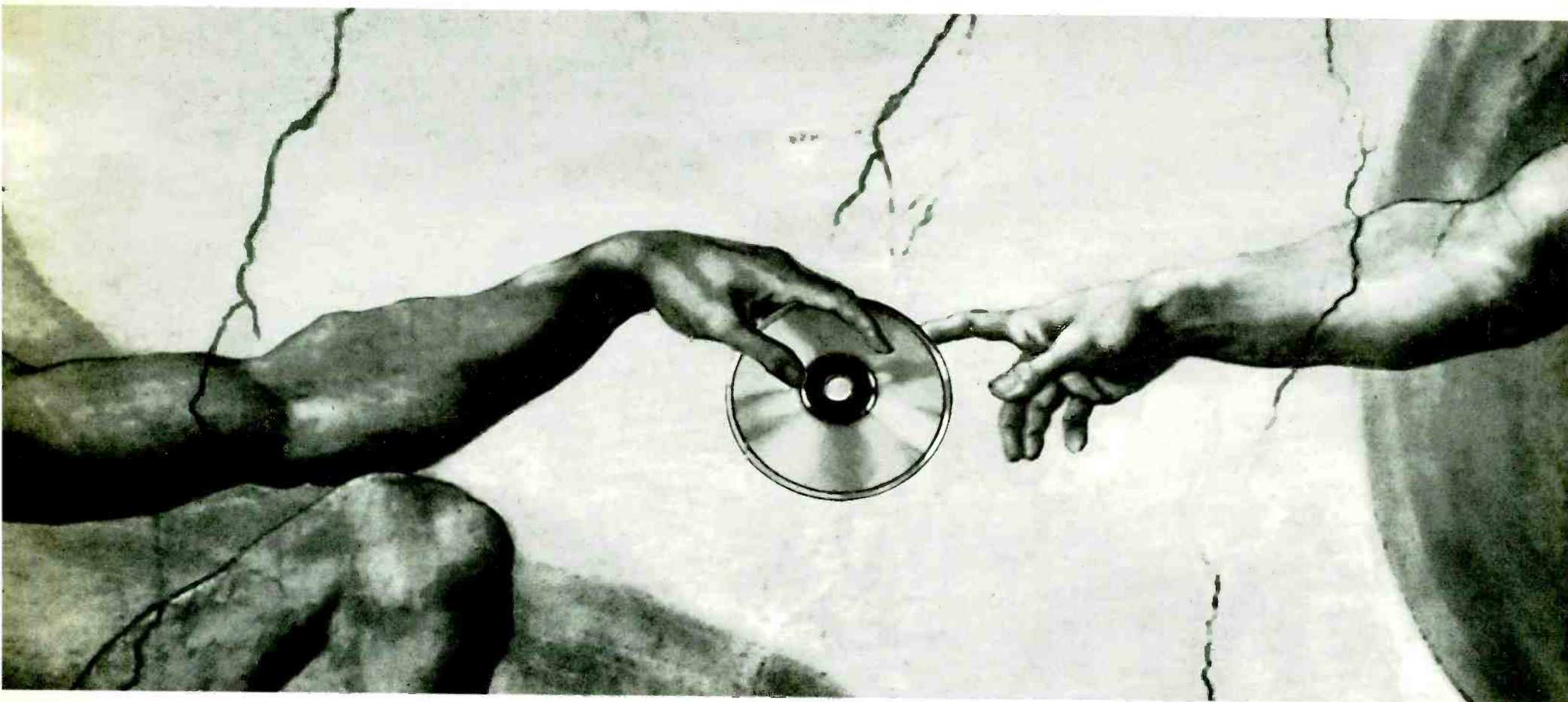
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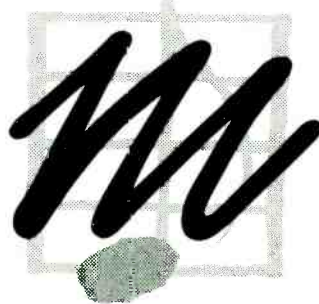
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HITS OF THE



WORLD

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EUROCHART HOT 100 10/12/91

| | |
|----------------|-----|
| SINGLES | |
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 3 |
| 5 | 8 |
| 6 | NEW |
| 7 | 5 |
| 8 | NEW |
| 9 | NEW |
| 10 | 12 |
| ALBUMS | |
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 4 |
| 5 | 6 |
| 6 | 7 |
| 7 | 8 |
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| 9 | 9 |
| 10 | 12 |

AUSTRALIA (Australian Record Industry Assn.) 10/27/91

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| SINGLES | |
| 1 | 3 |
| 2 | 1 |
| 3 | 17 |
| 4 | 15 |
| 5 | 2 |
| 6 | 8 |
| 7 | 4 |
| 8 | 9 |
| 9 | 7 |
| 10 | 16 |
| 11 | 5 |
| 12 | 6 |
| 13 | 10 |
| 14 | 19 |
| 15 | 12 |
| 16 | 14 |
| 17 | 13 |
| 18 | 11 |
| 19 | 18 |
| 20 | NEW |
| ALBUMS | |
| 1 | 1 |
| 2 | 2 |
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| 4 | 3 |
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GERMANY (Der Musikmarkt) 10/8/91

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| SINGLES | |
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| 11 | 8 |
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| 17 | 13 |

JAPAN (Music Labo) 10/28/91

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| SINGLES | |
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FRANCE (Nielsen/Europe 1) 10/10/91

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| SINGLES | |
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NETHERLANDS (Stichting Nederlandse Top 40) 10/18/91

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CANADA (The Record) 10/28/91

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| 9 | 4 |
| 10 | NEW |
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FRANCE (Nielsen/Europe 1) 10/10/91

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| 12 | NEW |
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| 20 | NEW |
| ALBUMS | |
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NETHERLANDS (Stichting Nederlandse Top 40) 10/18/91

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CANADA (The Record) 10/28/91

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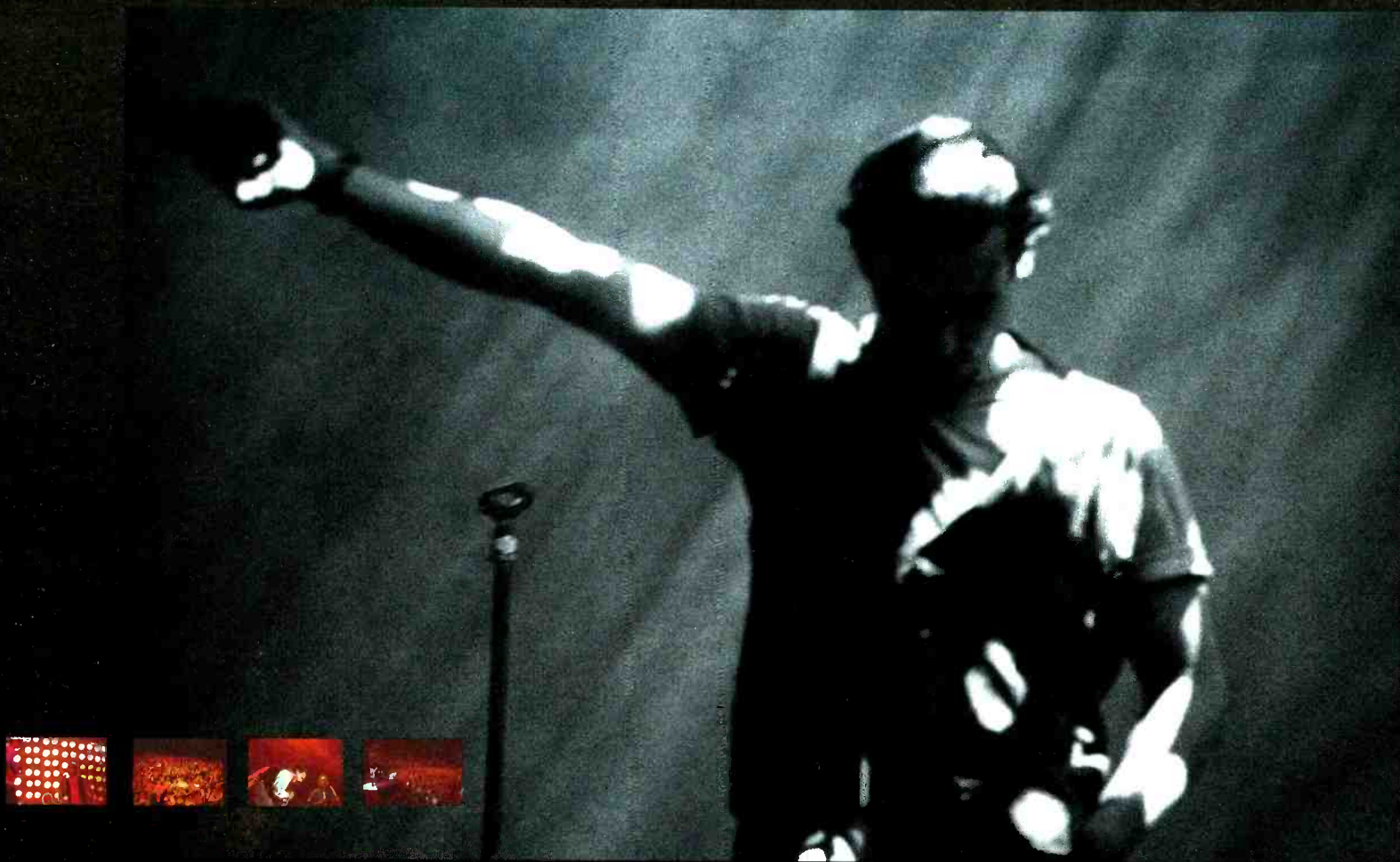
HITS OF THE U.K.

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| | |
|----------------|-----|
| SINGLES | |
| 1 | 1 |
| 2 | 6 |
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| 4 | 4 |
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| 9 | 8 |
| 10 | 14 |
| 11 | 26 |
| 12 | 10 |
| 13 | NEW |
| 14 | 15 |
| 15 | 27 |
| 16 | NEW |
| 17 | 9 |
| 18 | 17 |
| 19 | NEW |
| 20 | 11 |
| 21 | 33 |
| 22 | 12 |
| 23 | 25 |
| 24 | 13 |
| 25 | 16 |
| 26 | NEW |
| 27 | 22 |
| 28 | 34 |
| 29 | 32 |
| 30 | 23 |
| 31 | 20 |
| 32 | NEW |
| 33 | 36 |
| 34 | 18 |
| 35 | 19 |
| 36 | NEW |
| 37 | 21 |
| 38 | 24 |
| 39 | 37 |
| 40 | NEW |

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| ALBUMS | |
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| 24 | 28 |
| 25 | 8 |
| 26 | 21 |
| 27 | NEW |
| 28 | 19 |
| 29 | 16 |
| 30 | 23 |
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| 32 | 27 |
| 33 | 25 |
| 34 | NEW |
| 35 | 14 |
| 36 | 18 |
| 37 | 29 |
| 38 | 30 |
| 39 | 31 |
| 40 | 26 |

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'Ghost' Toasted As Top Rental At BVA Awards

■ BY PETER DEAN

LONDON—"Ghost" spirited away the top rental award for 1991 at the sixth annual British Videogram Assn. awards, held Oct. 17 at London's Grosvenor House Hotel before an industry audience of around 800. Patrick Swayze and Whoopi Goldberg, who starred in the film, were named best actor and actress, respectively. It also received a best drama accolade.

The BVA ceremonies were notable for an address by newly elected association chairman Philip Jackson, but disappointing for the lack of A-title stars on hand. The exception was Macaulay Culkin, who picked up the comedy video prize for "Home Alone."

More than 70,000 Britons voted for the BVA awards through the Daily Mirror newspaper. The event was televised for the first time in a special, extended version of the weekly review show, "Video View." The estimated viewing audience Oct. 21 topped two million.

During his address, the BVA's Jackson said the voting "continues the strong trend of the last few years towards family viewing, with only one 18 [to rent] certificate title among the award recipients." That was for "Total Recall" (best action video), whose director, Paul Verhoeven, accepted the prize via a recorded message.

Overwhelming choice in the music video category was the Carreras/Domingo/Pavarotti collaboration, "In Concert." Most popular special-interest title was "Gulf War: Operation Desert Storm—The Complete Story."

BMG TAIWAN

(Continued from page 78)

nancial rewards as long as piracy continues to exist."

Taiwan has now replaced Indonesia as the center of pirated compilations featuring current top 40 hits on compact disc. These have infiltrated several key Asian territories where they are peddled with discretion.

Chan is convinced, though, that the growth of CD augurs well for the industry. "Our presence alone makes a difference because we can provide the kind of dealer support that pirates cannot match," he says. "Strong international sellers like Whitney Houston, Kenny G, and Guns N' Roses have enabled BMG to go to the market with the necessary sales tools. But in the years to come, local artists will form the nucleus of our sales strength."

The first out-of-the-box BMG Taiwan signing is a Mandarin album by Zann, a Singapore-based artist. The company has set February for the singer's regional debut release. Also in the pipeline is a mid-1992 release for a debut album by popular composer/musician Eddie Hwang.

In addition, Chan singles out two veterans as potential superstars: actress Chin Hsia Lin and singer Du Lin Ho. Chin is one of Taiwan's leading movie stars. Du has released three albums for another label.

JAPAN'S POP ACTS FIND NEW INSPIRATION IN TRADITIONAL MUSIC

(Continued from page 1)

Magic Orchestra alumnus Ryuichi Sakamoto incorporated Japanese and other Asian musical forms into synthesizer-dominated efforts like his superb 1989 Virgin album, "Beauty."

But it is only recently that this undercurrent has surfaced and made an impact in the mass media and in the popular consciousness. The timing may have something to do with growing Japanese self-confidence accompanying the country's economic power. Whatever the reason, more Japanese pop fans now realize that they do not have to look any further than their own backyard to find "world" music.

Shang Shang Typhoon plays music that draws on traditional Japanese folk songs, as well as melodies from Okinawa, Japan's southernmost prefecture, Chinese songs, plus a liberal dash of rock and even an occasional nod to the blues. The seven-member band, fronted by female vocalists Satoko Nishikawa and Emi Shirotsuki, has existed in various forms since 1980, when it was founded by the enigmatic Koryu ("red dragon").

Koryu is definitely not your average Japanese "salaryman," what with his shaven head, dark sunglasses, and red overalls. His unconventional approach extends to his choice of instrument: a banjo strung with the strings of the "samisen," a traditional three-stringed instrument. This hybrid creation, Koryu says, is easier to play for someone like him with no formal training in traditional Japanese music.

"I grew up listening to American rock, but I also listened to Japanese folk songs," says Koryu. "I wondered why Japanese pop music couldn't use traditional rhythms, which most Japanese people are familiar with. The melodies suit Japanese people."

Until 1990, the band stayed out of the limelight, playing at events like local festivals instead of the usual concert-hall circuit. But with the release of its eponymous first album (some tracks on which were mixed by France's Martin Meissonnier) in April 1990 on Epic/Sony, the word was out: Shang Shang Typhoon was something special. The band was Japanese and not afraid to flaunt it, in contrast to the derivative nature of many popular Japanese acts.

Shang Shang Typhoon's first album has sold more than 100,000 copies, but it was not until its second album, "Shang Shang Typhoon 2," that the band began to catch on in a really big way. That record has sold more than 150,000 copies so far, thanks in part to a high-profile Japan Airlines ad campaign in which the band's exotic image and catchy music were used to extol the virtues of holidaying in Okinawa.

MEDIA INTEREST

It should be noted that Shang Shang Typhoon and the other acts riding this wave have created media interest way out of proportion with their actual sales. Compare, for example, the 150,000 units of "Shang Shang Typhoon 2" with "Tengoku No Doa" (The Gate Of Heaven), the chart-topping album by mainstream Japanese superstar Yumi Matsutoya, which has sold more than 2 million units. But the media is always eager to seize on anything that suggests a new trend, and the

"Japaneseness" of some new bands has attracted the attention of a cross-section of society—not just the music-buying public.

In concert, Shang Shang Typhoon presents one of the best shows on the Japanese pop circuit today. Nishikawa and Shirotsuki, in their brightly colored, flowing robes, alternate between energetic, high-pitched vocals during up-tempo numbers and delicate, beautifully

'My identity is always changing—I love reggae and John Lennon and Okinawan music'

phrased singing for slower songs, while Koryu sets the pace for the rest of the band—bass, drums, keyboards, percussion—with his banjo-cum-samisen.

The band's latest release, a CD single taken from its second album, is a folksy, Japanese-language version of the Beatles' "Let It Be" that proves that pretty well anything is grist for Shang Shang Typhoon's mill. The B side is a karaoke version (the vocal track has simply been removed) of the band's song "Ai Yori Aoi Umi" (The Sea Is Bluer Than Love).

ROOTED IN TRADITION

Shang Shang Typhoon's music is not based on any particular style of Japanese or Asian music. By contrast, the music of Shoukichi Kina is firmly rooted in the traditions of his native Okinawa. Kina, one of the most respected figures in the Japanese music world, has been playing with various lineups of his backing band, Champloose, since the late '70s.

Frustrated with the way Japanese record companies had handled

his career, Kina took an extended sabbatical through most of the '80s. Last year he released a brilliant comeback album, "Nirakanai Paradise," on Toshiba-EMI's Planet-earth label to coincide with the resurgence of interest in Japanese roots music.

Kina has made some great albums, but it is in concert that he really shines. Playing either sanshin (the Okinawan version of the samisen) or electric guitar, Kina's vocals work the audience up into a frenzy as a chorus of female singers chants "hai-ya, hai-ya, hai-ya, iya-sasa" to a typically frenetic Okinawan beat. This is happy, tropical music, much different from some of the morose sounds of mainstream Japanese folk music. That's somewhat ironic, due to Okinawa's often tragic history.

"There is a different style of playing in Japan and Okinawa," says Kina. "Okinawa has more energy. When people listen to sanshin music, they start dancing pretty quickly, but Japanese samisen music is more philosophical."

Although basically an album of Okinawan music, "Nirakanai Paradise," which has sold 30,000 units to date, also includes elements of other musical styles. Explains Kina: "My identity is always changing—I love reggae and John Lennon and Okinawan music. Sometimes when I got influences from outside Okinawa, I was afraid that I'd lost my own identity, but now I realize that I was wrong. I believe Okinawan music has to change—it has to correspond to the present."

Kina's latest album, "Earth Spirit," released Sept. 20 on Planet-earth, once again proves how eclectic his musical tastes are. Partly recorded in Paris with musicians from France, Cameroon, and Martinique, the album combines the Okinawan sounds of Champloose with the zouk music of the Caribbean.

Besides helping to revive interest in Okinawan music, Kina has drawn

attention to the musical heritage of the Ainu, the aboriginal inhabitants of northern Honshu and Hokkaido. The Ainu culture has almost totally disappeared due to racism and assimilation, and Kina has incorporated elements of their music into his recordings as part of his effort to make Japan's majority culture more tolerant and respectful of minorities like the Ainu and the Okinawans.

(Those interested in Ainu music,

'We didn't make a conscious decision to play Asian music—we just play what we like'

albeit in updated form, might want to check out a 1991 private release, "Kamuychikap" (God's Bird), by a group of Ainu and Japanese musicians known collectively as Moshiri. Several of the tunes feature the "mukkuri," an Ainu instrument that sounds like a jew's-harp, as well as beautiful, haunting vocals in the Ainu language.)

MORE OKINAWAN TALENT

The other Okinawan band to have achieved nationwide popularity recently is the Rincken Band. More theatrical in approach than Champloose, the elaborately costumed members of the Rincken Band complement their music with choreography, jokes, and stories. Audiences seem to enjoy this, but the atmosphere is more restrained than at a Champloose gig.

The band's leader, Teruya Rincken, comes from a musical family in Okinawa, and like Kina he is fiercely proud of Okinawan culture. He was recently quoted as saying that although the Rincken Band uses Western instruments like bass, drums, and synthesizers, they are used in an Oki-

nawan context, just as the sanshin, which originated in China, was earlier adapted by the Okinawans.

On the fringe of Japan's "ethno-boom" is Voice From Asia, a quirky yet fascinating five-piece group whose sound is dominated by Shizuru Ohtaka's unique voice, which ranges from the sultry to the strident. Ohtaka sings in Japanese, French, Korean, Chinese, and often in her own private language, and her band performs an unusual combination of avant-garde stylings with Asian melodies and rhythms.

Ironically, the band uses no Asian instruments—unless you count the Japanese children's toys from which Ohtaka extracts various beeps, whistles, and squeals.

'TIRED OF AMERICAN MUSIC'

"We were tired of American music," says band leader Ichiyo Kishimoto, who alternates between violin and mandolin. "I wasn't a great player, but I wanted to do something different."

Ohtaka, who grew up listening to traditional Japanese "minyo" music and later studied Western classical music and jazz, is equally modest about her abilities. "I like to listen to minyo, but it's difficult to actually play it or sing it," she says. "I want to use Voice From Asia as an experiment." Says keyboardist/guitarist Yoshikazu Suo: "We didn't make a conscious decision to play 'Asian' music—we just play what we like."

Voice From Asia has released one indie CD and is still confined to the coffeehouse circuit, but the loyalty shown by their fans is an indication of the search by young Japanese music fans for something new.

It is hard to say what long-lasting influence, if any, the current "ethno-boom" will have on Japanese pop music. Given the increasing age and sophistication of the record-buying public, though, it is a fair bet that more and more people will want to listen to music that acknowledges the great musical heritage of East Asia.

CARMAN VIDEO DRAWS CHARGES OF ANTI-SEMITISM

(Continued from page 5)

can I do?" or said, "We're so supportive of what you're doing."

The controversy was reported by the Associated Press Oct. 16 and even made "Entertainment Tonight" Oct. 18.

Carman says the story/song is based on an actual confrontation between a fellow minister and a warlock that occurred more than two years ago.

"I even changed two letters of the real witch's last name," Carman says. "If it had really been, for example, 'Horowitz,' I would have changed it to 'Chorowitz' or 'Bromowitz.' The name wasn't changed so much for legal reasons, but because it wasn't me who had the dialog with the guy. I never ever construed it as a Jewish name."

But Seligman says anyone who would not assume "Isaac Horowitz" is a Jewish name "would have to be pretty isolated. 'Isaac Horowitz' says 'Jewish' no less than 'Jose Rodriguez' says 'Hispanic,'" Seligman says.

The video is one of several contemporary Christian rock videos currently being shown at theaters owned by Movie One Theaters Inc. of El Paso, Texas. Owner Lana Garner, who transferred the video to film, told the

Associated Press that response to the video has been "overwhelmingly positive." She plans to continue showing "Witch's Invitation" through Halloween, she says.

Carman says he is genuinely sorry for any unintended slight to the Jewish community contained in "Witch's Invitation."

"If someone really is a Christian, they can't be anti-Semitic," he says. "Jesus Christ was a Jew... If the usage of that particular name offends someone, I personally apologize to them. It was not done intentionally."

However, he adds, "I do not apologize for the message in the song that attacks Satanism and witchcraft as alternative lifestyles. This song is not about being Jewish, it has everything to do with someone being involved in witchcraft. The song, after all, is titled 'Witch's Invitation,' not 'A Jewish Invitation.'"

When he heard of the Anti-Defamation League's concern, Carman says he immediately telephoned Seligman. "I asked Mrs. Seligman what I should do to ease any offended feelings in the Jewish community, and basically she told me to do what I've already done," says Carman, referring to his public statements dis-

avowing anti-Semitism.

