Black Acts Return To A Live Sound
Ensemble Energy Recharges Creative Process

BY THOM DUFFY and JANINE MCADAMS
NEW YORK—Black music, dominated in recent years by producer-driven, technology-bred recordings, is re-emerging as the creative process of the live band.

Whether in straight-ahead R&B, the hybrid mix of funk 'n' roll, or the guitar-based beat of black rock, black artists and multiracial acts are finding new support at record labels for a new alternative black music built upon band chemistry rather than studio wizardry.

The trend—which recalls the heyday of groups from Sly & the Family Stone to Parliament/Funkadelic—is displayed today in a wide range of acts: Lenny Kravitz, the Family Stand, Fishbone, Vinnie James, the Eric Gales Band, Stress, Momma Stud, 24-7 Spyde, Pride & Politiix, Ice T's Body Count, and—three years after the breakthrough of Living Colour—their other members of the Black Rock Coalition showcased on a just-released Rykodisc compilation.

But nowhere is the return to such ensemble energy in black music more evident than on "Diamonds And Pearls," the upcoming Paisley Park/Warner Bros. release from Prince & the New Power Generation, the superstar's most band-oriented album since his multiplatinum "Purple Rain" release in 1984.

While periodically surrounding himself with a collaborative cast, as he did with members of the Time and others on 1990's "Graffiti Bridge," Prince also has personified the studio wizard capable of crafting pop, R&B, and funk 'n' roll tracks single-handedly.

"He does, in fact, perform all instruments on "Thunders," the new album's opening song." (Continued on page 77)

FoxVideo's 'Home' Delivery Just In Time, Say Retailers

BY JIM MCCULLAUGH and PAUL VERNIA

LOS ANGELES—Consumers are going "Home Alone," and they're doing it none too soon, according to a survey of video dealers.

In addition to selling through quite briskly in its debut week—the $24.98 FoxVideo title arrived in stores Aug. 22—dealers say it is also providing a low-cost rental inventory bonanza.

And the title appears to be a key component in lifting the video industry out of its first-half doldrums.

"With Orion's "Dances With Wolves" arriving as a rental Aug. 25, confirmed reports that Warner Home Video will release "Robin Hood" at a self-through $24.95 Oct. 30 (Billboard, Aug. 21), the coming self-through release of "Fantasia" (see story, this page); and the forthcoming rental releases of "The Silence Of The Lambs," "City Slickers," and "Terminator 2 Judgment Day,"" dealers say fourth-quarter business prospects are now dramatically upbeat.

According to sources close to FoxVideo, "Home Alone" shipped about 9.2 million units, exclusive of laser.

"(Continued on page 79)
THE ENEMY IS UPON US

PUBLIC ENEMY'S PROPHETIC WORDS AND REVOLUTIONARY RAGE PUT THE BLACK PLANET ON PLANET EARTH. MANY FEARED IT, BUT MILLIONS COULDN'T IGNORE IT.


BOLD ENOUGH TO BREAK THEIR OWN CHAINS, THE ENEMY HAS JOINED FORCES WITH ANTHRAX ON A GROUNDBREAKING VERSION OF "BRING THA NOIZE." TOGETHER, THEY DROPPED THE HARDCORE HIP HOP BOMB ON THE MASSES, AS THE VIDEO BECAME THE FIRST TO APPEAR ON BOTH "YO! MTV" RAP'S AND "HEADBANGER'S BALL."

THE EVOLUTION HAS BEEN DEVISED.

APOCAYLPE 91, THE ENEMY STRIKES BLACK
FEATURING THE FIRST SINGLE AND VIDEO, "CAN'T TRUSS IT" ON DEF JAM/COLUMBIA.

"TOUR OF A BLACK PLANET"
THE HOME VIDEO.
ON SONY MUSIC VIDEO.