THEATERS STILL SHOW VIDEO

Garner, however, has declined to pull the video from her theaters. Consequently, Seligman says, the League's organized response to the continued public showing of the video has been directed at the theater chain, rather than at Carman or his label, Benson.

"Later this week the New Mexico Council of Churches will issue a statement in our support; the local newspaper has written an editorial supporting us; and we're looking to other minority groups to join us as well," Seligman says.

According to the Associated Press, Garner, who is half-Jewish, also claims that the video is not anti-Semitic.

"My responsibility, No. 1, is to the Lord," she told AP. "He's the only one I really want to please. I think this is going to gain a lot of customers. It is family-oriented."

Seligman takes a different view. "Over the years, some people have stereotyped Jews as having horns and in the league with the devil," she says. "The characterization in 'Witch's Invitation,' to me, is just

feeding this anti-Semitism. It is especially disturbing to see it in the form of a Christian rock video shown in a public theater. To someone who doesn't know anyone who is Jewish, and has only heard of the Jews' 'devilry,' this is very unfortunate..."

"What happens in the Albuquerque theater is that there is no title, no introduction, just Carman walking down the street to open the video," Seligman continues. "There is no warning that this is supposedly based on a true story. But the viewer who sees a Jewish name associated with Satan is going to have that stereotype reinforced. They're going to see the god of Isaac Horowitz vs. the good Christian god of Carman and the intimations here are just really awful. Any Jewish person would be offended."

The "Witch's Invitation" video is from Carman's platinum "Revival In The Land" longform video, both available through Benson Records of Nashville. The song is also available on the gold-certified "Revival In The Land" audio release. Sources at Benson say they have received only one complaint on the song, first released in 1989.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 24-26, 16th Annual Friends of Old-Time Radio Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 25-26, Third Annual Chicago Music Forum, presented by the Chicago Assn. of Musicians and Songwriters, Ramada Inn Lake Shore, Chicago. 708-343-9604.

Oct. 26-27, Doing Music & Nothing Else, Macklowe Hotel & Conference Center, New York. 800-448-3621.

Oct. 26-29, SMPTE Technical Conference and Equipment Exhibit, Los Angeles Convention Center, Los Angeles. 914-761-1100.

Oct. 27, Mid-Atlantic Music Conference, one-day seminar for musicians and songwriters seeking careers in the music industry, presented by Platinum Music Network, Hyatt Regency Crystal City, Arlington, Va. 908-842-6842.

Oct. 27-29, Third Annual EPM Entertainment Marketing Conference: Integrated Marketing—Forging Innovative Promotional Alliances, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Oct. 29-31, East Coast Video Show, Trump Taj Mahal, Atlantic City, N.J. 203-374-1411.

Oct. 30-Nov. 1, Interfest '91, int'l convention for organizers of jazz, blues, folk, and other festivals, Clarion Hotel, New Orleans. 504-522-0031.

Oct. 30-Nov. 1, Eighth Annual Seminar on Negotiating Contracts in the Entertainment Industry, presented by Law Journal Seminars-Press, New York Hilton Hotel, New York. 212-463-5509.

Oct. 31-Nov. 2, CMJ Music Marathon Convention and 1991 New Music Awards, Vista Hotel at the World Trade Center, New York. 516-466-6000.

NOVEMBER

Nov. 1, Sixth Annual New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

Nov. 2-3, Doing Music & Nothing Else, Hyatt Regency, Cambridge, Mass. 800-448-3621.

Nov. 6-8, 13th Annual Billboard Music Video Conference, Sofitel-Ma Maison, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 7-10, Arizona Music Conference & Showcase, Buttes Resort, Tempe, Ariz. 602-966-9595.

Nov. 8-10, Florida Rock Awards and Rock'n'Roll Hall of Fame, various locales. 305-925-4353.

Nov. 9-10, Songwriters Expo 15, presented by the BMI-sponsored Los Angeles Songwriters Showcase, Pasadena Conference Center, Pasadena, Calif. 213-467-7823.

Nov. 10, New York Music Conference, sponsored by Platinum Music Network, Omni Park Central Hotel, New York. 800-876-4646.

Nov. 14, Fourth Annual Silver Clef Award Dinner and Auction, benefit for the Nordoff-Robbins Music Therapy Center, honoring John Mellenkamp, Roseland, New York. Sunny Ralfini, 212-541-7948.

Nov. 20-24, Young Black Programmers Coalition 14th Annual National Convention and 9th Scholarship Banquet, Hyatt Regency Downtown, Houston, Texas. 318-234-6834.

DECEMBER

Dec. 4, Copyright and the Entertainment Industry: Latest Law and Developments, seminar presented by Hawksmere Ltd., Hilton Hotel, London. 011-44-71-824-8257.

FOR THE RECORD

Justin Entertainment president Tim Monnig's name was misspelled in the Oct. 19 issue.



Broadway Melodies. Executives at Warner Music International's New York office meet to discuss the upcoming release of "On Broadway," Placido Domingo's album of popular Broadway songs. The album, slated for mid-November release, will be issued on Atlantic in the U.S. and EastWest Records GmbH globally. Shown, from left, are Mark Schulman, senior VP/GM, Atlantic; Juergen Otterstein, managing director, EastWest GmbH; Robert Morgado, chairman, Warner Music Group; Ramon Lopez, chairman, Warner Music International; Domingo; Ahmet Ertegun, co-chairman, Atlantic; Axel Meyer-Wolden, Domingo's attorney; Lars Ingwersen, marketing manager, EastWest GmbH; and Eugene Kohn, conductor of the London Symphony Orchestra for this recording.

LIFELINES

BIRTHS

Girl, Claire Marie, to Chris and Mary Jo Fellin, Aug. 29 in Royal Oak, Mich. She is an account executive with the Westwood One Companies.

Girl, Sara Michelle, to Stuart and Susan Snyder, Oct. 1 in Los Angeles. He is senior VP of sales for LIVE Home Video.

Boy, Stephen Lloyd, to Howard and Ellen Davis, Oct. 3 in Hillsdale, N.J. He is VP/director of sales for MJI Broadcasting.

Boy, Jacob Daniel, to Dan and Beth Fullen, Oct. 13 in Harrisburg, Pa. He is store manager of Camelot Music No. 310 in Camp Hill, Pa.

Boy, Dylan Whitis Knight, to Michael Whitis and Holly Knight, Oct. 11 in Los Angeles. She is a songwriter.

Boy, Maximilian Arion, to Roger Brossy and Rona Elliot, Oct. 10 in New York. She is entertainment cor-

respondent for ABC-TV's "Home" show, reviewing music, film, television, dance, and video.

Girl, Caroline Marie, to Dennis and Kathy Abboud, Oct. 16 in Youngstown, Ohio. He is director of purchasing, music and video, for Phar-Mor.

Boy, Kevin, to Tom and Katherine Jackson, Oct. 16 in Greensboro, N.C. He is GM/program director of WKZL Winston-Salem, N.C.

Girl, Sara Elizabeth, to Brian and Tara Roberts, Oct. 18 in Teaneck, N.J. He is director of finance for EMI Music Publishing.

MARRIAGES

Andy Summers to Kate (last name not disclosed), Oct. 6 in Los Angeles. He is a Private Music recording artist, pop/jazz guitarist, and former member of the Police.

Chas A. Sanford to Renee M. Courson, Oct. 12 in Los Angeles. He is a songwriter/record producer who has worked with such artists as Chicago, Stevie Nicks, and Rod Stewart. She is a partner at entertainment public re-

GOOD WORKS

TRIBUTE: Arnie Bernstein, executive VP of The Musicland Group, Inc., will be honored Feb. 1 by the American Jewish Committee at a dinner-dance at the Sheraton Centre Hotel. Dinner chairpersons are Joe and Rachelle Friedman of J&R Music World, West Coast chairperson is Patricia Moreland of Show Industries, last year's award recipient; and honorary chairperson is Jack Eugster of The Musicland Group Inc. For more info, contact Lenny Myron at 212-751-4000, ext. 338.

HONOREE: Ed Rosenblatt, president of Geffen Records, will be honored at Prom Night '91 at the Hollywood Paladium Nov. 8, with proceeds going to the Neil Bogart Memorial Laboratories, a research facility for the treatment and cure of cancer, leukemia, and AIDS. The charity is a division of the T.J. Martell Foundation. For more info, call Cori Chill at 213-657-2211.

RED ALERT: Sister Red will donate up to \$10,000 to PETA (People For The Ethical Treatment Of Animals) as a joint gift from the group and any purchaser of their new self-titled album on Vision Records. The gift is activated when a purchaser sends the section containing the Sister Red fan club info on the CD insert or cassette "J" card to the group's fan club along with their own name and address.

lations company Jordan, Sandford, Braverman and Associates.

DEATHS

Delta Ashby, 68, of a massive coronary, Oct. 4 in Orlando, Fla. During the course of her career, Ashby served as executive assistant to many music industry figures. At the National Assn. of Television and Radio Announcers, she held the position of executive assistant to the president for many years, acting as assistant to Del Shields, Lucky Cordell, E. Rodney Jones, and Dave Dixon during their tenures. She also spent many years as executive assistant to Bunky Sheppard at Motown, 20th Century, Highrise, Crossroads, and Bunky 7 Records. While at Motown, Ashby collaborated as a songwriter with Marvin Gaye and Ed Townsend on the song "Anger," which appeared on Gaye's "Here My Dear" album, and with Stevie Wonder on his album "The Secret Life of Plants." Ashby also did stints as administrative assistant to BRE owner/publisher Sidney Miller, and assistant to Jack "the Rapper" Gibson, helping to organize and administrate his annual "Family Affair" convention. She is

survived by her daughter, Lana Anderson.

Roy Black, 48, of heart failure, Oct. 10 in Munich. Black was one of the most successful German pop singers of the last 20 years. In total, he has sold 20 million records. At the time of his death, he was working with EastWest Records.

Grant Turner, 79, of a heart aneurysm, Oct. 19 in Nashville. Turner was a famous radio announcer and member of the Country Music Hall of Fame, often called "the voice of the Grand Ole Opry." (See story, p. 38).

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

NEW COMPANIES

Ode 2 Kids, formed by producer Lou Adler and actress Shelley Duvall. A children's music label. First project is a series of four albums titled the "Hello I'm Shelley Duvall Collection." The first two albums in the series, "Merry Christmas" and "Sweet Dreams," are scheduled for late-October release. 3969 Villa Costera, Malibu, Calif. 90265; 213-456-1721.

Four Star Media, formed by Ellen Silver, former executive VP of radio production and syndication company Narwood Productions Inc. Four Star Media is a full-service radio programming and audio/video production and marketing company. Firm will provide a variety of services, including radio programming development and distribution, audio and video production, public service campaigns, music and technical consultation, and talent booking. The company's first project is producing the radio series "New Yorkers At Their Best." 8th Floor, 373 Park Avenue South, New York, N.Y. 10016; 212-889-9863.

Westwood Operating Profit Up 34%

BY DON JEFFREY

NEW YORK—Westwood One Inc., the radio station owner and network syndicator, says cost controls boosted operating profit 34% in the third quarter from last year.

The Los Angeles-based company reports that operating income (before interest and taxes) for the three months that ended Aug. 31 climbed to \$3.33 million from \$2.49 million.

Revenues, though, fell 2.9% to \$37.6 million from \$38.7 million last year. The company attributes this to the recession.

William Battison, president, says, "Revenues are down because a couple of markets—L.A. and New York—are a little soft this year." The company operates radio stations in those two cities, including KQLZ (Pirate Radio) Los Angeles. Pirate underwent a major shakeup this year, with layoffs and a format change

from top 40/rock to album-oriented rock. Battison says the station is "definitely trending upward."

The cost controls that boosted operating profits include the restructurings of Pirate Radio and the company's networks unit. Battison says cost reductions, which began last year, have yielded total savings of \$11 million-\$12 million so far.

The company's net loss (after interest and taxes) was \$2.21 million, an improvement over last year's \$3.1 million deficit.

Westwood One has reported losses in many quarters over the past two years because of high expenses associated with acquisitions made in the late '80s.

Last month, Moody's Investors Service, the bond-rating agency, downgraded ratings on two of Westwood's debt issues, saying the company has a "likelihood of liquidity difficulties." In particular, the agen-

cy noted that in December the company will begin to incur additional \$2.8 million semi-annual interest payments and Moody's said it believes that "operating cash flow will be insufficient to cover the added cash interest expense."

But Battison maintains that the company will be able to meet the payments out of cash flow. And he adds that Westwood's line of credit has been extended.

The company's stock, meanwhile, closed at \$2 a share in over-the-counter trading at press time.

For the nine-month period that ended Aug. 31, the company posted net profit of \$10.1 million on \$103.3 million in revenues, compared with a net loss of \$14.6 million on \$107.9 million in revenues the year before. The net income was the result of a \$25.6 million gain from an exchange of debt securities.

EXECS SEE MULTIPLE WOES FOR MUSIC BUSINESS

(Continued from page 3)

common denominator of looking for the isolated hit single, which has no long-term, meaningful career attached to it," Teller says. "This is reminiscent of the latter end of the disco era. The industry is ultimately responsible for its artist signings. We cannot point our finger at the recession or radio or MTV."

In contrast to these criticisms of the industry, PolyGram Label Group president Rick Dobbis attributes the business decline to the economy. "Anybody who runs their business thinking a hit record will cure a recession is soon going to be broke," he declares. "We're not out of the woods yet. In fact we're deep in the middle of the woods."

RETAIL PROBLEMS

Other label executives agree that more hit records will not cure the industry's woes, but for different reasons.

"It's not the recession," claims SBK head Charles Koppelman. "It's the fact that retailers and radio stations are far too leveraged. With all the payments they have to make, retailers can't buy enough product or stock inventory. And broadcasters can't do promotions, so listenership drops off. That, coupled with the recession, is the story here. Last year a major retailer would buy six to eight weeks in advance; now we're looking at two to three weeks."

Joe Kiener, vice chairman/CEO of Chrysalis North America, sees other drawbacks on the supply side. "Yes, there are problems with the overall economy," he says. "But the current slump in the music industry is a homemade, structural problem. It's true that there's less disposable income, but the real problem is right here in the business. It stunted its own growth by going way too far in starting up new labels."

Other label chiefs agree that competitiveness, while usually healthy, is out of hand today. They say it has led to oversigning and the crippling of artist development.

With new labels like Giant, Hollywood, Zoo, Interscope, Imago, and Charisma battling for repertoire, the race for artists and executive talent is fierce and expensive. Record company chiefs moan that promotion executives are earning what label heads once drew and new artists are being paid like superstars.

"The existing labels, plus all these new record companies, create way too much product," Kiener explains. "Retail pipelines are getting clogged and radio stations are getting 20 or 30 singles a week. How many of those singles can they play and bring home?"

"While many other industries in the late '80s geared themselves up for the anticipated overall recession, we did the opposite. We set up 15 to 20 labels when all the economic indicators were pointing down. That's what's wrong. And it will need to be corrected for the industry to be healthy again."

"You have drastically increased competitiveness these days," says Mike Bone, co-president of Mercury Records. "A band that's been together for five gigs has eight A&R guys each offering them a \$300,000 deal."

Similarly, A&M Records president Al Cafaro notes, "The new labels have driven the cost of marketing, promotion, and everything else sky-high. People are throwing mon-

ey at a lot of mediocre bands. And no matter how deep your pockets, if they are not replenished by business, you will soon be out of business."

Giant Records chief Irving Azoff thinks the rash of label acquisitions in the last few years also helped set

The business has stunted its growth by going too far in starting new labels'

up the current slump. "The high costs of doing business were caused by all the acquisitions as well as the start-up labels," he says. "Once you've rationalized spending several hundreds of millions to buy a label, it's hard to rationalize an expanding artist roster, high-salaried executives, and aggressive marketing of each and every piece of product."

LABEL LAYOFFS

Just how bad was this year's recession? In what may be the first of such consolidations, Atlantic merged its Atco imprint with start-up label EastWest America, resulting in about 25 layoffs, while Island merged most of its operations into

PolyGram (Billboard, Oct. 26).

The 11% drop in overall domestic shipments is a figure that tells only part of the story. Cassettes, the industry's most popular format, were off 23% and vinyl records plummeted 63% in the first six months of the year. The Recording Industry Assn. of America says revenues remained static, due to the popularity of the pricey CD format.

MCA's Teller says, "I don't believe those numbers tell the whole story. For one thing, these are retail price numbers and they don't account for discounting. Everybody's numbers were hurting in the first half of the year, everybody's. I would have thought revenues across the board would be down about 10% from last year."

Though Teller is riding on a record \$118 million month for September, he says all companies, including his, had identifiable problems earlier in the year.

"Industrywide, I would say new release product was down even more than 10% and hit music was way off. You did not see big-time multiple-platinum certifications, which is the lifeblood of the business. Only in the last two months has there been a turnaround," he says.

"The nature of the business is we're a hit business," says Jay Ber- man, president of the RIAA. "We

tend to go in cycles. We're just in a bad cycle right now.

"I would say business overall is down about 10%, when you take into account the CD substitution effect [consumer replacement of vinyl records with CDs]," he continues. "Mall traffic was terrible, which is

Whether a few hits will cure all the problems is still a question'

where a lot of record stores are nowadays. Cassette sales were off substantially, and that's the scariest indicator. The most telltale sign of the economy is that we've got hits but not megahits. It's been a long time between 10-million sellers."

NO TECHNOLOGICAL FIX

As for the future, the industry cannot plan on another technological advance like the compact disc to power it through the present hard times. The substitution effect kept the industry in good financial shape all through the '80s but it is winding down. And, while new formats like recordable mini discs and digital compact cassettes have a great deal

of promise, there is no guarantee they will not go the way of the 8-track tape.

"We can't rely on another technology saving us," Cafaro says. "We have to confront the reality of an uncertain future."

Teller notes the problems will need to be fixed before the industry can recover for good. "There seems to be a good deal of optimism right now, as there are meaningful new releases drawing people into stores. But that isn't always enough," he says.

"If they don't have much money in their pockets, they will buy one record and leave. We haven't been getting the multiple purchases that we all need. Whether a few hits will cure all the problems is still a question. I would think that the balance of the year will see better sales numbers on a broader variety of titles."

On the other hand, Dobbis points out, "The economy has not improved. To run a healthy business in today's reality, you should deal with the recession as ongoing for the foreseeable future, regardless of whether Guns N' Roses and U2 are big successes. There is no instant solution."

Jeffrey Jolson-Colburn is a reporter for *The Hollywood Reporter*.

Rhino Taking Tomato Records Titles To U.S. Market

■ BY DEBORAH RUSSELL

LOS ANGELES—Titles from Tomato Records, an eclectic independent label, are now available to U.S. consumers via Rhino Records and CEMA Distribution.

The exclusive, three-year distribution deal kicked off Oct. 14 with the release of Tomato titles by Louis Armstrong, Jerry Lee Lewis, Ike & Tina Turner, and Jelly Roll Morton. Rhino will distribute Tomato's rock, blues, and country titles.

"It's a good marriage," says Rhino senior product manager Faith Raphael. "Tomato is a very artist-oriented label with high standards of quality and an incredibly extensive catalog."

Armstrong's "C'est Si Bon" is a collection of previously unreleased live performances spanning the late '30s through the late '60s; Lewis' "The Complete Palomino Recordings" features 42 live tracks recorded between 1979-1981 and in 1985; Ike & Tina Turner's "The Great Rhythm & Blues Sessions" includes tracks recorded in Memphis between 1967-1968 and originally released on Turner's Pompeii label; and Morton's "Mr. Jelly Lord" contains 16 cuts recorded in Chicago and New York from 1926-34.

"Tomato is almost like a very hip, sophisticated art project," says producer/founder Kevin Eggers, who notes designer Milton Glaser created artwork for every Tomato title.

The distribution deal also calls for Tomato's jazz and world music titles to be distributed by Burbank, Calif.-based Mesa/Blue Moon, a joint venture with Rhino. Rhino distributes Mesa/Blue Moon product through CEMA.

"It's an ideal situation because Rhino is very strong with blues, oldies, and singer/songwriters," says Paul

Santos, VP of marketing at Mesa/Blue Moon. "And the deal allows Mesa to cherry-pick the jazz, world, and [new adult contemporary] titles that we are best with."

Mesa/Blue Moon's first Tomato release was Al DiMeola's new "World Sinfonia," a "tango/world music tribute" album that has cracked the top 10 on Billboard's Top Contemporary Jazz Albums chart. DiMeola's current "World Sinfonia" tour of the U.S. runs through December.

In November, Mesa/Blue Moon will release Andrew Tosh's "Make Place For The Youth," a remix of his Grammy-nominated album, as well as DiMeola's new high-energy, electric album, "Kiss My Axe." In addition, Tomato is negotiating a first-quarter release from Femi Kuti, a Nigerian pop/dance artist.

Rhino plans to release six more titles in November, including Robert Cray's "Too Many Cooks," John Lee Hooker's "Alone" and "The Cream," Elmore James' "Dust My Broom," the late Harry Partch's opera "Revelation In The Courthouse Park," and a various-artists compilation, "The Great Tomato Blues Package."

Most of the titles in the October/November release schedule will be discounted under CEMA's "price buster" program, says Rhino's Raphael.

Rhino has scheduled some 30 catalog and new rock, blues, and country titles for release by February, she says. Notable among them is a four-CD Townes Van Zandt package featuring duets with Bob Dylan, Johnny Cash, Willie Nelson, Emmylou Harris, Freddy Fender, Tammy Wynette,

Joe Ely, and others.

Additional titles set for the first quarter of 1992 include "Live At Tipitina's" by Professor Longhair and "The Meters Live," produced by Paul and Linda McCartney.

Eggers founded New York-based Tomato in 1978. He closed the label in 1981 and reactivated operations in 1989. Prior to the deal with Rhino, the Santa Monica, Calif.-based Welk Record Group distributed Tomato here through independent distribution channels. Current European distributors include APT and Melodie, among others.

The Tomato catalog includes some 80 titles by such artists as Albert King, John Cage, Lightnin' Hopkins, John Hassell, "Fats" Domino, and Melanie.

Quality Parent R-Tek Raises \$9 Million

NEW YORK—R-Tek Corp., owner of independent label Quality Records, which had a No. 1 single last March with Timmy T's "One More Try," has made an initial public offering of stock.

The Winnipeg, Manitoba, company raised nearly \$9 million from the sale of more than 1.4 million shares at \$6 each. In over-the-counter trading at press time, the stock closed at \$5.125 a share.

R-Tek operates two record labels and two home video imprints. One music label, Quality, based in Los Angeles and distributed by CEMA, scored this year with the first No. 1 indie single in nearly 10 years with the Timmy T record. The other is Dino, which markets compilation al-

bums and recordings by new talent in other countries. Its biggest act has been the German band Die Flipper. Its compilations include collections by Luciano Pavarotti, Donovan, and Michael Crawford.

"Our bread and butter is compilations," said Raymond Kives, the company's chairman, president, and CEO, in a telephone interview.

Kives said R-Tek plans to use the net proceeds from the offering of about \$7.7 million to make acquisitions, develop new talent and recordings, acquire catalog material for compilations, seek new markets and distribution channels, and add to working capital.

Kives, one of the founders of K-Tel, founded R-Tek in 1985 with his

brother, Harold Kives, the chief financial officer. Music industry veteran Russ Regan is president of Quality Records and former K-Tel executive Frank Pietzsch heads Dino Music. R-Tek employs 145 people full-time.

R-tek also distributes special-interest videotapes under Quality Video in North America and Dino Video overseas.

For the fiscal year that ended June 30, R-Tek reports that net income fell 3.4% to \$1.36 million from \$1.41 million last year, while revenues rose 66.2% to \$88 million from \$52.9 million. The company says profit was down because of increased operating expenses.

DON JEFFREY

ALBUM REVIEWS

POP

▶ BELINDA CARLISLE

Live Your Life Be Free
 PRODUCERS: Rick Nowels, Richard Feldman, Eric Pressly & David Munday
 MCA 10446

Carlisle's latest effort finds the chirpy singer alternating between power pop ("Do You Feel Like I Feel"), new wave (the cool "You're Nothing Without Me"), and dreamy "I Plead Insanity." Much more consistent than 1989's "Runaway Horses," this album shows Carlisle's vocal growth as she stretches with different styles. Pleasantly engaging.

▶ NIA PEEPLES

PRODUCERS: Various
 Charisma 91768

"Party Machine" hostess makes her label debut with a radiant set of pop/dance tunes that should firmly establish her as a formidable top 40 radio presence. Unifying thread in material (much of which was co-penned by Peeples) is its optimistic, uplifting lyrical tone. "Street Of Dreams" is winning fans at several formats. Other highlights include the single-worthy rock/hip-hopper "Hurricane," "Faces Of Love," a smooth R&B ballad that features a cameo by husband Howard Hewett, and "The Entity (Sex)," a Prince-like ballad that showcases an acrobatic and affecting vocal.

▶ BRENDA K. STARR

By Heart
 PRODUCERS: Various
 Epic 46231

Starr's latest sparkles with an array of fun and fluffy pop/dance ditties, custom-made for radio. Catchy first single, "If You Could Read My Mind," invades Madonna and Cathy Dennis territory, while "What If" brews optimistic lyrics in a tasty new-jack-flavored broth. Proper remixing could transform almost any tune here into a formidable club contender, though most enthusiastic supporters will likely be at pop and AC radio.

BARRY MANILOW

Showstoppers
 PRODUCERS: Barry Manilow & Eddie Arkin
 Arista 18687

Showtunes are the perfect vehicle for Manilow, who has always had a flair for the dramatic. Excepting "Overture Of Overtures," an overblown medley of Broadway overtures, this collection is a loving tribute to some of Manilow's favorite musicals. Some songs are instantly recognizable, such as "I'll Be Seeing You" and "Bring Him Home," while others, such as "You Can Have The TV" from "Notes" are lesser known. The most delightful of the 18 (!) numbers is a "Guys And Dolls" medley featuring Manilow, Michael Crawford, and Hinton Battle.

KILLER JOE

Scene Of The Crime
 PRODUCERS: Max Weinberg & Joe Delia, Jimmy Vivino
 Hard Ticket Entertainment/BMG 65069

First release from former E Street Band skinman Weinberg's custom label is a Jersey Shore fiesta that comes on like an amiable R&B house party. Weinberg, Delia, and Vivino are joined by local compadres and a

collection of ringers that includes Little Steven, Southside Johnny, Jon Bon Jovi, and members of the Beach Boys; tunes include a couple of hitherto unrecorded numbers penned by Bruce Springsteen. Goodtime fun for album rockers.

JULIA FORDHAM

Swept
 PRODUCERS: Grant Mitchell, Julia Fordham, Hugh Padgham, Dominic Miller, Peter Asher
 Virgin 91748

The most compelling part of Fordham's artistry continues to be her ethereal, soaring voice that blends in seamlessly with the other instruments here. Her songs continue to fare better when taken within the context of the album's mood rather than standing alone, but among those which could create some radio magic are "Swept" and the stylish "I Thought It Was You."

★ SPANIC BOYS

Strange World
 PRODUCERS: Ian Spanic & Mike Hoffman
 Rounder 9027

Here's the group that ought to go down in history as the Band That Made Milwaukee Famous. Father-son duo of Tom and Ian Spanic show their not-quite-retro smarts again on second Rounder go-round; melt-in-your-mind Everlys-style harmonies and James Burton-like flash of the twin-guitar interplay knock you right in the ears. Title cut, "All Alone," and "Made Of Steel" are just three standouts on a record guaranteed to appeal to any roots-rocker.

★ SWERVEDRIVER

Raise
 PRODUCERS: Swervedriver
 A&M 75021

U.K. combo nurtured in the Creation Records stable features a sound not unlike that of Blur and English label mate Ride, but that doesn't mean this isn't an exciting record. Scorching, wide-angle guitar playing and a highly melodic writing style keep things happening for modern rockers, who are advised to lift "Sci-Flyer," "Son Of Mustang Ford," and "Rave Down" for instant heat.

CHRIS STAMEY

Fireworks
 PRODUCER: Chris Stamey
 RNA 70766

Maverick popmeister's smart new set features an assortment of notable sidemen, including R.E.M.'s Peter Buck, NRBQ's Terry Adams, Don Dixon, Peter Holsapple, Mitch Easter, and Anton Fier. Highlights of a set tailor-made for alternative programmers include such Stamey classics as the heartbreaking pop hooks of "Something Came Over Me," "Two Places At Once," and "The Newlyweds," as well as a canny cover of William Bell chestnut "You Don't Miss Your Water."

MATTHEW SWEET

Girfriend
 PRODUCERS: Fred Maher & Matthew Sweet
 Zoo 11015

Label debut for this crafty American

NEW & NOTEWORTHY

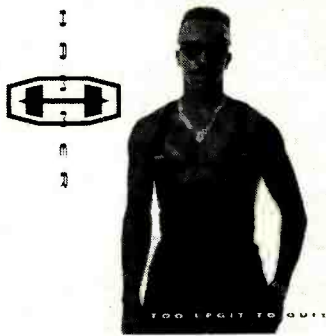
CHESNEY HAWKES

The One And Only
 PRODUCERS: Alan Shacklock, Nik Kershaw, Clem Clempson & Len Hawkes
 Chrysalis 21861

British singer is riding high on the charts with title track also featured in the movie "Doc Hollywood." Rest of the debut is a tasty collection of catchy solid pop nuggets that could make chart noise into next year. Hawkes is a teen idol in the making; but there's credible music—and a convincing voice—here to back the image. Best cuts are "I'm A Man, Not A Boy" and "One World."

B I L L B O A R D

SPOTLIGHT



HAMMER

Too Legit To Quit
 PRODUCERS: Hammer, Felton C. Pilate II, Michael Buckholz
 Capitol 98151

With an unprecedented push from the label behind him, Hammer pounds out his latest album—all 17 cuts of it. Hammer doesn't vary his smooth rapping style so much as build on it. Fans will instantly notice the haunting background vocals on midtempo "Street Soldiers" or the soaring ones on "2 Legit 2 Quit," which resembles a harder "Gonna Make You Sweat." Handclapping, gospel-tinged "Do Not Pass Me By" will be playing in aerobics classes well into the '90s. Though it occasionally becomes repetitious, "Too Legit" (as well as the boost from exposure from "The Addams Family" movie) should only increase Hammer's worldwide impact.

singer/songwriter offers a solid set of songs whose sharp, well-wrought harmonies are framed by the raw riffing of New York guitar stars Richard Lloyd and Robert Quine. Standout tracks include gripping midtempo blues "Divine Intervention," as well as the wild guitar-driven pop melodies of the title track, "Evangeline," "I Wanted To Tell You," and "Holy War."

MICHAEL FEINSTEIN

Michael Feinstein Sings The Jule Styne Songbook
 PRODUCER: Judith Sherman, Michael Feinstein
 Elektra Nonesuch 79274

Continuing his series of composer tributes, cabaret/concert star Feinstein, with Styne himself on hand for some piano and vocal help, performs 33 Styne tunes with his usual boyish charm and sincerity, approaches that always suit sentimental and sophisticated songs. One lovely rarity is a Styne and Stephen Sondheim collaboration, "Home Is The Place."

THE FREEWHEELERS

PRODUCER: John Fischbach
 DGC 24423

Debut by street-level L.A. quintet shows off a hoard of influences—Springsteen, "Highway 61"-era Dylan, early Tom Waits, a taste of Rod Stewart, and a whole lotta blues. However, despite this raft of sources, sound remains invigorating, and front man/writer Luther Russell emanates a personality of his own. Grittier modern rockers might try "Thinkin' 'Bout Your Mother," "Little Miss Fortune," or "Percilla."

★ POSTER CHILDREN

Flower Power
 PRODUCERS: Steve Albini, Iain Burgess
 Frontier 01366 34633

Magnificent Southern Illinois quartet bashes skulls on compilation of cuts made for group's own Limited Potential label in 1987-88. Group blares out a high-intensity sound reminiscent of Sonic Youth with head-ripping time changes. Burgess-produced tracks get the nod here, but modern rockers looking for something with special oomph can select just about any cut with impunity. A superb young band that's just starting to come into its own.

BLUR

Leisure
 PRODUCERS: Stephen Street, Steve Lovell & Steve Power, Mike Thorne
 SBK 97880

Latest in ever-growing line of hard yet dreamy-sounding English guitar bands makes a firm impression on U.S. debut, which is first fruit of pact between SBK and trend-setting Creation label. Quartet bears identifying characteristics of Ride, Stone Roses, and other contemporaries, but scores despite lack of any deep originality; "She's So High," "Bad Day," and "Wear Me Down" all hold earmarks of modern rock success.

LITTLE JIMMY KING & THE MEMPHIS SOUL SURVIVORS

PRODUCER: Ron Levy
 Bullseye Blues 9509

Axeman King comes from one hell of a family—his brothers are Eric and Eugene Gales, who recently issued their own guitar-packed album on Elektra. Little Jimmy is more in a traditionalist vein, although he shows the ability to meld blues, R&B, and rock with no stitches showing. Those with a palate for spicy licks of the Stevie Ray variety should bite into this one; overall quality of project makes track selection a coin-flip.

JOHNNY SHINES/SNOOKY PRYOR

Back To The Country
 PRODUCERS: Edward Chmielewski, Jerry Del Giudice & John Nicholas
 Blind Pig 74391

Bluesmen Shines and Pryor, who made the leap from country to urban style in the early '50s, regroup for a pleasant new session. Shines, handling vocal chores only (with guitar work by co-producer Nicholas and Kent Du Shane), proves he still has mighty pipes on selection of originals and familiar Robert Johnson numbers, while Pryor ingratiates with old-fashioned harp and relaxed singing. Very nice for aficionados.

JAZZ

DUKE ELLINGTON

Hot Summer Dance
 PRODUCER: Bob Thiele
 Red Baron 48631

Years after graduating from the dance-band grind to concert-hall respect, the Duke proves that his 15-piece orchestra can still be a rug-cutters' delight with this 1960 live session. Best-loved standards include "Take The A Train" and "Satin Doll," as well as delicious Ducal treatments of pop tunes "Laura" and "All Of Me." Set also features witty Ellingtonian twists on Tchaikovsky with "The Nutcracker Suite Overture" and "Dance Of The Floreadores."

BOBBY PREVITE

Music Of The Moscow Circus
 PRODUCER: Bobby Previte
 Gramavision 79466

An offbeat project for a progressive New York composer/percussionist, this music was commissioned by the Moscow Circus for its current U.S. tour. Scattered with brief, clownish interludes, Previte's score maintains a big-top sensibility throughout, especially with the dazzling, stuttering horns of "Overture" and the unbridled Latinisms of "Spring Steps Out," as well as the lovely, delicate themes "Russian Bar" and "Spring, Beauty & Muse."

BILL EVANS

Blue In Green
 PRODUCER: Helen Keane
 Milestone 9185

Late, unquestionably great jazz pianist swings with customary flair in these 1974 Canadian Broadcasting Co. sessions, joined by bassist Eddie Gomez and drummer Marty Morell. In a set marked by Evans' lush, dense harmonies, standouts include the sweetly melancholy "Two Lonely

People," Evans' classic original "T.T.T.—Twelve Tone Tune," as well as immortal "Kind Of Blue" covers from his Miles Davis internship, the title track and "So What."

NEW AGE

▶ ERIC TINGSTAD & NANCY RUMBEL

In The Garden
 PRODUCER: Paul Speer
 Narada 64004

It can't be easy making a themed album that features only instrumentals, but new agers Tingstad and Rumbel have successfully done it. The 11 songs here all have to do with gardening, farming, or flowers and the artists have given proper mood and measure to such works as the jaunty "The Gardener" or appropriately autumnal, Celtic-sounding "Harvest." Linger notes by the artists and gardening experts are a must and round out the package beautifully. Multi-instrumentalists Tingstad and Rumbel need no help, but they get delightful contributions nonetheless from pianist David Lanz and producer/guitarist Speer.

COUNTRY

▶ SAMMY KERSHAW

Don't Go Near The Water
 PRODUCERS: Buddy Cannon, Norro Wilson
 Mercury 510181

Kershaw seems poised for a big breakthrough with this uniformly strong contender. True, he sounds a bit like George Jones—but who could complain about that? Best cuts: "Yard Sale," "Kickin' In," "Real Old-Fashioned Broken Heart," "Harbor For A Lonely Heart."

▶ PIRATES OF THE MISSISSIPPI

Walk The Plank
 PRODUCERS: Jimmy Bowen, Rich Alves
 Capitol 95798

This is a much more impressive album than their first. It's varied in style, ranging from the doleful "Til I'm Holding You Again" and "The Storm" to the playful "Too Much" and "Georgia Peaches." The "Nashville Nights" instrumental is a killer.

B.B. WATSON

Light At The End Of The Tunnel
 PRODUCER: Clyde Brooks
 BNA 61020

Watson is a hard-driving honky-tonker who made his initial mark with the title song. But he's also a break-your-heart balladeer, as evidenced by "Good Intentions" and "Say Goodbye."

BILLY TRUITT & THE BARNSTORMERS

PRODUCER: Jim Emrich, David McKelvy, Billy Truitt
 Wingate 81092

This is a fine honky-tonk ensemble, distinguished by a lot of original material. Best cuts: "The Drinker's Hall Of Fame," "More Bullets Ramone."

Edited by Melinda Newman, Chris Morris, and Edward Morris.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **GENESIS** *No Son Of Mine* (6:38)
 PRODUCERS: Genesis, Nick Davis
 WRITERS: T. Banks, P. Collins, M. Rutherford
 PUBLISHERS: Anthony Banks/Philip Banks/Michael Rutherford
Atlantic 4277 (cassette single)

First peek into the venerable band's upcoming "We Can't Dance" opus is an immediately memorable midtempo gem that embellishes their signature rock sound with a slick, pop radio sheen. Crispily produced track showcases an unusually loose and appealing vocal by Phil Collins.

► **MARKY MARK & THE FUNKY BUNCH** *Wildside* (5:07)
 PRODUCERS: Donnie Wahlberg, Spice
 WRITERS: L. Reed, Spice, D. Wahlberg, M. Wahlberg
 PUBLISHERS: Ayesha, BMI/WB/Donnie D./Marky Mark, ASCAP
 REMIXERS: James Earley, Michael Kelly
Interscope/EastWest 4254 (c/o Atlantic) (cassette single)

Lou Reed's classic "Walk On The Wild Side" is the basis for an affecting look at people who take a wrong turn in life. A startling follow-up to the superficial "Good Vibrations," track goes a long way toward establishing a street-hip image for Marky Mark. A strong choice for popsters and purists alike.

► **R.E.M.** *Radio Song* (4:13)
 PRODUCERS: Scott Litt, R.E.M.
 WRITERS: Berry, Beck, Mills, Stipe
 PUBLISHERS: Night Garden/Unichappell, BMI
Warner Bros. 19246 (cassette single)

Third serving from the triple-platinum "Out Of Time" is a rhythmic rocker that jabs at the current state of the airwaves. Biting lyrics and a guest appearance by rapper KRS-One work well against an array of jangly guitars and an elastic bass line. Another multiformat hit.

► **WHITNEY HOUSTON** *I Belong To You* (4:40)
 PRODUCER: Narada Michael Walden
 WRITERS: D. Bramble, F. Golde
 PUBLISHER: not listed
 REMIXERS: John Waddell, Shep Pettibone
Arista 2369 (c/o BMG) (cassette single)

Yet one more single from the everlasting "I'm Your Baby Tonight." Houston delivers a mature and restrained vocal within a lush, urban-angled swing/R&B arrangement. Contagious chorus will help lure programmers at several radio formats, while remixes by Shep Pettibone and John Waddell have potential to open club doors.

► **MARC COHN** *True Companion* (3:42)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Atlantic 4213 (cassette single)

Strongest song on Cohn's fine self-titled debut album is a piano-driven ballad similar in sound to his breakthrough hit, "Walking In Memphis." Sensitive, romantic lyrics are given a poignant, worldly edge thanks to Cohn's evocative, Bob Seger-like voice. Requires immediate attention at pop, AC, and album rock formats.

► **A LIGHTER SHADE OF BROWN FEATURING SHIRO** *On A Sunday Afternoon* (3:44)
 PRODUCERS: Jammin James Carter
 WRITERS: not listed
 PUBLISHER: not listed
Pump 15186 (c/o Quality) (CD single)

Languid, atmospheric pop/rap ditty makes good use of samples from the Little Rascals' "Groovin'." Content of

rhymes seems secondary to track's overall radio-friendly tone. Deserves a shot. Contact: 213-658-6796.

► **ROBBIE ROBERTSON** *What About Now* (4:20)
 PRODUCERS: Robbie Robertson, Stephen Hague, Gary Gersh
 WRITERS: R. Robertson, I. Neville
 PUBLISHER: Medicine Hat, administered by EMI-April, ASCAP; PRI Songs/Sunset Beach, BMI
Geffen 19106 (c/o Uni) (cassette single)

Soulful, subdued, and introspective tune is lyrically powerful and instrumentally spare. Robertson's fine work on the guitar provides the perfect, mystical complement to his melancholy vocals. Heavy action at album rock radio bodes well for attention from pop and AC formats.

R&B

► **BRAND NEW HEAVIES FEATURING N'DEA DAVENPORT** *Stay This Way* (no timing listed)
 PRODUCERS: Brand New Heavies
 WRITERS: Brand New Heavies
 PUBLISHER: Varry White, ASCAP/London
 REMIXER: David Morales
Delicious Vinyl 6697 (cassette single)

With each successive single, U.K. acid jazz act continues to move closer to having the big radio hit it so richly deserves. Judging from early urban radio response, third try may do the trick, as N'Dea Davenport stretches out like a seasoned diva over a percolating disco/R&B groove. Can't get enough of those horns!

► **THREE TYMES LUV** *Irresistible* (4:35)
 PRODUCER: Cescle Brooks
 WRITER: J. Daniels
 PUBLISHER: not listed
Sunshine 01-3 (CD single)

Femme trio oozes with star quality on this sensuous R&B ballad. A firm bass line and caressing synths complement group's tightly woven harmonies. An excellent choice for adult-oriented urban stations. Label based in Miami.

► **CARL KING** *I'm Gonna Be The 1* (3:27)
 PRODUCER: John Ryan
 WRITER: C. King
 PUBLISHERS: All Am Songs/Big Kingpin/63rd Street/Hot Wings/Careers, BMI
Scotti Bros. 75293 (c/o BMG) (cassette single)

King has begun winning fans at urban radio with this percussive slow jam. Well-structured, retro-soul chorus and romantic tone should ensure its continued success.

► **LE GENT** *Time For Love* (4:31)
 PRODUCER: Timmy Gatling
 WRITERS: T. Gatling, R. Wilson
 PUBLISHERS: Tim Tim/Whole Nine Yards/Weatherspoon, ASCAP/TG/Ron Finch-Wilson/Scott Weatherspoon, BMI
Reprise 19118 (c/o Warner Bros.) (cassette single)

Male quartet gets all hot and bothered over a grinding, sexy bass line. Groove-conscious presence of producer Timmy Gatling is strongly felt both here and on the bright, new-jackish "Please Please Please" on the flipside.

► **STARLEANA** *Stronger And Better* (3:49)
 PRODUCERS: Rick Gallwey, Porter Carroll Jr.
 WRITERS: S. Young, P. Carroll, B. Baldwin
 PUBLISHERS: Virgin Songs, BMI/Sony Tunes/Porter Carroll Jr./Are-Gee-Bee, ASCAP
Virgin 4187 (c/o Atlantic) (cassette single)

Starleana's soulful vocals are powerful and intense, as lyrics merit. Post-breakup song attests to protagonist's emotional recovery, an inspiring theme to listeners experiencing the universal pain of love gone bad. Easy-listening elements should ensure crossover between urban and AC formats.

COUNTRY

► **RESTLESS HEART** *You Can Depend On Me* (2:39)
 PRODUCERS: Josh Leo, Larry Michael Lee
 WRITERS: R. Rogers, J. Griffin
 PUBLISHERS: Maypop/Wildcountry Inc./Careers-BMG, BMI
RCA 62129 (c/o BMG) (7-inch single)

Sparkling production and radiant vocals should take this tune to the top of the charts. Co-penned by Rogers and Griffin, a pair of the songwriting world's most beloved.

► **THE KENTUCKY HEADHUNTERS** *Only Daddy That'll Walk The Line* (3:10)
 PRODUCERS: The Kentucky Headhunters
 WRITER: I.J. Bryant
 PUBLISHERS: Beechwood, BMI
Mercury 866134 (c/o PolyGram) (7-inch single)

A fine sample of Southern country-rock. The Headhunters let out another hip n'hooky, upbeat mover.

► **LIONEL CARTWRIGHT** *What Kind Of Fool* (3:51)
 PRODUCERS: Harry Stinson, Ed Seay
 WRITER: L. Cartwright
 PUBLISHERS: Warner-Tamerlane/Long Run, BMI
MCA 54237 (c/o Uni) (7-inch single)

Cartwright's performance makes this self-penned song sound like a classic. Haunting instrumentation is effective.

► **JJ WHITE** *Heart Break Train* (3:28)
 PRODUCER: James Stroud
 WRITERS: J.D. Martin, Roger Murrah
 PUBLISHERS: MCA/Tomo Collins, ASCAP/BMI
Curb 76896 (7-inch only)

Splendid vocals by sisters Janice and Jayne. Mood-setting production reflects integrity.

► **DAVID SCHNAUFER & THE CACTUS BROTHERS** *Producer's Hornpipe* (2:04)
 PRODUCERS: John Lomax III, Mark Miller, Melanie Wells
 WRITER: not listed
 PUBLISHER: 3 Minute Movie, BMI
SFL 01 (7-inch single)

Aided by a smartly produced video now airing on CMT and Schnauffer's world-class dulcimer playing, this sprightly old fiddle standard may dent radio's normal resistance to instrumentals.

► **LARRY FONTENETTE** *Country Blue* (2:33)
 PRODUCER: Ray Reach
 WRITERS: not listed
 PUBLISHERS: not listed
Hot Brand 01 (7-inch single)

A delightfully entertaining statement of his affection. Credibly produced and performed. Contact: P.O. Box 181333, Dallas, Texas 75218.

► **MANDY KAY** *You Don't Need To Knock* (2:55)
 PRODUCER: Dick McVey
 WRITERS: T. Shapiro, C. Waters
 PUBLISHERS: Sony Cross Keys/Terrace, ASCAP
D&T 007 (7-inch single)

Splendidly energetic and delightfully direct. Contact: 615-244-3909.

DANCE

► **ERASURE** *Love To Hate You* (7:36)
 PRODUCER: Martyn Phillips
 WRITERS: Clarke, Bell
 PUBLISHERS: Musical Moments/Sonet/Andy Bell
 REMIXERS: Bruce Forest, Paul Dakeyne
Sire/Reprise 40218 (c/o Warner Bros.) (12-inch single)

Second single from British pop duo's new "Chorus" album is a techno-conscious twirler that nicks an idea or two from Gloria Gaynor's "I Will Survive." Andy Bell's sassy and soulful performance is an interesting contrast to track's overall electro tone. A natural for clubs, though radio exposure is warranted. Diehards will need to also check out "Vitamin C" and "La La La" on the flipside.

► **HUNTER HAYES** *It's Not Over* (7:16)
 PRODUCER: Keltion Cooper
 WRITER: K. Cooper
 PUBLISHER: Donnie Linton/Keltone, ASCAP
Columbia 73734 (c/o Sony) (12-inch single)

Hayes comes on like a cross between Alexander O'Neal and George Benson on this shoulder-shaking R&B/houser. Refreshing (and subtle) splashes of jazz and retro-soul give track an intriguing edge—as do brassy horns. Deep dip.

► **ELEVATION 4TH** *Walking* (6:08)
 PRODUCER: DJ Pagany
 WRITERS: R. Arduini, M. Persona, M. Aventino, G. Bortolotti, D. Leoni
 PUBLISHER: Mhara Sri/B. Mikulski
ZYX 6549 (12-inch single)

Bright and NRgetic Italo-houser finally reaches U.S. clubs in domestic form after extensive import action. Images of 49ers and Black Box run rampant, though track's hook is so infectious it really doesn't matter. Contact: 516-253-0126.

► **MICRO MANIA FEATURING PHASE 2** *I Can't Get Enough* (5:51)
 PRODUCERS: Micro Mania
 WRITERS: M. Hartman, S. Poole, M. Bowlds
 PUBLISHER: not listed

REMIXERS: Jurgen Kordeletsch, Frequency X
Radikal 12221 (c/o Hot Productions) (12-inch single)

Stompin' hip-house anthem has been fashioned for the techno craze with its harsh keyboard riffs. Varied mixes are cushioned with spiraling strings and tribal percussion breaks. A worthy contender for peak-hour positioning. Contact: 201-836-5116.

► **BRIAN KEITH** *Runnin' In And Out Of My Life* (5:15)
 PRODUCER: Darryl Payne
 WRITER: B. Keith
 PUBLISHERS: Darryl Payne/Lanell, BMI
New Image 0002 (12-inch single)

R&B-driven houser has begun to attract mix show and regional underground club attention. Keith's deep baritone soothes, while subversive techno influence stirs. Better distribution would likely result in a nationwide hit. Contact: 516-466-0700.

► **NIKITA WARREN** *I Need You* (6:12)
 PRODUCER: BHF
 WRITERS: Bisiach, Hornbostel, Ferrucci
 PUBLISHERS: Casadiprimordine/Music Market, ASCAP
Irma 8001 (12-inch single)

German native chirps over a pop-slanted house beat. Simplistic-but-engaging track has potential for mainstream sets. Check out the "MLK" mix, which has sound bites from speeches by Martin Luther King. Contact: 212-291-9286.

AC

► **JOHNNY MATHIS WITH PATTI AUSTIN** *You Brought Me Love* (no timing listed)
 PRODUCER: Thom Bell
 WRITER: A. Goldmark
 PUBLISHER: Nonpareil/WB, ASCAP
Columbia 4182 (c/o Sony) (CD promo)

Track from legendary singer's new "Better Together" collection of duets is now being featured on TV's "As The World Turns." Chemistry between Mathis and Austin is solid, as is song's arrangement, which tempers an R&B foundation with orchestral strings. Essential for AC formats, though urban programmers may find cut equally useful.

► **THE TRIPLETS** *Light A Candle* (3:31)
 PRODUCERS: Steve Barri, Tony Peluso
 WRITERS: D. Villegas, S. Villegas, V. Villegas
 PUBLISHER: not listed
Mercury 576 (c/o PolyGram) (cassette single)

Underrated sibling trio continues its bid for radio approval with a strumming acoustic-pop song. Inspirational lyrics are well-served by crystal-clear vocals and grand production values. Don't expect comparisons with Wilson Phillips to end anytime soon, though track stands tall on its own merit.

► **MARILYN MCCOO** *The Me Nobody Knows* (4:22)
 PRODUCER: Chris Christian
 WRITERS: V. Grimes, C. Christian
 PUBLISHERS: Court & Case/Home Sweet Home, ASCAP
Warner Bros. 19105 (cassette single)

Title tune from McCoo's current contemporary Christian set is an AC radio-friendly power ballad. Lyrics are vague enough to appeal to mainstream tastes without offending other audiences.

► **DAVID BENOIT** *Moments* (4:20)
 PRODUCER: Marcel East
 WRITERS: M. East, D. Benoit, V. Pinkston
 PUBLISHERS: Eastborn, ASCAP/David Benoit/Lorimar Music Bee/Warner Tamerlane/Pinky 'N' Al's, BMI
GRP 9966 (c/o Uni) (CD promo)

Valerie Pinkston's seductive vocals weave a romantic thread through this passionate R&B ballad. David Benoit's emotionally deft jazz piano playing sets the peaceful, easy groove that should score points in AC and contemporary jazz markets.

ROCK TRACKS

► **JAMES REYNE** *Some People* (4:11)
 PRODUCER: Simon Hussey
 WRITERS: J. Reyne, J. Vallance
 PUBLISHERS: EMI-Blackwood/Bob's Your Uncle, BMI/EMI-Blackwood/Almo/Testatyme, ASCAP
 REMIXER: Chris Lord-Alge

Charisma 065 (CD promo)

Singer/songwriter best known as former leader of the Australian Crawl delivers a contagious rocker that combines philosophical words with a kickin' backbeat. Reyne's unique voice and crunchy guitars render this a cool choice for album rock and top 40 playlists. From the equally potent "Any Day Above Ground" album.

► **JOHN O'KANE** *The Dance Goes On* (3:46)
 PRODUCER: Peter Vettesse
 WRITERS: O'Kane, Cunningham
 PUBLISHERS: Virgin Songs, BMI/Almo, ASCAP
Charisma 064 (CD promo)

O'Kane comes on like a cross between Bruce Springsteen and Steve Winwood on this engaging, keyboard-anchored rocker. Intelligent storyline is an added pleasure, and should help win attention from album rock programmers. From the noteworthy album "Solid."

► **MCQUEEN STREET** *In Heaven* (4:45)
 PRODUCER: Tom Werman
 WRITERS: D. Welsh, M. Powers, C. Welsh, R. Hatcher
 PUBLISHERS: EMI Blackwood/McQueen Street, BMI
SBK 05422 (c/o CEMA) (cassette single)

Dramatic, ultracommercial metal ballad is slick and well-produced, if a bit pandering at times. Huge, headbanging chorus, ringing guitar solos, and lyrics like "when the bell tolls and it's time to rise, we are all just mannequins who've said our last goodbye" should meet criteria of mainstream hard rock programmers.

RAP

► **BLACK SHEEP** *The Choice Is Yours* (4:03)
 PRODUCERS: Black Sheep
 WRITERS: W. McLean, A. Titus
 PUBLISHER: Peep Bo/PRI, ASCAP
Mercury 866087 (c/o PolyGram) (12-inch single)

Duo continues to affirm itself as an act to be reckoned with via this grunt-grooved hip-hopper. Cheeky-but-clever rhymes will please purists, though this is slick enough to entice urban radio and R&B-oriented club programmers. Check out their cool debut album, "A Wolf In Sheep's Clothing."

► **D.A.J.** *Playing Games* (no timing listed)
 PRODUCER: Freedom Williams
 WRITER: D.A.J.
 PUBLISHERS: D.A.J./R.B.G., ASCAP
Knock 'Em Out The Box 0002 (12-inch single)

Produced by C+C Music Factory's Freedom Williams, this funk-induced jam is laced with silly rhymes that occasionally recall Naughty By Nature's "O.P.P." Flipside features the more club-gear hip-houser "Dirty Job." Contact: 718-529-7753.

► **ANTTEX** *Understand Me Vanessa (Vanessa Yo)* (no timing listed)
 PRODUCERS: Anttex
 WRITERS: D. Johnson
 PUBLISHERS: Street Tuff Tunes/Twiggy Tunes, ASCAP
Tuff City 128067 (12-inch single)

Track is an interesting combination of Chic-style funk, jazz, and hip-hop. Macho-male lyrical posturing may turn some off, but it all seems to be intended in good fun. Contact: 212-262-0385.

Edited by Larry Flick.
PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

THE Billboard 200

TOP ALBUMS

FOR WEEK ENDING
NOVEMBER 2, 1991

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



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|----------------------|------------|-----------|---------------|--|--|---------------|
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 1 | 6 | GARTH BROOKS CAPITOL 96330* (10.98) 4 weeks at No. 1 | ROPIN' THE WIND | 1 |
| 2 | 2 | 3 | 5 | GUNS N' ROSES GEFEN 24420 (10.98) | USE YOUR ILLUSION II | 1 |
| 3 | 3 | 2 | 3 | MOTLEY CRUE ELEKTRA 61204* (12.98) | DECADE OF DECADENCE | 2 |
| 4 | 5 | 5 | 3 | PRINCE PAISLEY PARK 25379*/WARNER BROS. (10.98) | DIAMONDS & PEARLS | 4 |
| 5 | 8 | 8 | 10 | METALLICA ELEKTRA 61113 (10.98) | METALLICA | 1 |
| 6 | 4 | 4 | 3 | PUBLIC ENEMY DEF JAM 47374/COLUMBIA (10.98 EQ) | APOCALYPSE 91... THE ENEMY STRIKES BLACK | 4 |
| 7 | 6 | 7 | 5 | MARIAH CAREY COLUMBIA 47980 (10.98 EQ) | EMOTIONS | 4 |
| 8 | 7 | 6 | 5 | GUNS N' ROSES GEFEN 24415 (10.98) | USE YOUR ILLUSION I | 2 |
| 9 | 9 | 9 | 4 | BRYAN ADAMS A&M 5367* (10.98) | WAKING UP THE NEIGHBOURS | 6 |
| 10 | 10 | 10 | 59 | GARTH BROOKS ▲ CAPITOL 93866* (9.98) | NO FENCES | 4 |
| 11 | 13 | 15 | 26 | MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ) | TIME, LOVE AND TENDERNESS | 1 |
| 12 | 11 | 11 | 19 | NATALIE COLE ▲ ELEKTRA 61049 (13.98) | UNFORGETTABLE | 1 |
| 13 | 12 | 12 | 17 | BONNIE RAITT ▲ CAPITOL 96111 (10.98) | LUCK OF THE DRAW | 2 |
| 14 | 24 | 25 | 3 | REBA MCENTIRE MCA 10400* (10.98) | FOR MY BROKEN HEART | 14 |
| 15 | 14 | 13 | 23 | BOYZ II MEN ▲ MOTOWN 6320* (9.98) | COOLEYHIGHARMONY | 3 |
| 16 | 15 | 16 | 13 | COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98) | C.M.B. | 3 |
| 17 | 18 | 17 | 7 | NAUGHTY BY NATURE TOMMY BOY 1044* (9.98) | NAUGHTY BY NATURE | 17 |
| 18 | 16 | 14 | 8 | SOUNDTRACK ● MCA 10286* (10.98) | THE COMMITMENTS | 8 |
| 19 | 19 | 19 | 5 | OZZY OSBOURNE EPIC ASSOCIATED 46795/EPIC (10.98 EQ) | NO MORE TEARS | 7 |
| 20 | 17 | — | 2 | JOHN MELLENCAMP MERCURY 510151* (10.98 EQ) | WHENEVER WE WANTED | 17 |
| 21 | 26 | 23 | 4 | HARRY CONNICK, JR. COLUMBIA 48685* (10.98 EQ) | BLUE LIGHT, RED LIGHT | 21 |
| 22 | 25 | — | 2 | THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98) | SPORTS WEEKEND | 22 |
| 23 | 23 | 21 | 43 | C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ) | GONNA MAKE YOU SWEAT | 2 |
| 24 | 20 | 20 | 8 | BOB SEGER & THE SILVER BULLET BAND ● CAPITOL 91134 (9.98) | THE FIRE INSIDE | 7 |
| 25 | 21 | 24 | 33 | AMY GRANT ▲ A&M 5321 (9.98) | HEART IN MOTION | 10 |
| 26 | 30 | 28 | 32 | R.E.M. ▲ WARNER BROS. 26496 (9.98) | OUT OF TIME | 1 |
| 27 | 22 | 22 | 21 | TRAVIS TRITT ● WARNER BROS. 26589* (9.98) | IT'S ALL ABOUT TO CHANGE | 22 |
| 28 | 33 | 31 | 18 | VAN HALEN ▲ WARNER BROS. 26594* (10.98) | FOR UNLAWFUL CARNAL KNOWLEDGE | 1 |
| 29 | NEW | 1 | 1 | ERASURE SIRE 26668*/REPRISE (10.98) | CHORUS | 29 |
| 30 | 29 | 29 | 6 | DIRE STRAITS WARNER BROS. 26680 (10.98) | ON EVERY STREET | 12 |
| 31 | 34 | 26 | 23 | PAULA ABDUL ▲ CAPTIVE 91611*/MIRGIN (10.98) | SPELLBOUND | 1 |
| 32 | 27 | 18 | 4 | RED HOT CHILI PEPPERS WARNER BROS. 26681* (10.98) | BLOOD SUGAR SEX MAGIK | 14 |
| 33 | 28 | 27 | 47 | EXTREME ▲ A&M 5313 (8.98) | EXTREME II PORNOGRAFFITI | 10 |
| 34 | 39 | 46 | 16 | TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98) | INTO THE GREAT WIDE OPEN | 13 |
| 35 | 65 | 109 | 4 | NIRVANA DGC 24425/GEFFEN (9.98) | NEVERMIND | 35 |
| 36 | 31 | 30 | 8 | BELL BIV DEVOE MCA 10345 (10.98) | WBBD - BOOTCITY! THE REMIX ALBUM | 18 |
| 37 | 32 | 33 | 78 | GARTH BROOKS ▲ CAPITOL 90897 (9.98) | GARTH BROOKS | 22 |
| 38 | 48 | 59 | 8 | JODECI MCA 10198* (9.98) | FOREVER MY LADY | 38 |
| 39 | 40 | 49 | 13 | MARKY MARK & THE FUNKY BUNCH INTERSCOPE 91737*/EASTWEST | MUSIC FOR THE PEOPLE | 38 |
| 40 | 37 | 38 | 3 | JAMES TAYLOR COLUMBIA 46038* (10.98 EQ) | NEW MOON SHINE | 37 |
| 41 | 42 | 37 | 15 | GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98) | WE CAN'T BE STOPPED | 24 |
| 42 | 43 | 44 | 16 | TRISHA YEARWOOD ● MCA 10297* (9.98) | TRISHA YEARWOOD | 31 |
| 43 | 41 | 35 | 7 | RUSH ATLANTIC 82293* (10.98) | ROLL THE BONES | 3 |
| 44 | 35 | 32 | 23 | ALAN JACKSON ● ARISTA 8681* (9.98) | DON'T ROCK THE JUKEBOX | 17 |
| 45 | 38 | — | 2 | ERIC CLAPTON DUCK 26420*/REPRISE (23.98) | 24 NIGHTS | 38 |
| 46 | 44 | 39 | 15 | D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98) | HOMEBASE | 12 |
| 47 | 36 | 34 | 6 | TESLA GEFEN 24424 (9.98) | PSYCHOTIC SUPPER | 13 |
| 48 | 46 | 41 | 35 | FIREHOUSE ▲ EPIC 46186* (9.98 EQ) | FIREHOUSE | 21 |
| 49 | 47 | 43 | 22 | RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ) | BACKROADS | 23 |
| 50 | 45 | 40 | 25 | LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) | POWER OF LOVE | 7 |
| 51 | 53 | 51 | 59 | QUEENSRYCHE ▲ EMI 92806 (9.98) | EMPIRE | 7 |
| 52 | NEW | 1 | 1 | DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98) | SONS OF THE P | 52 |
| 53 | 49 | 42 | 71 | MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ) | MARIAH CAREY | 1 |
| 54 | 52 | 53 | 16 | HEAVY D. & THE BOYZ ● MCA 10289 (9.98) | PEACEFUL JOURNEY | 21 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|--|---------------|
| 55 | 76 | — | 2 | GEORGE WINSTON WINDHAM HILL 11107 (10.98) | SUMMER | 55 |
| 56 | 71 | 191 | 3 | P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98) | OF THE HEART, OF THE SOUL & OF THE CROSS | 56 |
| 57 | 51 | 47 | 85 | THE BLACK CROWES ▲ DEF AMERICAN 24278/REPRISE (9.98) | SHAKE YOUR MONEY MAKER | 4 |
| 58 | 54 | 56 | 37 | JESUS JONES ● SBK 95715* (9.98) | DOUBT | 25 |
| 59 | 137 | — | 2 | SCARFACE RAP-A-LOT 57167/PRIORITY (9.98) | MR. SCARFACE IS BACK | 59 |
| 60 | 56 | 45 | 16 | SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98) | ROBIN HOOD: PRINCE OF THIEVES | 5 |
| 61 | 64 | 57 | 7 | STEVIE NICKS MODERN 91711*/ATLANTIC (10.98) | TIMESPACE: BEST OF STEVIE NICKS | 30 |
| 62 | 59 | 52 | 8 | RANDY TRAVIS WARNER BROS. 26661* (9.98) | HIGH LONESOME | 43 |
| 63 | 63 | 50 | 19 | SKID ROW ▲ ATLANTIC 82242* (10.98) | SLAVE TO THE GRIND | 1 |
| 64 | 61 | 55 | 30 | ROD STEWART ▲ WARNER BROS. 26300* (9.98) | VAGABOND HEART | 10 |
| 65 | 58 | 48 | 21 | N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98) | EFIL4ZAGGIN | 1 |
| 66 | 62 | 58 | 50 | SCORPIONS ▲ MERCURY 846908 (9.98 EQ) | CRAZY WORLD | 21 |
| 67 | 50 | 61 | 33 | VINCE GILL ● MCA 10140* (9.98) | POCKET FULL OF GOLD | 50 |
| 68 | 67 | 65 | 59 | REBA MCENTIRE ▲ MCA 10016 (9.98) | RUMOR HAS IT | 39 |
| 69 | 55 | 36 | 4 | THE CULT SIRE 26673*/REPRISE (10.98) | CEREMONY | 25 |
| 70 | 57 | 54 | 50 | CLINT BLACK ▲ RCA 2372* (9.98) | PUT YOURSELF IN MY SHOES | 18 |
| 71 | 68 | 60 | 4 | A TRIBE CALLED QUEST JIVE 1418* (9.98) | LOW END THEORY | 45 |
| 72 | 60 | 67 | 31 | DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ) | EAGLE WHEN SHE FLIES | 24 |
| 73 | 72 | 76 | 24 | LORRIE MORGAN RCA 3021* (9.98) | SOMETHING IN RED | 72 |
| 74 | 81 | 83 | 87 | ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ) | PHANTOM OF THE OPERA HIGHLIGHTS | 55 |
| 75 | 75 | 79 | 120 | MICHAEL BOLTON ▲ COLUMBIA 45012 (9.98 EQ) | SOUL PROVIDER | 3 |
| 76 | 86 | 86 | 11 | BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) | GLOBE | 76 |
| 77 | 66 | 66 | 6 | THE JUDDS CURB 61018*/RCA (9.98) | GREATEST HITS VOL. TWO | 66 |
| 78 | 78 | 72 | 49 | MADONNA ▲ SIRE 26440/WARNER BROS. (13.98) | THE IMMACULATE COLLECTION | 2 |
| 79 | 84 | 71 | 23 | EMF ▲ EMI 96238 (9.98) | SCHUBERT DIP | 12 |
| 80 | 77 | 69 | 3 | ROBBIE ROBERTSON GEFEN 24303 (10.98) | STORYVILLE | 69 |
| 81 | 90 | 108 | 3 | SIMPLY RED EASTWEST 91773* (10.98) | STARS | 81 |
| 82 | 74 | 64 | 20 | CANDY DULFER ● ARISTA 8674* (9.98) | SAXUALITY | 22 |
| 83 | 87 | 84 | 46 | NINE INCH NAILS TVT 2610 (8.98 EQ) | PRETTY HATE MACHINE | 82 |
| 84 | 70 | 74 | 6 | KARYN WHITE WARNER BROS. 26320* (10.98) | RITUAL OF LOVE | 53 |
| 85 | 69 | 68 | 19 | THE KLF ARISTA 8657* (9.98) | WHITE ROOM | 39 |
| 86 | 82 | 70 | 16 | SEAL SIRE 26627*/WARNER BROS. (9.98) | SEAL | 24 |
| 87 | 85 | 81 | 127 | BONNIE RAITT ▲ CAPITOL 91268 (8.98) | NICK OF TIME | 1 |
| 88 | 83 | 62 | 8 | NEIL DIAMOND COLUMBIA 48610 (10.98 EQ) | LOVESCAPE | 44 |
| 89 | 89 | 73 | 7 | RICHIE SAMBORA MERCURY 848895* (9.98 EQ) | STRANGER IN THIS TOWN | 36 |
| 90 | 97 | 105 | 13 | SHABBA RANKS EPIC 47310 (9.98 EQ) | AS RAW AS EVER | 90 |
| 91 | 93 | 90 | 9 | VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ) | THE COMFORT ZONE | 84 |
| 92 | 91 | 93 | 35 | ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98) | COOLIN' AT THE PLAYGROUND YA' KNOW! | 7 |
| 93 | 73 | 63 | 4 | BARBRA STREISAND COLUMBIA 44111* (59.98 EQ) | JUST FOR THE RECORD... | 38 |
| 94 | 96 | 89 | 21 | DIAMOND RIO ARISTA 8673* (9.98) | DIAMOND RIO | 84 |
| 95 | 100 | 85 | 82 | WILSON PHILLIPS ▲ SBK 93745 (9.98) | WILSON PHILLIPS | 2 |
| 96 | 109 | 112 | 120 | DON HENLEY ▲ GEFEN 24217 (9.98) | THE END OF THE INNOCENCE | 8 |
| 97 | 111 | 114 | 43 | SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) | BLACK'S MAGIC | 38 |
| 98 | 79 | 75 | 16 | TANYA TUCKER CAPITOL 95562* (9.98) | WHAT DO I DO WITH ME | 57 |
| 99 | 114 | 119 | 38 | GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ) | INTO THE LIGHT | 5 |
| 100 | 88 | 78 | 3 | PATTI LABELLE MCA 10439 (9.98) | BURNIN' | 78 |
| 101 | 80 | 87 | 58 | VINCE GILL ▲ MCA 42321 (8.98) | WHEN I CALL YOUR NAME | 67 |
| 102 | 99 | 88 | 57 | L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) | MAMA SAID KNOCK YOU OUT | 16 |
| 103 | 102 | 97 | 75 | VAN MORRISON ● MERCURY 841970 (9.98 EQ) | THE BEST OF VAN MORRISON | 41 |
| 104 | 101 | 92 | 29 | LENNY KRAVITZ ● VIRGIN 91610* (9.98) | MAMA SAID | 39 |
| 105 | 121 | — | 2 | ALABAMA RCA 61040* (9.98) | GREATEST HITS, VOL. 2 | 105 |
| 106 | 103 | 82 | 19 | AARON NEVILLE A&M 5354* (9.98) | WARM YOUR HEART | 44 |
| 107 | 94 | 80 | 29 | ROXETTE ▲ EMI 94435* (10.98) | JOYRIDE | 12 |
| 108 | 110 | 103 | 23 | ICE-T ● SIRE 26492*/WARNER BROS. (9.98) | O.G. ORIGINAL GANGSTER | 15 |
| 109 | 105 | 125 | 6 | JOHN LEE HOOKER POINTBLANK 91724*/CHARISMA (9.98) | MR. LUCKY | 101 |

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

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(4/2 - 26715)

the new album

from

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KANE**



(4-19115)

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Billboard 200 Top Albums *continued*

FOR WEEK ENDING NOVEMBER 2, 1991

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------------------------------|--|-------------------------------|---------------|
| 110 | 150 | 144 | 6 | KENNY LOGGINS COLUMBIA 46140* (9.98 EQ) | LEAP OF FAITH | 71 |
| 111 | 107 | 95 | 87 | M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98) | PLEASE HAMMER DON'T HURT 'EM | 1 |
| 112 | 133 | 179 | 4 | FOURPLAY WARNER BROS. 26656* (9.98) | FOURPLAY | 112 |
| 113 | 134 | 120 | 16 | BEBE & CECE WINANS CAPITOL 92078* (9.98) | DIFFERENT LIFESTYLES | 74 |
| 114 | 116 | 111 | 36 | ENIGMA ▲ CHARISMA 91642* (9.98) | MCMXC A.D. | 6 |
| 115 | 98 | 77 | 15 | SOUNDTRACK ● QWEST 26643*/WARNER BROS. (10.98) | BOYZ N THE HOOD | 12 |
| 116 | 113 | 104 | 28 | ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ) | FACELIFT | 42 |
| 117 | 106 | 91 | 7 | RATT ATLANTIC 82260* (10.98) | RATT & ROLL 8191 | 57 |
| 118 | 123 | 101 | 54 | CHRIS ISAAK ▲ REPRIS 25837 (9.98) | HEART SHAPED WORLD | 7 |
| 119 | 95 | — | 2 | SOUNDGARDEN A&M 5374 (9.98) | BADMOTOFINGER | 95 |
| 120 | 138 | 129 | 68 | HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) | WE ARE IN LOVE | 22 |
| 121 | 136 | 139 | 184 | ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ) | PHANTOM OF THE OPERA | 33 |
| 122 | 117 | 96 | 33 | SOUNDTRACK ▲ GIANT 24409/REPRIS (10.98) | NEW JACK CITY | 2 |
| 123 | 122 | 113 | 28 | MARC COHN ATLANTIC 82178* (9.98) | MARC COHN | 49 |
| 124 | 112 | 102 | 4 | VAN MORRISON POLYDOR 849026* /PLG (17.98 EQ) | HYMNS TO THE SILENCE | 102 |
| 125 | 108 | 99 | 3 | NEW EDITION MCA 10434 (10.98) | GREATEST HITS VOL. 1 | 99 |
| 126 | 124 | 118 | 31 | GEORGE STRAIT ● MCA 10204* (9.98) | CHILL OF AN EARLY FALL | 45 |
| 127 | 127 | 116 | 57 | AC/DC ▲ 2 ATCO 91413 (9.98) | THE RAZORS EDGE | 2 |
| 128 | 92 | — | 2 | PIXIES ELEKTRA 61118* (9.98) | TROMPE LE MONDE | 92 |
| 129 | 115 | 121 | 64 | TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98) | COUNTRY CLUB | 70 |
| 130 | 130 | 132 | 46 | SOUNDTRACK ● EPIC ASSOCIATED 46982*/EPIC (9.98 EQ) | DANCES WITH WOLVES | 48 |
| 131 | 125 | 117 | 24 | HUEY LEWIS & THE NEWS ● EMI 93355* (10.98) | HARD AT PLAY | 27 |
| 132 | 120 | 115 | 17 | ANTHRAX MEGA FORCE 848804/ISLAND (9.98) | ATTACK OF THE KILLER B'S | 27 |
| 133 | NEW ► | 1 | GERALD LEVERT EASTWEST 91777* (10.98) | PRIVATE LINE | 133 | |
| 134 | 118 | 107 | 84 | ALAN JACKSON ▲ ARISTA 8623 (8.98) | HERE IN THE REAL WORLD | 57 |
| 135 | 131 | 126 | 95 | UB40 ▲ VIRGIN 91324 (9.98) | LABOUR OF LOVE II | 30 |
| 136 | 104 | 106 | 24 | MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) | SHOOTING STRAIGHT IN THE DARK | 104 |
| 137 | 126 | 98 | 36 | DJ QUIK ● PROFILE 1402 (9.98) | QUIK IS THE NAME | 29 |
| 138 | 135 | 122 | 18 | 3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ) | DERELICTS OF DIALECT | 19 |
| 139 | 146 | 146 | 50 | PHIL COLLINS ▲ ATLANTIC 82157 (14.98) | SERIOUS HITS...LIVE! | 11 |
| 140 | 132 | 110 | 41 | HI-FIVE ● JIVE 1328/RCA (9.98) | HI-FIVE | 38 |
| 141 | 143 | 131 | 62 | YANNI ▲ PRIVATE MUSIC 2067* (9.98) | REFLECTIONS OF PASSION | 29 |
| 142 | 139 | 130 | 19 | SHOXSIE AND THE BANSHIES GEFEN 24387* (9.98) | SUPERSTITION | 65 |
| 143 | 129 | 124 | 126 | CLINT BLACK ▲ 2 RCA 9668 (8.98) | KILLIN' TIME | 31 |
| 144 | 119 | 100 | 10 | DOUG STONE EPIC 47357* (9.98 EQ) | I THOUGHT IT WAS YOU | 82 |
| 145 | 149 | 134 | 20 | VANILLA ICE SBK 96648* (10.98) | EXTREMELY LIVE | 30 |
| 146 | 148 | 147 | 57 | CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ) | IN CONCERT | 35 |
| 147 | NEW ► | 1 | BARRY WHITE A&M 5377 (9.98) | PUT ME IN YOUR MIX | 147 | |
| 148 | 154 | 185 | 60 | SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98) | GHOST | 8 |
| 149 | 159 | 143 | 4 | HEART CAPITOL 95797* (10.98) | ROCK THE HOUSE LIVE! | 107 |
| 150 | 151 | 145 | 8 | MARTIKA COLUMBIA 46827* (9.98 EQ) | MARTIKA'S KITCHEN | 111 |
| 151 | 160 | 158 | 98 | KENNY G ▲ ARISTA 8613 (13.98) | LIVE | 16 |
| 152 | 128 | 123 | 3 | DANGER DANGER EPIC ASSOCIATED 46977*/EPIC (9.98 EQ) | SCREW IT! | 123 |
| 153 | 140 | 142 | 17 | PEABO BRYSON COLUMBIA 46823* (9.98 EQ) | CAN YOU STOP THE RAIN | 88 |
| 154 | 172 | 199 | 3 | BUDDY GUY SILVERTONE 1462*/JIVE (9.98) | DAMN RIGHT I GOT THE BLUES | 154 |
| 155 | 145 | 138 | 4 | RICKIE LEE JONES GEFEN 24426* (9.98) | POP POP | 121 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---|--|---|---------------|
| 156 | 141 | 128 | 66 | THE JUDDS ▲ CURB 8318/RCA (8.98) | GREATEST HITS | 76 |
| 157 | 164 | 150 | 7 | QUEEN LATIFAH TOMMY BOY 1035* (9.98) | NATURE OF A SISTA' | 117 |
| 158 | 162 | 164 | 159 | PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98) | FOREVER YOUR GIRL | 1 |
| 159 | 142 | 127 | 4 | LITTLE FEAT MORGAN CREEK 20005* (9.98) | SHAKE ME UP | 126 |
| 160 | 153 | 141 | 8 | VARIOUS ARTISTS PRIORITY 7063* (8.98) | STRAIGHT FROM THE HOOD | 95 |
| 161 | 173 | 175 | 99 | HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ) | MUSIC FROM "WHEN HARRY MET SALLY..." | 42 |
| 162 | 169 | 154 | 59 | VANILLA ICE ▲ 7 SBK 95325* (9.98) | TO THE EXTREME | 1 |
| 163 | 144 | 135 | 29 | THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ) | ELECTRIC BARNYARD | 29 |
| 164 | 155 | 133 | 5 | MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98) | ACT LIKE YOU KNOW | 102 |
| 165 | 163 | 161 | 58 | WARRANT ▲ 2 COLUMBIA 45487 (9.98 EQ) | CHERRY PIE | 7 |
| 166 | 158 | 140 | 10 | SAWYER BROWN CURB 94260*/CAPITOL (9.98) | BUICK | 140 |
| 167 | 157 | 151 | 5 | PATTY LOVELESS MCA 10336* (9.98) | UP AGAINST MY HEART | 151 |
| 168 | NEW ► | 1 | SOUNDTRACK SBK 97722* (10.98) | COOL AS ICE | 168 | |
| 169 | 178 | 153 | 18 | CHER ● GEFEN 24369* (10.98) | LOVE HURTS | 48 |
| 170 | 167 | 171 | 56 | BETTE MIDLER ▲ 2 ATLANTIC 82129 (9.98) | SOME PEOPLE'S LIVES | 6 |
| 171 | 147 | 94 | 4 | BARRY MANILOW ARISTA 18687* (10.98) | SHOWSTOPPERS | 68 |
| 172 | 170 | 159 | 21 | VARIOUS ARTISTS ● WALT DISNEY 60616* (9.98) | FOR OUR CHILDREN | 31 |
| 173 | 168 | 148 | 59 | STEELHEART ● MCA 6368 (9.98) | STEELHEART | 40 |
| 174 | 152 | 137 | 39 | STING ▲ A&M 6405 (10.98) | THE SOUL CAGES | 2 |
| 175 | 171 | 166 | 71 | BAD COMPANY ▲ ATCO 91371 (9.98) | HOLY WATER | 35 |
| 176 | 187 | 187 | 146 | SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98) | BEACHES | 2 |
| 177 | RE-ENTRY | 33 | SOUNDTRACK MCA 8039 (10.98) | PUMP UP THE VOLUME | 50 | |
| 178 | 161 | 157 | 52 | PAUL SIMON ▲ 2 WARNER BROS. 26098 (9.98) | RHYTHM OF THE SAINTS | 4 |
| 179 | 156 | 136 | 8 | BAD ENGLISH EPIC 46935* (9.98 EQ) | BACKLASH | 72 |
| 180 | 192 | 194 | 16 | CROWDED HOUSE CAPITOL 93559 (9.98) | WOODFACE | 83 |
| 181 | 175 | 172 | 21 | EURYTHMICS ARISTA 8680* (9.98) | GREATEST HITS | 72 |
| 182 | 186 | 192 | 3 | KID 'N PLAY SELECT 61206/ELEKTRA (9.98) | FACE THE NATION | 182 |
| 183 | 166 | 162 | 24 | BILLY DEAN SBK 94302*/CAPITOL (9.98) | YOUNG MAN | 99 |
| 184 | 165 | 160 | 3 | VARIOUS ARTISTS COLUMBIA 46019* (10.98 EQ) | SIMPLY MAD ABOUT THE MOUSE | 160 |
| 185 | 198 | — | 22 | HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98) | 20 | 136 |
| 186 | RE-ENTRY | 3 | NICE & SMOOTH COLUMBIA 47373* (9.98 EQ) | AIN'T A DAMN THING CHANGED | 175 | |
| 187 | 174 | 190 | 3 | CHEAP TRICK EPIC 48681* (9.98 EQ) | GREATEST HITS | 174 |
| 188 | 180 | 176 | 7 | WHITE TRASH ELEKTRA 61053* (9.98) | WHITE TRASH | 122 |
| 189 | 191 | 193 | 5 | THE PARTY HOLLYWOOD 61225*/ELEKTRA (9.98) | IN THE MEANTIME, IN BETWEEN TIME | 77 |
| 190 | 185 | 196 | 16 | ALLMAN BROTHERS BAND EPIC 47877* (9.98 EQ) | SHADES OF TWO WORLDS | 85 |
| 191 | RE-ENTRY | 13 | ALICE COOPER EPIC 46786 (9.98 EQ) | HEY STOOPID | 47 | |
| 192 | RE-ENTRY | 3 | NANA MOUSKOURI PHILIPS 510229* (10.98 EQ) | ONLY LOVE - THE BEST OF NANA MOUSKOURI | 141 | |
| 193 | NEW ► | 1 | GEORGE JONES MCA 10398* (9.98) | AND ALONG COMES JONES | 193 | |
| 194 | 190 | 169 | 83 | SOUNDTRACK ▲ 3 EMI 93492 (10.98) | PRETTY WOMAN | 4 |
| 195 | 184 | 167 | 30 | MARK CHESNUTT ● MCA 10032* (9.98) | TOO COLD AT HOME | 132 |
| 196 | 179 | 170 | 10 | M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98) | M.C. BREED & D.F.C. | 142 |
| 197 | 177 | 156 | 15 | NAT KING COLE CAPITOL 93590* (7.98) | COLLECTOR'S SERIES | 86 |
| 198 | RE-ENTRY | 7 | SCHOOL OF FISH CAPITOL 94557 (9.98) | SCHOOL OF FISH | 142 | |
| 199 | RE-ENTRY | 10 | PHYLLIS HYMAN PIR 11006*/ZOO (9.98) | PRIME OF MY LIFE | 117 | |
| 200 | 176 | 168 | 3 | JAMES INGRAM WARNER BROS. 26700* (9.98) | POWER OF GREAT MUSIC - BEST OF JAMES INGRAM | 168 |

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| Bad English 179 | The Cult 69 | M.C. Hammer 111 | Little Feat 159 | Original London Cast | Seal 86 | Sting 174 | Wilson Phillips 95 |
| Beil Biv Devoe 36 | D.J. Jazzy Jeff & The Fresh Prince 46 | Heart 149 | Kenny Loggins 110 | Phantom Of The Opera 121 | School Of Fish 198 | Doug Stone 144 | George Winston 55 |
| Big Audio Dynamite II 76 | Danger Danger 152 | Heavy D. & The Boyz 54 | Patty Loveless 167 | Phantom Of The Opera Highlights | Scorpions 66 | George Strait 126 | BeBe & CeCe Winans 113 |
| The Black Crowes 57 | Billy Dean 183 | Don Henley 96 | Madonna 78 | 74 | Seal 86 | Barbra Streisand 93 | Yanni 141 |
| Clint Black 70, 143 | Diamond Rio 94 | Hi-Five 140 | Barry Manilow 171 | Ozzy Osbourne 19 | Salt-N-Pepa 97 | James Taylor 40 | Trisha Yearwood 42 |
| Michael Bolton 11, 75 | Neil Diamond 88 | John Lee Hooker 109 | Marky Mark & The Funky Bunch 39 | Paul Simon 178 | Richie Sambora 89 | Tesla 47 | |
| Boyz II Men 15 | Digital Underground 52 | Phyllis Hyman 199 | Martika 150 | Simply Red 81 | Sawyer Brown 166 | Randy Travis 62 | |
| Garth Brooks 1, 10, 37 | Dire Straits 30 | Ice-T 108 | M.C. Breed & D.F.C. 196 | Tom Petty & The Heartbreakers 34 | Seal 86 | A Tribe Called Quest 71 | |
| Peabo Bryson 153 | DJ Quik 137 | James Ingram 200 | Reba McEntire 14, 68 | PIXIES 128 | Seal 86 | Travis Tritt 27, 129 | |
| Mariah Carey 7, 53 | Candy Dulfer 82 | Chris Isaak 118 | MC Lyte 164 | P.M. Dawn 56 | School Of Fish 198 | Tanya Tucker 98 | |
| Mary-Chapin Carpenter 136 | EMF 79 | Alan Jackson 44, 134 | John Mellencamp 20 | Prince 4 | Scorpions 66 | UB40 135 | |
| Carreras - Domingo - Pavarotti 146 | Enigma 114 | Jesus Jones 58 | Metallica 5 | Public Enemy 6 | Seal 86 | Van Halen 28 | |
| C&C Music Factory 23 | Erasure 29 | Jodeci 38 | Bette Midler 170 | Queen Latifah 157 | School Of Fish 198 | Ricky Van Shelton 49 | |
| Cheap Trick 187 | | | Lorrie Morgan 73 | | SOUNDTRACK | | |
| | | | | | Beaches 176 | | |

DANNI MINOGUE

"Two beautiful i's and three hits!"

love and kisses

The Gold Debut Album in the U.K.

Including the three U.K. top ten hits ***Jump To The Beat***,
Success and ***Love & Kisses***



Jump To The Beat the first single off the ***Love & Kisses*** album
available November 1991 on Savage/MCA Records.

Producer Credits Include Alvin Moody and Vincent Bell for Slam City Productions/Doorbell Productions Inc.;
Dancin' Danny D for Slam Jam Productions; Les Adams, Emma Freilich and Andy Whitmore for
L.A. Mix Productions; and Bruce Forest

Managed by Terry Blamey Management Pty. Ltd.

MCA.



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'O.P.P.' RAP FINDS A HOME ON POP PLAYLISTS

(Continued from page 5)

"I have had double-digit adds for the last five weeks in row," says Mike Becce, Tommy Boy's director of pop promotion, "and this is at mainstream radio. A lot of stations that don't play rap have to deal with it. They are getting incredible requests. I'm even starting to get calls from hot ACs."

'GOOD CHEATIN' RECORD'

Key to the record's appeal is its hooky combination of risqué subject matter, rapid street-style rap delivery, and a rhythm track lifted from the Jackson 5's 1970 Motown hit "ABC," itself a former No. 1 pop and R&B smash. While the record does not use graphic language, it is extremely suggestive in its clever references to anatomy and its celebratory attitude toward adultery.

"I think there's a few reasons why this record is so popular," says Monica Lynch, president of Tommy Boy Records. "The Jackson 5 'ABC' sample is a musical sound that really transcends all ages, races, creeds, and colors. Also I think that the slogan of 'O.P.P.' is great. It's a good cheatin' record, and cheatin' records have universal appeal... This record is hard to ignore."

Tommy Boy goosed interest in the record by distributing T-shirts and stickers saying "Down Wit O.P.P." before the single was released. And when the video was played on the Jukebox Network, the record took off as viewers then flooded radio stations with requests.

"It's the most consistent and impressive record we've seen since we've been compiling the 'People Power 10,'" says John Robson, director of programming and production for the Jukebox Network. "O.P.P." was first aired June 26 and became the network's No. 1 record in its second week. It is now in its 15th week among the interactive video channel's top 10 records, known as the "People Power 10."

MTV has also been playing "O.P.P." for 10 weeks and is now airing it in its second-heaviest rotation. The clip has become so well-known that it has even served as the basis for an MTV promo called "Down Wit MTV" (Billboard, Oct. 26). Directed by Ted Demme and Moses Edinborough, the promo clip features cameos by such rappers as Queen Latifah (who discovered Naughty By Nature), Heavy D, and D Nice.

While urban stations added the

Naughty By Nature single soon after it became available, crossover and top 40 radio play followed overwhelming listener requests. And, though the record has already peaked at R&B radio, its growing momentum at pop radio has persuaded some R&B stations to keep it in the mix.

"The big success story is that pop radio has been reinforcing the airplay at black radio and sales keep moving ahead," says Tommy Boy's Lynch.

'OUT OF CONTROL'

"This record is huge, it's out of control," says Albie Dee, music director for WPGC Washington, D.C., an urban-leaning crossover station. "It's No. 1 in album sales here, No. 2 in 12-inch sales, and it's our No. 1 requested record." Dee says he added the record back in June, and recently began dayparting it again, along with tracks by Heavy D, the Honeyz, A Tribe Called Quest, Marky Mark & the Funky Bunch, Chubb Rock, and the Geto Boys, whose "Mind Playing Tricks On Me" is another hard-rap surprise at pop radio.

The hardness of "O.P.P." is moderated by the "ABC" bass line, according to programmers. "The Jackson 5 sample softens it up; it's not an 'attitude' record," says Bill Webster, music director for WMXP Pittsburgh, a top 40 outlet that dayparts most of its rap records. "There's been no negative response from adults, which is very weird because we took some heat on Salt-N-Pepa's 'Let's Talk About Sex.' But 'O.P.P.' is done in a very lighthearted way. It's a friendly record." Webster says the record has been No. 1 in requests for the past two weeks.

At top 40 WEZB (B97) New Orleans, "O.P.P." is also No. 1 in requests. Says PD Brian Thomas: "I was hesitant to add this record at first. Listeners understand what it is, it has a good hook to it, and it is amazing that within a week it went to No. 1, beating out ["Good Vibrations" by] Marky Mark."

DAYPARTED 'NOVELTY' RECORD

The record has succeeded with the mainstream audience even though many top 40 stations daypart it heavily at night, when the teen audience is most likely to tune in.

"It's kind of like suicide in the daytime," says Chris Bailey, PD of WNVZ (Z104) Norfolk, Va. "We're just coming off a telemarketing campaign, and [the response is] universal: if it's rap, you're dead. So we have to be very careful with it. It's not the hardest rap record we've played, but it does scare me."

Ken Richards, PD KHQT (Hot 97.7) San Jose, Calif., plays "O.P.P." in afternoons and evenings, although he says, "Some of my competitors are playing it full-time."

"In the Bay area," Richards notes, "rap is much more palatable to the mainstream, records like Father M.C., Salt-N-Pepa, L.L. Cool J's 'Around the Way Girl'—records like that work very well out here."

Other programmers compared "O.P.P." with novelty records like Tone Loc's "Wild Thing" and "Funky Cold Medina," 2 In A Room's "Wiggle It," and Digital Underground's "The Humpty Dance," which also had very suggestive lyrics. "I think it's just one of those novelty records that comes along in the same vein," says Mark Todd, PD of WKBQ St. Louis.

Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 123 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|----------------------------------|--|-----------|-----------|----------|----------------------------|-------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | | 38 | 28 | 18 | THINGS THAT MAKE YOU GO... | C&C MUSIC FACTORY (COLUMBIA) |
| 1 | 1 | 10 | EMOTIONS | MARIAH CAREY (COLUMBIA) 3 wks at No. 1 | 39 | 36 | 8 | HEY DONNA | RYTHM SYNDICATE (IMPACT/MCA) |
| 2 | 2 | 12 | ROMANTIC | KARYN WHITE (WARNER BROS.) | 40 | 29 | 16 | TIME, LOVE AND TENDERNESS | MICHAEL BOLTON (COLUMBIA) |
| 3 | 4 | 13 | DO ANYTHING | NATURAL SELECTION (EASTWEST) | 41 | 44 | 20 | FADING LIKE A FLOWER | ROXETTE (EMI) |
| 4 | 3 | 15 | I ADDRE MI AMOR | COLOR ME BADD (GIANT) | 42 | 45 | 6 | WHISPERS | CORINA (CUTTING/ATCO) |
| 5 | 7 | 6 | CREAM | PRINCE & THE N.P.G. (PAISLEY PARK) | 43 | 50 | 5 | I WONDER WHY | CURTIS STIGERS (ARISTA) |
| 6 | 6 | 15 | GOOD VIBRATIONS | MARKY MARK (INTERSCOPE/EASTWEST) | 44 | 42 | 18 | CRAZY | SEAL (SIRE/WARNER BROS.) |
| 7 | 13 | 5 | WHEN A MAN LOVES A WOMAN | MICHAEL BOLTON (COLUMBIA) | 45 | 51 | 2 | CAN'T LET GO | MARIAH CAREY (COLUMBIA) |
| 8 | 8 | 12 | HOLE HEARTED | EXTREME (A&M) | 46 | 48 | 10 | WORD TO THE MUTHA | BELL BIV DEVOE (MCA) |
| 9 | 5 | 19 | MOTOWNPHILLY | BOYZ II MEN (MOTOWN) | 47 | 49 | 18 | MY FALLEN ANGEL | CORO (CUTTING/CHARISMA) |
| 10 | 10 | 14 | LOVE OF A LIFETIME | FIREHOUSE (EPIC) | 48 | 43 | 12 | LOVE... THY WILL BE DONE | MARTIKA (COLUMBIA) |
| 11 | 14 | 5 | SET ADRIFT ON MEMORY BLISS | P.M. DAWN (GEE STREET/ISLAND/PLG) | 49 | 46 | 17 | THE MOTOWN SONG | ROD STEWART (WARNER BROS.) |
| 12 | 11 | 21 | I CAN'T WAIT ANOTHER MINUTE | HI-FIVE (JIVE/RCA) | 50 | 53 | 3 | LIVE FOR LOVING YOU | GLORIA ESTEFAN (EPIC) |
| 13 | 9 | 18 | (EVERYTHING I DO) I DO IT FOR... | BRYAN ADAMS (A&M) | 51 | 59 | 4 | SOMETHING GOT ME STARTED | SIMPLY RED (EASTWEST) |
| 14 | 26 | 5 | BLOWING KISSES IN THE WIND | PAULA ABDUL (CAPTIVE/VIRGIN) | 52 | 58 | 4 | WILDSIDE | MARKY MARK (INTERSCOPE/EASTWEST) |
| 15 | 16 | 3 | STREET OF DREAMS | NIA PEEPLES (CHARISMA) | 53 | 61 | 3 | TENDER KISSES | TRACIE SPENCER (CAPITOL) |
| 16 | 12 | 17 | NOW THAT WE FOUND LOVE | HEAVY D & THE BOYZ (UPTOWN/MCA) | 54 | 54 | 8 | WALK THROUGH FIRE | BAD COMPANY (ATCO) |
| 17 | 15 | 16 | WIND OF CHANGE | SCORPIONS (MERCURY) | 55 | 57 | 3 | RING MY BELL | D.J. JAZZY JEFF/FRESH PRINCE (JIVE) |
| 18 | 17 | 13 | RUNNING BACK TO YOU | VANESSA WILLIAMS (WING/MERCURY) | 56 | — | 1 | CHANGE | LISA STANSFIELD (ARISTA) |
| 19 | 21 | 13 | EVERYBODY PLAYS THE FOOL | AARON NEVILLE (A&M) | 57 | 55 | 6 | DON'T CRY | GUNS N' ROSES (Geffen) |
| 20 | 33 | 9 | IT'S SO HARD TO SAY GOODBYE... | BOYZ II MEN (MOTOWN) | 58 | 71 | 2 | HOUSECALL | SHABBA RANKS/MAXI PRIEST (EPIC) |
| 21 | 22 | 8 | CAN'T STOP THIS THING WE... | BRYAN ADAMS (A&M) | 59 | 62 | 4 | GET A LEG UP | JOHN MELLENCAMP (MERCURY) |
| 22 | 19 | 13 | SOMETHING TO TALK ABOUT | BONNIE RAITT (CAPITOL) | 60 | 56 | 5 | GETT OFF | PRINCE & THE N.P.G. (PAISLEY PARK) |
| 23 | 20 | 20 | I'LL BE THERE | THE ESCAPE CLUB (ATLANTIC) | 61 | 64 | 15 | LOUDER THAN LOVE | TKA (TOMMY BOY) |
| 24 | 23 | 16 | WITH YOU | TONY TERRY (EPIC) | 62 | 60 | 19 | 3 A.M. ETERNAL | THE KLF (ARISTA) |
| 25 | 24 | 10 | LET'S TALK ABOUT SEX | SALT-N-PEPA (NEXT PLATEAU) | 63 | 52 | 14 | SHINY HAPPY PEOPLE | R.E.M. (WARNER BROS.) |
| 26 | 25 | 10 | O.P.P. | NAUGHTY BY NATURE (TOMMY BOY) | 64 | 67 | 2 | LIES | EMF (EMI) |
| 27 | 31 | 11 | DON'T WANT TO BE A FOOL | LUTHER VANDROSS (EPIC) | 65 | — | 1 | KEEP COMING BACK | RICHARD MARX (CAPITOL) |
| 28 | 38 | 4 | ALL 4 LOVE | COLOR ME BADD (GIANT) | 66 | 65 | 4 | GROOVY TRAIN | THE FARM (SIRE/REPRISE) |
| 29 | 18 | 18 | TOO MANY WALLS | CATHY DENNIS (POLYDOR/PLG) | 67 | 70 | 5 | CHORUS | ERASURE (SIRE/REPRISE) |
| 30 | 35 | 5 | THAT'S WHAT LOVE IS FOR | AMY GRANT (A&M) | 68 | 72 | 2 | WITHIN MY HEART | VOYCE (ATCO) |
| 31 | 27 | 20 | EVERY HEARTBEAT | AMY GRANT (A&M) | 69 | 68 | 3 | ALL I NEED IS YOU | BLUE TRAIN (ZOO) |
| 32 | 32 | 9 | REAL REAL REAL | JESUS JONES (SBK) | 70 | 63 | 9 | KISS THEM FOR ME | SIOUXSIE & THE BANXSHEES (Geffen) |
| 33 | 37 | 7 | FINALLY | CE CE PENISTON (A&M) | 71 | 69 | 8 | STRAIGHT TO YOUR HEART | BAD ENGLISH (EPIC) |
| 34 | 40 | 12 | JUST WANT TO HOLD YOU | JASMINE GUY (WARNER BROS.) | 72 | — | 1 | 2 LEGIT 2 QUIT | HAMMER (BUST IT/CAPITOL) |
| 35 | 39 | 7 | A DAY IN MY LIFE (WITHOUT YOU) | LISSETTE MELENDEZ (FEVER/COLUMBIA) | 73 | 66 | 7 | MAKIN' HAPPY | CRYSTAL WATERS (MERCURY) |
| 36 | 41 | 8 | THE ONE AND ONLY | CHESNEY HAWKES (CHRYSALIS) | 74 | — | 1 | SPENDING MY TIME | ROXETTE (EMI) |
| 37 | 34 | 5 | SET THE NIGHT TO MUSIC | ROBERTA FLACK/MAXI PRIEST (ATLANTIC) | 75 | — | 1 | TOP OF THE WORLD | VAN HALEN (WARNER BROS.) |

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

| | | | | | | | | | |
|----|----|----|------------------------------|------------------------------|----|----|----|------------------------------|-----------------------------------|
| 1 | 1 | 3 | TEMPTATION | CORINA (CUTTING/ATCO) | 14 | 14 | 19 | HOLD YOU TIGHT | TARA KEMP (GIANT) |
| 2 | 2 | 4 | RIGHT HERE, RIGHT NOW | JESUS JONES (SBK) | 15 | 7 | 10 | LOSING MY RELIGION | R.E.M. (WARNER BROS.) |
| 3 | — | 1 | THE PROMISE OF A NEW DAY | PAULA ABDUL (CAPTIVE/VIRGIN) | 16 | 12 | 22 | SOMEDAY | MARIAH CAREY (COLUMBIA) |
| 4 | 4 | 10 | I WANNA SEX YOU UP | COLOR ME BADD (GIANT) | 17 | 17 | 3 | PLACE IN THIS WORLD | MICHAEL W. SMITH (REUNION/Geffen) |
| 5 | 3 | 8 | HERE I AM (COME AND TAKE ME) | UB40 (VIRGIN) | 18 | 16 | 25 | GONNA MAKE YOU SWEAT | C&C MUSIC FACTORY (COLUMBIA) |
| 6 | 5 | 2 | IT AIN'T OVER 'TIL IT'S OVER | LENNY KRAVITZ (VIRGIN) | 19 | 15 | 9 | MORE THAN WORDS | EXTREME (A&M) |
| 7 | 6 | 6 | RUSH RUSH | PAULA ABDUL (CAPTIVE/VIRGIN) | 20 | 20 | 5 | PIECE OF MY HEART | TARA KEMP (GIANT) |
| 8 | 9 | 14 | BABY BABY | AMY GRANT (A&M) | 21 | 18 | 3 | P.A.S.S.I.O.N. | RYTHM SYNDICATE (IMPACT/MCA) |
| 9 | 10 | 15 | TOUCH ME (ALL NIGHT LONG) | CATHY DENNIS (POLYDOR/PLG) | 22 | 19 | 19 | I'VE BEEN THINKING ABOUT YOU | LONDONBEAT (RADIOACTIVE/MCA) |
| 10 | 11 | 30 | LOVE WILL NEVER DO | JANET JACKSON (A&M) | 23 | 25 | 8 | POWER OF LOVE/LOVE POWER | LUTHER VANDROSS (EPIC) |
| 11 | 8 | 8 | UNBELIEVABLE | EMF (EMI) | 24 | 23 | 11 | DO YOU WANT ME | SALT-N-PEPA (NEXT PLATEAU) |
| 12 | 13 | 13 | I LIKE THE WAY | HI-FIVE (JIVE/RCA) | 25 | 21 | 48 | RUB YOU THE RIGHT WAY | JOHNNY GILL (MOTOWN) |
| 13 | — | 1 | GOT A LOVE FOR YOU | JOMANDA (BIG BEAT) | | | | | |

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.



by Geoff Mayfield

GARTH'S GROOVE: Did you notice that, along with a host of big-name celebrities, Garth Brooks is one of the stars who was prominently featured in promotional spots for the CBS network's special celebrating the 20th anniversary of Disney World? In addition to ruling over the Magic Kingdom, he continues to dominate The Billboard 200 Top Albums chart, as "Ropin' The Wind" outsells the No. 2 title, Guns N' Roses' "Use Your Illusion II," by better than a 2-to-1 margin. His sales decline by more than 30,000 units, but the week's tally still exceeds 230,000.

SOFT TOP 10: Of the top 10 titles, only Metallica sees an increase in sales—and that title improves by only a 1% margin. But, since other albums in that part of the chart are sliding, the small gain boosts the metal masters up three spots to No. 5... Aside from Brooks' latest, Guns "Illusion II" is the only title that exceeds 100,000 units for the week. With the video for "Don't Cry" getting big play and a new string of concert dates on the horizon, both of the new Guns titles should get a lift. Where would Guns stand now if the group had elected to put out one double-length package instead of two full-price albums? We'll never know.

SWINGING: In the liner notes of "Blue Light, Red Light," Harry Connick Jr. vows to put swing music back on the map, and he's doing just that. All four of Connick's albums on The Billboard 200 move up (Nos. 21, 120, 161, and 185), and three of them earn bullets. A bevy of media attention and his continuing tour are two catalysts for the surge, and it probably doesn't hurt that "When Harry Met Sally..." continues to receive exposure on cable... Meanwhile, cable TV is responsible for this week's re-entry of the soundtrack from "Pump Up The Volume."

MOVIN' ON UP: Three of this week's stronger movers—Nirvana (65-35), P.M. Dawn (71-56), and Big Audio Dynamite II (86-76)—are being boosted by MTV play... Marky Mark & the Funky Bunch score a bullet at No. 39; the album has jumped 10 places over the last two weeks. One factor in the comeback is that Interscope cut out the "Good Vibrations" single as soon as it reached No. 1 on Billboard's Hot 100, a move designed to encourage album sales. The set is also being juiced by the upcoming single, "Wildside," which has already drawn adds in the Detroit, San Francisco, Boston, Baltimore/Washington, D.C., and Chicago markets before it was released. Sales in each of those markets have improved.

ON THE ROAD: Touring, and the multiformat success of his latest single, push Michael Bolton back up to No. 11. With a gap of about 5,000 units between this title and Brooks' "No Fences," Bolton seems poised for another ride in the top 10... Touring, plus play from top 40, album rock, and MTV, are the spark plugs that push Tom Petty & the Heartbreakers up five places to No. 34... Touring, and a push at top 40 and adult contemporary stations, propel Kenny Loggins ahead 40 rungs to No. 110.

SET TO BRING DOWN THE HOUSE

HOUSE PARTY 2



FEATURING THE HIT THEME TRACK
FROM TONY! TONI! TONÉ!

"HOUSE PARTY II
(I DON'T KNOW
WHAT YOU
COME TO DO)"

MCA12-54171

AND THE NEW SINGLE
FROM RALPH TRESVANT

"YO, BABY, YO!"

MCA12-54169

FROM THE DIRECTORS OF NEW JACK CITY
COMES THE STAR-STudded SEQUEL
TO AN ACCLAIMED HIT.
CURTAINS PART OCTOBER 23 NATIONWIDE,
UNVEILING MOVES TO BUST,
FOUNDATIONS TO SHAKE.

AND A SOUNDTRACK TO SPIN.

FEATURING NEW MUSIC FROM
MULTI-PLATINUM SENSATIONS BELL BIV DEVÖE,
ERIC B. & RAKIM, RALPH TRESVANT,
TONY! TONI!, TONÉ! AND MORE,
THE ALBUM IS A MULTI-FORMAT SENSATION WITH
A COMBINED MARKET BASE OF TENS OF MILLIONS.

IT'S A PARTY YOU WON'T WANT TO MISS.

EXECUTIVE PRODUCER AND A&R DIRECTION: LOUIL SILAS, JR.
EXECUTIVE PRODUCERS: DOUG McHENRY AND GEORGE JACKSON
CO-EXECUTIVE PRODUCERS: KID 'N PLAY

THE ORIGINAL MOTION PICTURE SOUNDTRACK (MCA-10397)

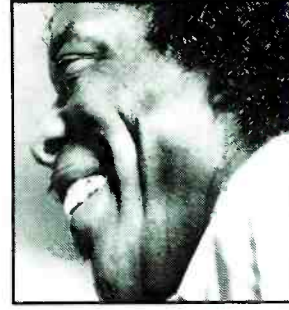
MCA



Queen Of The East. The 12-inch title track from "Together Forever" primed the pump for the debut album by Lisette Melendez and the song continues to fetch recurrent airplay. The dance club favorite is strong on the East Coast, ranking No. 1 in the Middle Atlantic region and No. 2 in the Northeast.



Graduation. With more than a 200% increase in sales, Scarface, who last week became the first No. 1 artist on the Heatseekers list, becomes the first artist to graduate from the chart. The Geto Boy's solo outing, on Rap-A-Lot distributed through Priority, takes a whopping 137-59 jump on The Billboard 200 Top Albums chart.



Blues Power. Buddy Guy has long held the respect of such guitar heroes as Eric Clapton and Jeff Beck. His new Silvertone set is attracting a popular audience, too, scoring top 10 reports from seven of our eight regions. Guy is the No. 1 Heatseeker in two regions and is No. 2 in the Mountain and South Central zones.

SHORT STAY: With a 78-place jump on The Billboard 200 Top Albums, Scarface becomes the first Heatseeker to graduate from the new chart. As explained last week, artists are removed from the Heatseekers list when an album reaches the top half of The Billboard 200, the top 25 spots on Top R&B Albums or the Top Country Albums charts, or the top 5 of one of our specialty album charts.

Short stays on this chart will not be uncommon. For example, the new No. 1, by **Gerald Levert**, clocks in at No. 133 on The Billboard 200, the same region of the chart where Scarface emerged last week. Since Gerald Levert has already established a strong fan base as a member of the group **Levert**, his solo date stands an excellent chance of moving quickly on both The Billboard 200 and the R&B list.

At the same time, long stays on the Heatseekers chart won't be unusual either. **Electronic** and **School Of Fish** are examples of acts who would have already logged long Heatseeker runs if the chart had started earlier.

BUSTING OUT: He earned a strong reputation playing alongside the likes of **Muddy Waters**, **Howlin' Wolf**, and **Junior Wells**. From time to time, he has released albums under his own name. And, in Chicago, he is known as the proprietor of Legends, one of that city's most loved blues clubs. Now, with his Silvertone release "Damn Right, I Got The Blues," veteran **Buddy Guy** is reaching a larger audience than ever before.

Guy scores top-10 Heatseeker reports from seven of our eight regions. In addition to holding the top spots in the East North Central and West North Central, he stands at No. 2 in the Mountain and South Central regions.

Tom Carrabba, director of marketing for distributing label Jive, says the buzz began in the Midwest and the Southwest. He cites Sound Warehouse, Camelot Music, Strawberries, and Tower Records as chains that have done particu-

larly well by Guy. Carrabba says the momentum is "totally retail driven."

TWO GUYS NAMED CURTIS: Soulful **Curtis Stigers** is on a roll. He makes upward moves in seven regions, ris-

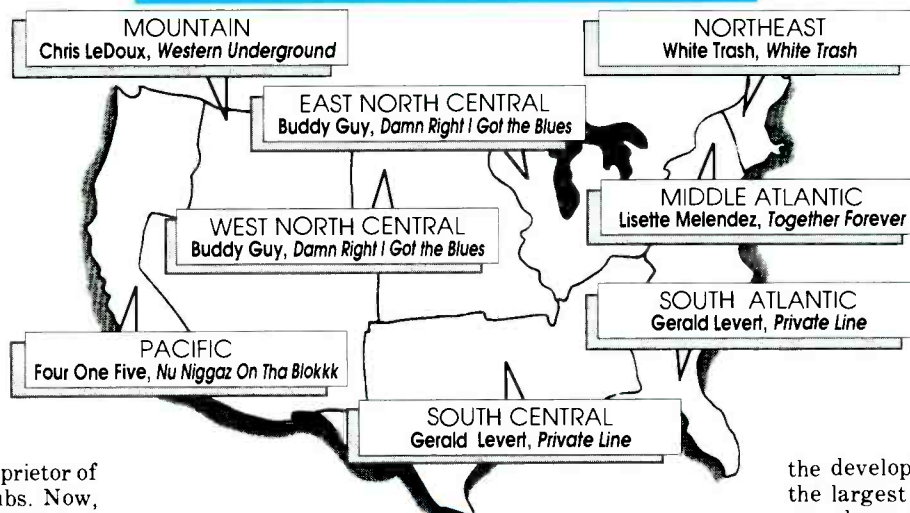
ing to No. 3 in the Mountain region and No. 7 in the South Atlantic. He makes a healthy 21-12 jump on the national Heatseekers list... On the new BFE label, **Curtis Salgado & the Stiletto's** are making noise in the Northwest, where the band's label is headquartered. The act's self-titled debut ranks No. 16 in our Pacific region. JRS, which distributes BFE, reports that Salgado has rung up big orders with Northwestern rackjobbers Roundup and Sight & Sound. Lou Tattili, VP of marketing for JRS, says that since its Aug. 27 release, the album has moved 19,000 units in the Seattle/Portland corridor, and has been a top seller for Seaport One Stop and Music Millennium, as well as Tower sites in Portland and nearby Beaverton.

BIG GAINERS: Two of the artists who were on last week's chart see increases of more than 1,000 units. Country rookie **Marty Brown**, who has been playing in-store shows at Wal-Marts, zooms ahead 30-17, while rappers **Four One Five** bust ahead 16 places to No. 21.

WHO WORKS WHO: New Auditions is the developing-artist program at The Musicland Group, the largest music chain in the U.S. The plan offers end-cap placement at all Musicland and Sam Goody stores, a double-truck ad in the chain's in-store Request magazine, and in-store signage. October's New Auditions acts included **Billy Falcon**, the **Scream**, **Chris Whitley**, **Curtis Stigers**, and **School Of Fish**... Stigers, School, and the Scream are also being featured in **Airborn**, the developing artist-campaign run by Kemp Mill Music's 34 Washington, D.C.-area stores.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

| MOUNTAIN | NORTH EAST |
|---|---|
| 1. Chris LeDoux, Western Underground | 1. White Trash, White Trash |
| 2. Buddy Guy, Damn Right I Got The Blues | 2. Lisette Melendez, Together Forever |
| 3. Curtis Stigers, Curtis Stigers | 3. Blues Traveler, Travelers & Thieves |
| 4. Jimmy Cliff, Wonderful World, Beautiful People | 4. Crash Test Dummies, Crash Test Dummies |
| 5. Primus, Sailing The Sea Of Cheese | 5. Blues Traveler, Blues Traveler |
| 6. Latin Alliance, Latin Alliance | 6. Marcia Griffiths, Carouse! |
| 7. M.C. Breed & D.F.C., M.C. Breed & D.F.C. | 7. Ned's Atomic Dustbin, God Fodder |
| 8. D.J. Magic Mike, Bass Is The Name Of The Game | 8. Buddy Guy, Damn Right I Got The Blues |
| 9. Crash Test Dummies, Crash Test Dummies | 9. Nana Mouskouri, Only Love - The Best of... |
| 10. Gerald Levert, Private Line | 10. School Of Fish, School Of Fish |

BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|---------------|-----------|---------------|--|------------------------------------|
| ★ ★ No. 1 ★ ★ | | | | |
| 1 | — | 1 | GERALD LEVERT EASTWEST 91777* (10.98) | PRIVATE LINE |
| 2 | 2 | 2 | BUDDY GUY SILVERTONE 1462*/JIVE (9.98) | DAMN RIGHT I GOT THE BLUES |
| 3 | 4 | 2 | WHITE TRASH ELEKTRA 61053* (9.98) | WHITE TRASH |
| 4 | 12 | 2 | NANA MOUSKOURI PHILIPS 510229* (10.98 EQ) | ONLY LOVE - BEST OF NANA MOUSKOURI |
| 5 | 3 | 2 | M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98) | M.C. BREED & D.F.C. |
| 6 | 5 | 2 | SCHOOL OF FISH CAPITOL 94557 (9.98) | SCHOOL OF FISH |
| 7 | 11 | 2 | THE FARM SIRE 26600*/REPRISE (9.98) | SPARTACUS |
| 8 | 6 | 2 | D.J. MAGIC MIKE CHEETAH 9403 (9.98) | BASS IS THE NAME OF THE GAME |
| 9 | 9 | 2 | NED'S ATOMIC DUSTBIN COLUMBIA 47929* (6.98 EQ) | GOD FODDER |
| 10 | 8 | 2 | SMASHING PUMPKINS CAROLINE 1705* (9.98) | GISH |
| 11 | 7 | 2 | LISETTE MELENDEZ FEVER 46945*/COLUMBIA (9.98 EQ) | TOGETHER FOREVER |
| 12 | 21 | 2 | CURTIS STIGERS ARISTA 18660* (9.98) | CURTIS STIGERS |
| 13 | 10 | 2 | PRIMUS INTERSCOPE 91659*/EASTWEST (9.98) | SAILING THE SEA OF CHEESE |
| 14 | 19 | 2 | CRASH TEST DUMMIES ARISTA 8677* (9.98) | GHOSTS THAT HAUNT ME |
| 15 | 17 | 2 | TONY TERRY EPIC 45015 (9.98 EQ) | TONY TERRY |
| 16 | 27 | 2 | THE STORM INTERSCOPE 91741*/EASTWEST (9.98) | STORM |
| 17 | 30 | 2 | MARTY BROWN MCA 10330* (9.98) | HIGH AND DRY |
| 18 | 24 | 2 | VOICE OF THE BEEHIVE LONDON 828 253*/PLG (9.98 EQ) | HONEY LINGERS |
| 19 | 15 | 2 | BLUES TRAVELER A&M 15373* (9.98) | TRAVELERS & THIEVES |
| 20 | 13 | 2 | NEMESIS PROFILE 1411 (9.98) | MUNCHIES FOR YOUR BASS |

The Heatseekers chart lists the best-selling titles by new and developing artists. Billboard defines these artists as those who have never appeared in the top 100 of the Billboard 200 Top Albums chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. © 1991, Billboard/BPI Communications, Inc.

| | | | | |
|----|----|---|---|------------------------------|
| 21 | 37 | 2 | FOUR ONE FIVE PRIORITY 57163 (9.98) | NU NIGGAZ ON THA BLOKKB |
| 22 | 16 | 2 | M.C. SKAT KAT & STRAY MOB CAPTIVE 91396*/VIRGIN (9.98) | ADVENTURES OF... |
| 23 | — | 1 | INFECTIOUS GROOVES EPIC 47402 (9.98 EQ) | PLAGUE THAT MAKES YOUR BOOTY |
| 24 | 25 | 2 | TRACIE SPENCER CAPITOL 92153 (9.98) | MAKE THE DIFFERENCE |
| 25 | 20 | 2 | BILLY FALCON JAMBCO 848 800*/MERCURY (9.98 EQ) | PRETTY BLUE WORLD |
| 26 | 23 | 2 | CRYSTAL WATERS MERCURY 48894* (9.98 EQ) | SURPRISE |
| 27 | 18 | 2 | LATIN ALLIANCE VIRGIN 91625* (9.98) | LATIN ALLIANCE |
| 28 | 22 | 2 | CHRIS LEDOUX CAPITOL 96499* (9.98) | WESTERN UNDERGROUND |
| 29 | 33 | 2 | OVERKILL MEGAFORCE 82283*/ATLANTIC (10.98) | HORRORSCOPE |
| 30 | — | 1 | RUSS IRWIN SBK 96915* (9.98) | RUSS IRWIN |
| 31 | — | 1 | SAVATAGE ATLANTIC 82320* (10.98) | STREETS |
| 32 | 29 | 2 | WC & THE MAAD CIRCLE PRIORITY 57156 (9.98) | AIN'T A DAMN THING CHANGED |
| 33 | 36 | 2 | RICHARD ELLIOT MANHATTAN 96687*/CAPITOL (9.98) | ON THE TOWN |
| 34 | 28 | 2 | RTZ GIANT 24422*/REPRISE (9.98) | RETURN TO ZERO |
| 35 | — | 1 | LEADERS OF THE NEW SCHOOL ELEKTRA 60976 (9.98) | FUTURE WITHOUT A PAST |
| 36 | 35 | 2 | JASMINE GUY WARNER BROS. 26021 (9.98) | JASMINE GUY |
| 37 | — | 1 | SECOND TO NONE PROFILE 1416* (9.98) | SECOND TO NONE |
| 38 | — | 1 | PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98 EQ) | TEN |
| 39 | 31 | 2 | ELECTRONIC WARNER BROS. 26387* (9.98) | ELECTRONIC |
| 40 | 32 | 2 | BRAND NUBIAN ELEKTRA 60946 (9.98) | ONE FOR ALL |

FOX PLANS GLOBAL BROADCAST OF BILLBOARD MUSIC AWARDS

(Continued from page 1)

North America in early December. It is the only music awards show based on actual marketplace tallies of sales and airplay, and will feature acts that place at No. 1 on Billboard's year-end charts for 1991. Winners will be honored in approximately 20 categories in various genres.

Last year's awards show, which aired Dec. 10, was the highest-rated Monday-night special in Fox's history, and featured Phil Collins, Janet Jackson, M.C. Hammer, and Wilson Phillips, among many other artists.

"Billboard is nearing its 100th anniversary and since 1894 it has heralded the impact of everything from the minstrelsy and the birth of vaude-

ville and radio to the rise of rock'n'roll, reggae, rap, and the new technorave dance trend," says Billboard editor in chief Timothy White. "The heritage of Billboard is also the saga of how this country helped the modern world learn how to entertain itself.

"The Billboard Entertainment Marketing group and the Billboard 1991 Music Awards show are logical outgrowths of this historic and celebratory process. Through these activities we are committed to fostering, reporting on, and providing maximum exposure to the true figures of great achievement in the music and home entertainment industries."

The roster of artists appearing on this year's Billboard awards show has yet to be determined, pending final chart results, according to Rick Garson, president and CEO of Billboard Entertainment Marketing, which is executive-producing the program.

This year's show is the second TV project undertaken by Billboard Entertainment Marketing, which is expanding its consumer market activities (see story, this page). It will support the show with regional promotion in the top 50 markets, and national radio promotion through the ABC radio network. Coca Cola is the promotional sponsor for the event.

The radio promotion includes a contest that give listeners a chance to win an all-expenses paid trip for two to Los Angeles to attend the show. Garson expects between 800 and 1,000 contest winners to be present at the event. "We'll put the fans in the front because if it weren't for the fans the artists wouldn't be on top," says Garson. "That's why the artists like this show so much."

Sam Holdsworth, formerly the publisher and executive VP of Billboard, and Garson are executive producers for the awards show, along with co-executive producer Paul Flatley.

"The focus is again on the fact that these are the winners of the Billboard charts," says Holdsworth. "These aren't artists that were chosen by some inner-circle group, it's really the fans at retail and at radio that put them here. These are the most popular artists of the year."

Noting that the year in music has been eclectic, Holdsworth adds, "It'll be an interesting show. There's no one or two artists dominating everything. There are a lot of new names at the top of the charts this year."

The show will once again have "its own identity," in the Santa Monica hangar, according to Garson. A unique stage featuring a gothic and postmodern design by Rhaz Ziesler will make it easy for artists to interact with the audience.

The production team also includes supervising producer Greg Sills and director Jim Yukich, talent executive Carla Patterson, and executive in charge of production Wylleen May.

Expansion Expectations At Billboard Entertainment Mktg.

NEW YORK—Billboard Entertainment Marketing is expanding its consumer marketing activities with several upcoming projects, including the Billboard 1991 Music Awards show in December (see story, page 1), a "Sporting News" awards show slated for January, and numerous consumer-targeted promotions.

The company specializes in sponsor-driven consumer promotions, TV production, and consultation on all levels of event marketing, sponsorship, and entertainment trends.

"We're positioning ourselves to be a one-stop-shopping type of organization, where we develop the event with a sponsor, then produce the event, market it, and promote it," says Rick Garson, president and CEO of Billboard Entertainment Marketing. "That's what we've done with the Billboard Music Awards and what we'll do with all of our projects."

As part of the expansion, Billboard Entertainment Marketing has enlisted the services of sports superagent Tom Reich, who represents more than 100 athletes. "Entertainment encompasses not just

music but movies, television, and sports," says Garson. "Tom brings sports marketing expertise to the company."

Also, Joseph Owens has been named executive VP of the company. He joins Billboard Entertainment Marketing from Canada's BCL Entertainment, where, as VP of marketing, he was responsible for all marketing and sponsorship activities for several national and international tours, including the 1989-90 Rolling Stones world tour. Owens has been responsible for more than \$40 million worth of sponsorship deals.

"Billboard Entertainment Marketing is at a whole other level of manpower and financial commitment now," says Sam Holdsworth, executive producer (with Garson) of the awards show. "With the current media advertising market being in such confusion, promotion and marketing have become that much more important in the last two years. Consumer products companies are rethinking their entire marketing strategies, and it's a good time to be coming in with new ideas that involve music and sports."

AMNESTY PLANS BENEFIT IN SPAIN

(Continued from page 5)

national's Human Rights Now tour, when its Santiago, Chile, concert was broadcast throughout Spain and Latin America. Sagliocco approached Healy to see if a comparable event could be staged in Spain.

Discussions led to a plan for the involvement of Amnesty's Spanish section, Healy says, to capitalize on the enormous amount of attention the country will receive in 1992. "Women carry the weight of the human rights burden," he says, "by virtue of the men—sons, fathers, husbands—who suffer abuses." Male bias has occurred in the human rights movement, too, Healy notes, and this event may help redress the balance.

A special honoree at the concert will be Aung San Sui Kyi, the Nobel Peace Prize winner from Myanmar, Burma, currently under house arrest there. "If she cannot be in Madrid, we'll have an empty chair for her," says Healy.

Producer Sagliocco estimates that the Madrid event will cost between \$1.5 million and \$1.8 million to stage,

and says that the capital's local government understands that Amnesty International cannot foot the bill. Expenses will be offset by ticket sales, the marketing of international broadcast rights and sponsorship, with Madrid pledging significant tax breaks for sponsors. Moreover, Sagliocco says, Amnesty will receive a guaranteed payment of \$2 million toward its fund-raising efforts.

Sagliocco emphasizes that the concert will have three goals: to spread the Amnesty message, to highlight human rights for women, and to raise money for the cause. He will be coordinating the drive with Chilean activist Veronica D'Negri, and says he is confident prominent names throughout the arts will want to participate.

TO OUR READERS

The Top Pop Catalog chart does not appear this week. It will return next week.

Billboard®

FOR WEEK ENDING NOVEMBER 2, 1991

Hot Jukebox Singles™

| THIS CHART | LAST CHART | WKS. ON CHART | TITLE LABEL/DISTRIBUTING LABEL | ARTIST |
|------------|------------|---------------|---|------------------------------------|
| 1 | 1 | 5 | FRIENDS IN LOW PLACES CAPITOL | GARTH BROOKS |
| 2 | 16 | 5 | (EVERYTHING I DO) I DO IT FOR YOU A&M | BRYAN ADAMS |
| 3 | 3 | 5 | WIND OF CHANGE MERCURY | SCORPIONS |
| 4 | 2 | 5 | HERE'S A QUARTER WARNER BROS. | TRAVIS TRITT |
| 5 | 10 | 5 | HARD TO HANDLE DEF AMERICAN/REPRISE | THE BLACK CROWES |
| 6 | 13 | 5 | LOVE OF A LIFETIME EPIC | FIREHOUSE |
| 7 | 7 | 5 | YOU'VE LOST THAT LOVING FEELING PHILLES | THE RIGHTEOUS BROTHERS |
| 8 | 9 | 5 | THE THUNDER ROLLS CAPITOL | GARTH BROOKS |
| 9 | 4 | 5 | IF IT WILL, IT WILL WARNER/CURB/WARNER BROS. | HANK WILLIAMS, JR. |
| 10 | 8 | 5 | RUSH RUSH CAPTIVE/VIRGIN | PAULA ABDUL |
| 11 | 11 | 5 | OLD TIME ROCK & ROLL CAPITOL | BOB SEGER & THE SILVER BULLET BAND |
| 12 | 5 | 5 | MONEYTALKS ATCO | AC/DC |
| 13 | 14 | 5 | TWO OF A KIND CAPITOL | GARTH BROOKS |
| 14 | 6 | 5 | SHE TALKS TO ANGELS DEF AMERICAN/REPRISE | THE BLACK CROWES |
| 15 | — | 1 | I ADORE MI AMOR GIANT | COLOR ME BADD |
| 16 | 19 | 5 | CRAZY MCA | PATSY CLINE |
| 17 | 12 | 5 | LOSING MY RELIGION WARNER BROS. | R.E.M. |
| 18 | 22 | 5 | KILLIN' TIME RCA | CLINT BLACK |
| 19 | 17 | 5 | DON'T ROCK THE JUKEBOX ARISTA | ALAN JACKSON |
| 20 | 18 | 5 | I WANNA SEX YOU UP GIANT | COLOR ME BADD |
| 21 | 20 | 5 | ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL | HEART |
| 22 | 31 | 5 | GOOD FRIENDS, GOOD WHISKEY WARNER/CURB/WARNER BROS. | HANK WILLIAMS, JR. |
| 23 | 15 | 5 | UNCHAINED MELODY CURB | THE RIGHTEOUS BROTHERS |
| 24 | — | 1 | THINGS THAT MAKE YOU GO HMMMM... COLUMBIA | C&C MUSIC FACTORY |
| 25 | 33 | 5 | BORN TO BE WILD DUNHILL | STEPPENWOLF |
| 26 | 26 | 5 | SHE'S IN LOVE WITH THE BOY MCA | TRISHA YEARWOOD |
| 27 | 27 | 5 | STROKIN' ICHIBAN | CLARENCE CARTER |
| 28 | 24 | 5 | FISHING IN THE DARK CAPITOL | NITTY GRITTY DIRT BAND |
| 29 | 23 | 5 | YOU COULD BE MINE GEPHEN | GUNS N' ROSES |
| 30 | 30 | 5 | BLACK VELVET ATLANTIC | ALANNAH MYLES |
| 31 | 29 | 5 | HOTEL CALIFORNIA ELEKTRA | EAGLES |
| 32 | — | 1 | PATIENCE GEPHEN | GUNS N' ROSES |
| 33 | 28 | 5 | BACK IN BLACK ATCO | AC/DC |
| 34 | — | 1 | THE PROMISE OF A NEW DAY CAPTIVE/VIRGIN | PAULA ABDUL |
| 35 | 32 | 5 | TWO OUT OF THREE AIN'T BAD CLEVELAND INT'L/EPIC | MEATLOAF |
| 36 | — | 1 | BLAZE OF GLORY MERCURY | JON BON JOVI |
| 37 | — | 1 | THE MOTOWN SONG WARNER BROS. | ROD STEWART |
| 38 | — | 1 | KNOCKIN' BOOTS EPIC | CANDYMAN |
| 39 | — | 1 | EMOTIONS COLUMBIA | MARIAH CAREY |
| 40 | — | 1 | SWEET HOME ALABAMA MCA | LYNYRD SKYNYRD |

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FEAST OF NEW ALBUMS DUE IN NOVEMBER, INCLUDING BOXED SETS

(Continued from page 5)

"Mas Canciones" (Elektra, Nov. 15). Production was handled by longtime collaborator Peter Asher, and the first single is "Gritenme Piedras Del Campo."

Several big-selling acts will unveil live sets this month. INXS' performance at Wembley in London is the source for "Live Baby Live" (Atlantic, Nov. 5), which will be complemented by a longform home video.

Queensryche recorded "Operation: Livecrime" (EMI, Nov. 5) during a gig in Madison, Wis., while "Paul Simon's Concert In The Park" commemorates the singer's milestone show in New York's Central Park this summer.

"Live At The Hollywood Palladium" captures the Dec. 15, 1988, performance by Keith Richards' famed live band, the X-Pensive Winos. Among said Winos are Waddy Wachtel, Sarah Dash, Steve Jordan, Ivan Neville, and Bobby Keys. The album is due Nov. 26 from Virgin and will be complemented by a longform home video.

Also putting out live collections this month are Poison, "Swallow This Live" (Capitol, Nov. 11), and Happy Mondays, "Live" (Elektra, Nov. 15).

Rockers lead the acts with boxed sets this month. Aerosmith offers

"Pandora's Box" (Columbia, Nov. 19), a three-CD compilation of 52 songs, 20 of which are previously unreleased.

"Clash On Broadway" (Columbia, Nov. 19) is a 63-song set of hits by the legendary U.K. punk band, while "Beckology" (Columbia, Nov. 19) traces guitarist Jeff Beck's career over 55 tracks and three CDs. "Boxed" by Lynyrd Skynyrd is due out Nov. 12 on MCA and includes rare material and familiar hits on three CDs.

Issuing greatest-hits compilations this month are Babyface, "A Closer Look" (Solar/Epic, Nov. 19); Stevie Ray Vaughan, "The Sky Is Crying" (Epic, Nov. 5); Pet Shop Boys, "Discography: The Complete Singles Collection" (EMI, Nov. 5); Paul Young, "From Time To Time" (Columbia, Nov. 19); and Kenny Rogers, "20 Great Years" (Warner Bros., Nov. 26).

On Nov. 12, British songstress Lisa Stansfield follows her international hit debut album, "Affection," with "Real Love" (Arista). The first single, "Change," is already picking up adds at top 40 and urban radio, as well as in clubs.

Quincy Jones protégé Tevin Campbell releases his first full-length al-

bum, "T.E.V.I.N.," Nov. 19 (Qwest/Warner Bros.). The set will include his hit "Round & Round," as well as "Tell Me What You Want Me To Do," which is racking up adds at urban radio. Among the producers are Jones, Narada Michael Walden, Arthur Baker, and Prince.

One of the most prominent albums on the dance tip this month will likely be by Adeva, whose sophomore effort, "Love & Lust," is due Nov. 5

(Capitol). The first single has been remixed by Frankie Knuckles and is quickly gaining attention in clubs in the U.S. and overseas.

Alternatively speaking, songwriter Leonard Cohen will be honored with a tribute album, "I'm Your Fan" (Atlantic, Nov. 29). Artists to be featured performing material from the Cohen songbook include R.E.M., Lloyd Cole, Nick Cave, and the Pixies.

Opera star Plácido Domingo

strikes a more mainstream stance with "On Broadway" (Atlantic, Nov. 12), a collection of show tunes. The first single is a duet with Carly Simon, "The Last Night Of The World."

Assistance in preparing this story was provided by Michael George in Nashville; Rochelle Levy in Los Angeles; and Trudi Miller and Karen O'Connor in New York.

WARNER MUSIC UNITS SHOW SOLID GAINS IN 3RD QUARTER

(Continued from page 3)

Hood" will be released on home video next month; "Doc Hollywood" is expected to be out early next year.

Overall, New York-based Time Warner reports a third-quarter net loss of \$62 million on revenues of \$2.94 billion, compared with a net loss of \$91 million on revenues of \$2.90 billion last year. The results were in line with analysts' expectations.

The company lost money because of high interest and amortization charges resulting from the acquisition of Warner Communications Inc. by Time Inc. in 1989. However, the net loss was narrowed because inter-

est payments were lower than in last year's third quarter (from \$290 million to \$237 million). During the quarter, Time Warner completed a stock rights offering of 34.5 million shares that raised \$2.6 billion toward the repayment of debt. The company's long-term debt now stands at \$8.8 billion. Analysts say the rights offering was a good move for the company because it will reduce debt to a level that will encourage banks to lend money at lower borrowing costs.

The reduction of debt also makes it easier for the company to form joint ventures with foreign companies, as

anticipated. Investors are awaiting an announcement from Time Warner on whether it has formed joint ventures with two Japanese companies, C. Itoh & Co. and Toshiba Corp. Reports say the firms will invest a total of \$1 billion to acquire an equity interest in a Time Warner subsidiary that will include its cable TV, film, and television programming operations. No report so far has said that music will be part of the partnership.

Time Warner's stock closed at \$87 a share in New York Stock Exchange trading at press time. Its 52-week trading range has been \$68.25 to \$125.

WHEREHOUSE SELLING OPENED CDs IN APPARENT REACTION TO SONY POLICY

(Continued from page 1)

that allowance will be charged a "refurbishment penalty." Other distributors are also said to be mulling similar moves.

Wherehouse's decision to sell opened CDs comes at a time when other major chains are also experimenting with the used-CD business. HMV's New York locations sell CDs opened for customer sampling at a reduced price, and Tower is selling similar used titles at its outlet stores in Sherman Oaks and Sacramento, Calif. According to sources, Spec's is selling opened, mostly Sony, CDs in at least two stores; yet a chain representative says the move into used CDs is only being considered at this point.

While other chains experimenting with used CDs sell more than Sony product and deny that Sony's no-return policy on opened product has spurred them to do so, Wherehouse

VP of sales merchandise Jim Dobbe says, "Sony is forcing us to get into the used-CD business."

Sony is one of several distributors unhappy with the chain's "satisfaction guaranteed" policy, which allows consumers to return purchases within a 10-day period for full credit or an exchange.

Unable to ship the customer returns back to Sony for credit, Wherehouse officials decided to rack the CDs—which have holes punched through the booklet—in plastic keepers with a new "Sony Blowout CD" barcode affixed. Titles for sale under the program include such hits as C&C Music Factory's "Gonna Make You Sweat," "Mariah Carey," Alice In Chains' "Facelift," "Firehouse," and Michael Bolton's "Time, Love And Tenderness," priced at \$7.99 and \$8.99. Wherehouse's regular price

on these titles is \$15.99.

"We aren't happy about this at all, but Sony has put retailers in a very difficult position [with its no-return policy]," says Dobbe.

One Los Angeles-area one-stop operator agrees that Sony has created a problem. "The real problem with the Sony policy is that now the chains have all these used CDs lying around," he says. "[Sony] cannot convince [retailers] to throw them away because [opened CDs] are like \$10 and \$5 bills."

Wherehouse is not labeling the returned CDs sold in the "Sony Blowout" as used. At one of the chain's Hollywood stores, a sign downstairs advertises the "Sony CD Blowout," which is located upstairs in a corner near the classical section. Mixed in with the Sony titles and stickered as "Sony Blowout" items are current albums by the Divinyls and Daniel Ash, on Virgin and RCA, respectively. When a clerk is asked how Wherehouse can sell hit titles for such low prices, he says the chain "got a good deal from Sony"—a claim denied by both Dobbe and Danny Yarbrough, Sony Music Distribution VP of sales.

Yarbrough attributes the "blowout sale" to Wherehouse's own sales approach. "Their advertised policy of customer satisfaction may have helped create a problem for them as far as open CDs, but what they decide to do with their product is their business," he says.

According to Yarbrough, the "majority" of Sony's accounts are "very supportive and agree" that the distributor's 1% credit of total purchases "takes care of any open CDs."

CRITICISM OF WHEREHOUSE

While Sony officials do not take Wherehouse to task for reselling open CDs, one source at a major distributor is shocked to learn of the chain's new policy. "I can't believe they are not identifying them as used," says the source.

Dobbe, however, defends the policy. "We don't say 'used' because we don't know how used they are," he says. "If the packaging is torn, we've got to put them in there. Something is used when it's owned for a long time. It's hard to call these used because they haven't been out of the store for more than 10 days."

Another source at a major distributor questioned Dobbe's motives. "I wonder if it's just posturing to send a message to other distributors [who are contemplating instituting

'Sony is forcing us to get into the used-CD business'

a return policy similar to Sony's]."

Under the Wherehouse program, opened Sony CDs collected at the chain's stores are sent to the web's Torrance headquarters, where they are processed before they are distributed to the six or seven stores that are selling the opened CDs. Dobbe terms the program "a test."

Tower sells product returned by customers and CDs used for in-store play at its two outlet stores. The CDs, which are sold in jewel boxes, are not identified as used, but Sacramento Tower outlet manager Rudy Danzinger says customers realize the opened CDs are used. HMV also sells CDs that are sampled under its "listen before you buy" policy. "We mark it as previously listened-to product and sell it at a slight markdown," says HMV VP of marketing Peter Herd.

Herd, however, says HMV was selling opened CDs before Sony instituted its no-open-returns policy. "We are quite satisfied [with Sony's policy]," Herd says. "The percentage of faulty CDs falls well within the 1% parameter that they have

set."

Ron Phillips, director of marketing for the 57-store, Miami-based Spec's chain, also says Sony's policy is satisfactory. "At this point, the percentage is very close to what we get back," he says. Although sources say at least two Spec's stores are already selling opened CDs, Phillips says it is only being considered at this point. "The thing that would encourage us [to get into selling opened CDs] is the proliferation of used-CD stores," he says.

But the 37-store, Troy, Mich.-based Harmony House chain says Sony actually encouraged it to get into the used-CD business when it complained about the company's open-CD policy. Harmony House is not dealing in used CDs, but neither is it allowing Sony to participate in its guaranteed developing-artist program.

It remains to be seen what the ramifications will be from major retailers entering the used-CD business. Dobbe wonders whether consumers will hesitate to buy new titles at full price once they learn they may be able to purchase an opened CD for half the price. "We are going to educate a new group of consumers that there is a used-CD market out there and it's OK to buy used CDs," he says. "I don't think that is going to help the record industry that much."

Dobbe also points out that retailers are extremely concerned about the number of "used" stores opening in their markets and the Sony no-return policy on opened CDs "perpetuates the problem and makes it even worse."

Sony's Yarbrough, however, disagrees. "We think our policy can have the opposite effect," he says. "Instead of proliferating used CDs, if an account isn't able to send back CDs for full credit, they have to be more selective in what they take back in."

Assistance in preparing this story was provided by Ed Christman in New York.

ELEKTRA 'SELECTS' NOT TO DISTRIB AMG'S 'BITCH'

(Continued from page 3)

gles chart. Other songs on the album include "The Vertical Joyride," "I Wanna Be Yo Ho," "Mai Sista Izza Bitch," and "Lick 'Em Low Lover."

Commenting on Elektra's decision, Elektra VP/GM Brad Hunt says, "The content of the AMG record did not fit in with what [Elektra Entertainment chairman Bob Krasnow] felt to be a responsible position. This

is very definitely not a question of censorship; it's more a question of the integrity of the label. Everybody has the right to say what they want to say, but the feeling on this record was that denigrating of women, continued use of obscenities, etc., was not in keeping with Elektra's tradition over the past nine years, or indeed over the past 40 years."

KUDOLLA NAMED COLUMBIA'S SENIOR VP OF SALES

(Continued from page 4)

"Also, the reps each could be working on different projects on a regional basis or all working on the same ones, nationally."

As for his oversight of the jazz department, Kudolla says, "Columbia wants to sell more jazz through to the accounts. We have real good depth of [jazz] catalog. While we currently have four people in the jazz department that deal with both promo-

tion and retail marketing, it's really more of a telemarketing effort. I think I can help the jazz department to have more focus."

Kudolla joined CBS Records in 1975 as a sales rep in Indianapolis. Over the years, he has held a variety of positions with the company, culminating in his being named Columbia's VP of sales in 1989.

ED CHRISTMAN

OBSCENITY RULINGS SPOTLIGHT DEFENDANTS' RIGHTS

(Continued from page 1)

The two cases, one in Minnesota and one in Texas, arose from prosecutions brought under different federal statutes, further muddying the already contentious legal waters and raising questions about future government strategy in prosecuting obscenity cases.

On Oct. 17, U.S. District Judge Barefoot Sanders of Dallas Federal Court denied a motion by the government to force California Publishers Liquidating Corp., Video Team Inc., Investment Enterprises Inc., and several of their principals to forfeit \$10.2 million in assets, including real estate and corporate bank accounts.

The defendants had been convicted earlier of two counts of interstate

transportation of obscene materials and one count of conspiracy (Billboard, Aug. 17). The charges had been brought under the Child Protection and Obscenity Enforcement Act of 1988, the so-called Meese bill.

The case is considered significant because it represents the first prosecution of a video distributor for obscenity under the Meese bill, and thus, the first test of the statute's forfeiture provision.

On Aug. 30, in the U.S. Court of Appeals for the Eighth Circuit in Minneapolis, a three-judge panel upheld a lower court ruling permitting the seizure of assets from Ferris J. Alexander Sr.

Alexander had been convicted on

24 counts of a 41-count indictment, including tax evasion, conspiracy to defraud the government, and the sale of obscene magazines and videos. In contrast to the Texas case, however, the government brought the charges against Alexander under the federal Racketeer Influenced and Corrupt Organizations Act.

The RICO statutes were originally written to provide a tool for combating organized crime, but obscenity was added as a predicate offense in 1983.

Alexander had appealed his conviction and also challenged the lower court's application of the forfeiture provisions of the RICO laws on constitutional grounds. (Under RICO,

forfeiture of assets is mandatory in the event of a conviction.)

In his appeal, Alexander charged that mandatory seizure meant the confiscation and restraint of a substantial amount of constitutionally protected, nonobscene material.

In denying Alexander's appeal, the court cited an earlier case, *Pryba v. U.S.*, in which the Fourth Circuit Court of Appeals had upheld the forfeiture provisions applied by lower courts in an obscenity case.

While the various cases suggest the courts are more willing to allow seizure of assets in RICO cases than in prosecutions brought under the obscenity enforcement act, a spokesman for the Justice Department in Washington says the decision will "in no way deter" the government from using the Meese bill to seek future convictions and seizures.

"There are restrictions on the use of RICO that make it useful in certain circumstances but not in others," the Justice spokesman says. "There's no reason for [the Meese bill] not to be used, especially when you look at the case in Dallas, where you had a jury agreeing with the government. It just happens that the statute is crafted to allow discretion by the judge and he exercised it in this case. But I don't think that would deter us from using the statute in the future."

NARROW READING

Although Judge Sanders' decision turned on a narrow reading of the obscenity enforcement law's language, his written opinion raised many of the same constitutional issues raised by the defense in the Alexander case.

"In the present case, the situation of [Investment Enterprises Inc.] raises the most significant First Amendment concerns," the judge

wrote. "As already explained, because [Investment Enterprises] manufactured a 60-cent video tape box cover the Government seeks the forfeiture of [the company's] printing facility . . . The Government's requested application of [the forfeiture provisions of the Meese bill] to [Investment Enterprises] is a transparent pretext for closing down a legitimate printing business because that business publishes sexually explicit materials. In addition to being unsupported by the language of [the statute], and constituting Draconian punishment, the Government's requested forfeiture . . . is subject to close First Amendment analysis and likely would, if granted, constitute an impermissible prior restraint of expression . . ."

The Justice Department spokesman says the government is still considering whether it will appeal Judge Sanders' ruling on forfeiture.

Meanwhile, defense attorneys in the case have filed notice of appeal of the original convictions with the Fifth Circuit Court of Appeals in New Orleans.

In the Texas case, defendants Donald Browning and Michael Warner, co-owners of California Publishers, were sentenced to jail terms and fined. Susan Colvin, supervisor of telephone sales for the firm, was fined and given two years probation.

Attorneys for Alexander could not be reached, but one source familiar with the case said he expected Alexander to appeal the Eighth Circuit Court's decision to the U.S. Supreme Court.

Assistance in preparing this story was provided by Charlene Orr in Dallas.

INDIES PONDER TRADE GROUP TO BOOST KIDDIE AUDIO, VIDEO LABELS

(Continued from page 3)

rated and we are still trying to find out who we are."

Other members of the committee are Debbie Block, Round River Records, Seekonk, Mass.; Virginia Callaway, High Windy Audio, Fairview, N.C.; Michael Frank, Earwig Music, Chicago; Steven Heller, Upstream Productions, Asheville, N.C.; and Betsy Bartholomew, Well In Tune, Staunton, Va.

The committee met during the annual NAIRD convention here May 15-19, then again in New York in July, and most recently, Sept. 29 in North Carolina.

The questionnaire circulated by Block provides this description of the as-yet-unnamed organization: "An association of artists, independent companies, and labels devoted to the creation, production, and distribution of life-affirming and quality audio products for children and families. The purpose of this association is to develop consumer awareness of said product and to address the issue of greatest importance, our children's future."

The mailing also describes the group's five-point mission: "1. Create a greater consumer awareness of our products, performers, resulting in a larger share of the market; 2. Serve as a clearinghouse of information; 3. Trade show support and possible involvement; 4. Cooperative advertising; 5. Assist and support both locally and globally, children and families in need."

While some of the goals seem lofty and idealistic, Earwig Music's Frank insists that Earwig acts perform at institutions such as children's hospitals and that "an overarching concern we have in forming this group is to benefit the welfare of children."

However, Frank acknowledges that another motivation for forming the group—and the reason some committee members are wary of leaking their strategy—is self-protection from the major labels, which have become increasingly active in

releasing children's product.

"The Disney and the A&M Records of the world who have gotten into children's product in a big way have the muscle to knock us out of the

'We want to protect our market share'

market. We want to protect our share," says Frank, whose Earwig company is 12 years old and has three acts and a total of eight titles.

Many children's labels like Earwig are so small and specialized that their

product never gets picked up by large record chains or mass merchandisers, says Pelton. "The majors have an advantage on us there. Maybe the big chains will stock an artist like Raffi, but what about the hundreds of artists we have who are just developing?"

River Records' Block agrees that "we do almost no business through the major record chains." But the 8-year-old label, which has just 11 titles, all by Bill Harley, deals with such substantial outlets as bookstores, independent record stores, educational toy stores, and catalogs.

AFM BACKS COMPROMISE BILL ON FOREIGN ACT VISAS

(Continued from page 4)

wrote the regulations," says Sprague. "Some of those technicalities turned out to be major problems."

CANADIAN FURY

The change in the union's stance was influenced by a storm of protest from its Canadian members, who feared the changes in the law would keep them out of the U.S., despite a 1989 agreement with the INS that allows both U.S. and Canadian union members to cross borders with relative ease. When Canadian members got wind of the new visa bill and its passage, opposition was quick and furious. The Canadian music industry threatened a boycott of U.S. performers if the law were implemented as drafted.

The AFM tried to placate its Canadian members by pointing out that the new law's 25,000-visa cap on P-1 "noncelebrity" performer visas did not apply to the P-2 "reciprocal exchange" visa applications normally utilized by the Canadians. But it also had to keep in step with other U.S. unions that supported the changes. Those included the AFL-CIO's Department of Professional Employees, the Screen Actors Guild, the American Federation of Television and Radio Artists, Actors' Equity and IATSE, the stagehands' union, all of whom had spearheaded changes in the law.

The AFM says it never really liked some of those provisions, including one requiring a performer to apply for a visa 90 days in advance and another that required ensemble or group members to be members for one year before they could apply for a visa. "We knew that's not how the business works," says Sprague.

Although he says the AFM, along

with the other unions, had input in the 25,000-cap on P-1 visa entrants, Sprague says the AFM "has not been overly concerned with quotas." He says the number was based on "input and our indication of how many aliens came in in a year in arts and entertainment."

At this stage, the AFM is also supporting revisions that will help correct "locked-door" policies in other countries, where foreign-visa policies are more restrictive than those in the U.S. "We want it to be a two-way street," he says. "Reciprocity is the best thing that could come out of this."

IMPORTING COVER BANDS

Since many of the union's members work "temporary" or "casual" dates at hotels, clubs, or at social functions, the AFM is also concerned about a recent trend in the Southwest and Los Angeles: Venue owners in those areas are increasingly hiring and importing foreign "lounge" or "cover band" performers who will play for lower prices than will their U.S. counterparts.

Sprague and AFM staffers say they are not targeting the attempts of U.S. record labels to break new foreign pop acts here, but rather are going after the "no name" groups posing as acts of special merit. "We're not after the labels, and we're not after the quality musicians that, for example, the Metropolitan Opera brings in either," says a staffer.

The AFM had so-called "consultation" duties under the old law to advise INS officials of the legitimacy of foreign performers' reputation claims—a prerogative it would like to keep. The union has no veto power, but can help the INS decide who to admit to the U.S.

FOR THE RECORD

Contrary to a report in last week's Billboard, Sony Music has not withdrawn its support of the Inch Pack alternative CD case. Says Sony Music Distribution president Paul Smith, "We haven't made any decisions [on a specific package]. We're examining all of our options."

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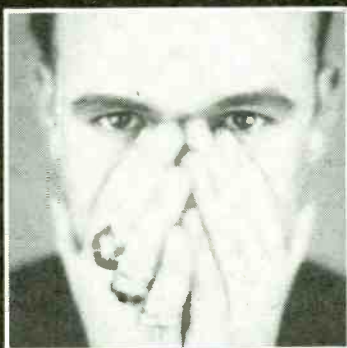
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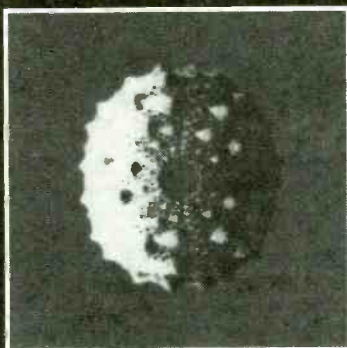
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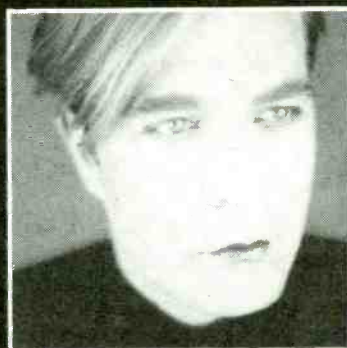
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MCA

**INSIDE
TRACK**



Edited by Irv Lichtman

MOTOWN RECORDS, which recently switched its domestic distribution from Uni to PolyGram, is expected to move its international distribution from BMG to PolyGram after Dec. 31, according to published reports. By press time, PolyGram had no comment and Motown representatives were unavailable. A BMG spokeswoman says only that “the issue is under review.”

NEVER SAY NEVER: After years of hedging about a reprise, entertainment mogul Lou Adler has confirmed that a sequel to the 1975 cult classic “The Rocky Horror Picture Show” will be made. Called “The Rocky Horror Picture Show: Revenge Of The Old Queen,” the film, set to lens next spring, will be distributed by 20th Century Fox. Richard O'Brien, who wrote the original, has penned the sequel, including music and lyrics. Adler, who produced the original, will co-produce along with O'Brien. Rupert Wainwright will direct. It still plays the midnight cinema circuit, having taken in about \$5 million in theatrical box office last year. FoxVideo finally got the green light to release the home video last year and racked up orders of 300,000 units.

FLINTSTONES MEET CAPTAIN PLANET: Turner Broadcasting is apparently close to finalizing a deal to purchase Hanna-Barbera Productions. While officials at both companies deny official comment, sources speculate a merger of the respective home video divisions of each company could be in the offing in the next several months once a deal is finalized. Turner Home Video has a relatively modest catalog of animated children's video, including “Captain Planet” and “Tom And Jerry Cartoons.” Hanna-Barbera, on the other hand, has a substantial kid-vid home video library featuring such highly recognizable characters as the Flintstones. Wendy Moss, senior VP and GM of Hanna-Barbera Home Video, was unavailable for comment.

PRECEDENTIAL FEE? U.S. Magistrate Judge Michael Dolinger set an interim ASCAP licensing fee for Madison Square Garden Cable Network that is lower than interim rates he imposed on most other basic cable services in 1989. The order, handed down in U.S. District Court for the Southern District of New York on Oct. 21, calls for a blanket license paying 0.2% of MSG's gross annual revenues. Other cable services, under the earlier court order, either pay a blanket fee of 0.3% of annual gross revenues or 15 cents per subscriber.

HOLLYWOOD EXIT: Gary Arnold served his last day as VP of sales for Hollywood Records on Oct. 22. Arnold, who was VP of merchandising for Trans World Music Corp., can be reached at 818-985-6273.

NOW HEAR THIS: The Senate Judiciary Subcommittee on Patents, Copyrights and Trademarks has scheduled a hearing for Tuesday (29) on the Audio Home Recording Act of 1991. The act would provide a royalty to music copyright holders for losses due to home taping, which is legalized under the bill. The legislation also requires the inclusion of the SCMS anti-copying chip on all digital recorders sold in the U.S. to prevent multiple copying. A House Judiciary subcommittee hearing on the bill is tentatively scheduled for Nov. 13.

LOOK FOR VAL AZZOLI to replace Mark Schulman as day-to-day chief of Atlantic Records with the departure of Schulman to the Warner Music Group as VP of market development (see story, page 4). Azzoli is currently a VP at the label.

MARX ON A MISSION: Marking the release of his new Capitol Records album “Rush Street,” due Nov. 5, Richard Marx plans to perform five airport concerts in five cities coast-to-coast Nov. 9, flying on the MGM Grand Air DC-8. The “Rush-In, Rush-Out, Rush Street Tour” will be launched at 9 a.m. in Baltimore, touch down in New York at 12:15 p.m., Cleveland at 3:30 p.m., and Chicago at 6:15 p.m., before concluding in L.A. at 10:30 p.m. But does he get frequent-flier credits?

VENTURING FORTH: Britain's PWL Records is

aligning itself worldwide outside the U.S.—where PolyGram handles the line—with Warner Music International. This will see Warner affiliates begin to market the U.K. pop label's repertoire as its various license deals expire. PWL recently closed its offices in Holland, which were responsible for overseeing Continental European distribution and marketing. No word on whether Warner acquired any equity in the deal, which is being described as a “joint venture.”

FOOD FOR THOUGHT: A Blockbuster Video store in Santa Monica, Calif., is being investigated for alleged violation of a state health code in what is a countywide crackdown in all 27 districts, says Bob Snow, supervisor with the Environmental Health Department of Los Angeles County, Santa Monica district. A spokeswoman in the City Attorney's office in Santa Monica confirms the investigation, saying, “It is not a litigated case yet, we have it under investigation.” The store manager refers all calls to Blockbuster Video's headquarters in Florida. The California code requires a food license and other stipulated health-law requirements whenever more than 10 linear feet of space is devoted to candy, popcorn, etc. For stores with unpackaged goods or that prepare popcorn or other food on premises, a “double mop sink” in a room separate from the restroom is among the requirements. Snow says the law is being enforced because video stores have expanded so much into snacks.

EXPLOSIVE AUDITIONS: Seminal heavy metal band Spinal Tap has regrouped and will hold auditions for a new drummer at the L.A. Coliseum Oct. 31. Auditions are set to follow a noon press conference presented by MCA Music Entertainment Group chairman Al Teller and MCA Records president Richard Palmese. The British rockers ran a trade advertisement recently stating: “Drummer died, need new one. Must have no immediate family.” Every drummer who has played with Spinal Tap since its inception more than two decades ago has died by spontaneous human combustion.

FAME-OUS WRITERS? The Songwriters Hall of Fame has reported its nominees, with finalists to be revealed early next year and inducted at ceremonies May 27 in New York. In the domestic lineup are Billy Joel, Carly Simon, Little Richard, Michael Masser, and the teams of Bob Crewe & Bob Gaudio and Kenneth Gamble & Leon Huff. International nominees are Paul Anka, Charles Aznavour, and the teams of Elton John & Bernie Taupin, Mick Jagger & Keith Richards, and brothers Barry, Maurice & Robin Gibb. Up for posthumous membership are Buck Ram, Larry Stock, Max Steiner, Linda Creed, and Bert Kaempfert & Herb Rehbein. Membership ballot deadline is Nov. 15.

DIAL-A-CODE: Beginning Saturday (2), a new area code will replace 213 in certain Southern California locations. Cities such as Malibu, Santa Monica, Century City, and Beverly Hills—including Billboard's West Coast office—will have a new 310 area code. From Saturday through May 1, 1992, both the old 213 area code and new 310 area code will be effective. After the six-month grace period, only correct “310” calls will be completed.

NO CLASS? Class action lawyers who helped fashion a court-sanctioned deal, whereby Arista Records will redeem Milli Vanilli product from consumers who bought their album or single without knowing the duo merely lip-synced the songs, will split fees of up to \$675,000, while those who wish to return the product receive \$3, \$2, or \$1 upon return of the CDs, cassettes, or singles. And, reports The Wall Street Journal on page 1 of its Oct. 24 edition, of 49 plaintiffs in the various cases, some 41 appear to have had pre-existing relationships to lawyers who filed the class suits. Arista stands to pay out about \$20 million if all Milli Vanilli product is redeemed.

SONGWRITERS UNITE! Songwriters Expo 15, claimed to be the world's largest event for tunesmiths, will be held Nov. 9-10 at the Pasadena (Calif.) Conference Center. Produced by the BMI-sponsored Los Angeles Songwriters showcase, it will consist of classes, panels, and workshops conducted by industry pros.

LIFETIME IN A DAY: By mayoral proclamation, it was “Fats Domino Day” in New Orleans Oct. 24, an occasion that kicked off lots of attention to the great writer/performer, whose musical career is being documented in a four-CD boxed set from EMI, “They Call Me The Fat Man . . . Antoine ‘Fats’ Domino, The Legendary Imperial Recordings.” He is set to appear at New York's Bottom Line Nov. 4.

STEVIE RAY VAUGHAN and Double Trouble

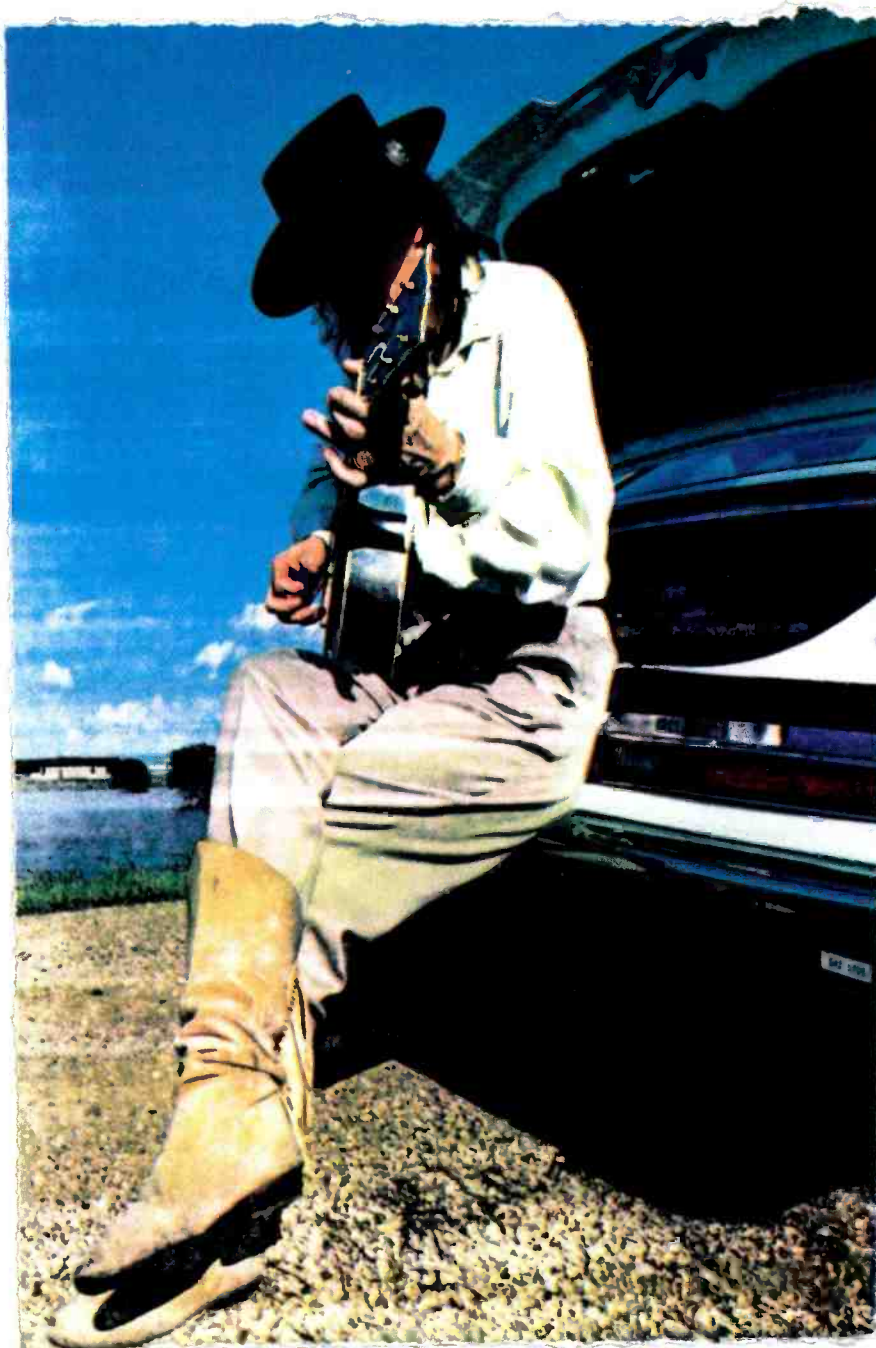
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Also coming soon from SMV, the highly anticipated home video, "Stevie Ray Vaughan Live At The El Mocambo"—a classic recording of their 1983 concert in Toronto. Featuring never-before-released live versions of "Little Wing" and "Wham."



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