EXECUTIVE PRODUCERS: THE BOMB SQUAD
PRODUCED BY THE IMPERIAL GRAND MINISTERS OF FUNK: STUART ROBERTZ, CERWIN (C-DAWG) DEPPER, GARY G-WIZ AND "THE JBL"
MANAGEMENT: RUSH ARTIST MANAGEMENT
ANTHRAX APPEARS COURTESY OF ISLAND RECORDS INC.
The like nothing you’ve ever seen new VIDEO and
The like nothing you’ve ever heard new SINGLE

From their forthcoming debut ISLAND album, "Of The Heart, Of The Soul And Of The Cross: The Utopian Experience.”

Gee Street™. Licensed to Island Records, Inc. © Island Records, Inc.
Dutch Govt. Sets Blank-Tape Levy
Manufacturers May Fight 18-Cent Rate

BY WILLEM HOOS

AMSTERDAM—The Dutch government has imposed a blank-tape levy that amounts to the equivalent of 18 cents per hour of tape. Effective Oct. 1, the rate of the levy was decided upon by independent arbitrators after the tape manufacturers failed to agree among themselves. While the announced level is being welcomed by the music industry, the tags have been described as "ridiculously high" and are likely to fight it in the courts.

Once implemented, the levy will be paid by FIAR, the trade organization of the Dutch audiotape industry. FIAR represents eight importers and one manufacturer of blank tapes and cassettes.

The money paid by FIAR will be passed on to the Copyright Foundation, a music industry umbrella organization, which will distribute the proceeds to composers, lyricists, and publishers.

A similar levy for owners of neighboring rights—performing rights associations, or BRD broadcasting organizations—is expected at the end of next year. It is understood that this levy will be the equivalent of 21.5 cents per hour of blank tape.

A decision on a neighboring-right levy in the Dutch market at the patent agreement is pending in the ongoing appeal of the Convention of Rome by the government here. The Netherlands is one of the last Western European countries that have not yet signed the treaty.

A levy on blank videocassettes is expected to be introduced within the next month, but it is not clear at what rate that levy will be set.

The levies on audio- and video-tape are based on an amendment to Dutch copyright legislation that passed through parliament last year.

The rate for the levies has been under discussion by a special government commission, SONT, since February. Chaired by former minister of culture Andre van der Engel (Continued on page 77)

LOS ANGELES—Beginning with this issue, Billboard is changing the name of the Top Pop Albums chart to The Billboard 200 Top Albums. The new title more accurately describes the chart's intention, which is to chronicle the best-selling albums in the U.S., regardless of musical category.

In the previous name, the word "pop" was intended to connote the word "popular." The chart, however, was never confined to what might be defined as "pop music." In addition, it was also tracked R&B, rap, country, instrumental soundtracks, jazz, and even classical releases.

It is important to note that the word "albums" continues to be used. Billboard uses the word "album" as defined in the terms of CD's, cassettes, and LP's. The term LP is used only to refer to the vinyl configuration. The term "album," in fact, predates the LP, and was used when 78s were the predominant configuration.

Billboard's first album chart debuted with 15 positions at the start of 1955, under the banner Best Selling Popular Albums. Billboard changed the chart's name numerals a few times before setting The Top LPs in April 1961. This name stuck until 1972, but from 1961-1963, there were actually two charts: a Top LP and a Top Unnumbered LP. In 1964, Billboard switched to 175 titles in April 1967, and was then expanded to its current 200 position length the following month.

The name was changed from Top LPs to Top LPs & Tapes in February 1972. The name Top Pop Albums was dropped to Top Albums starting in January 1985. For a brief period, starting in October of the previous year, the chart had been called Top 200 Albums.

Grocers Want To Bag More VSDA Support
Say Issues Of Larger Chains Need To Be Addressed

BY PAUL SWEETING

NEW YORK—Hannaford Bros., a Portland, Maine-based grocery and drugstore chain, announced an effort to organize grocery chains that carry prerecorded video into a more cohesive force in the industry. As part of its drive, the chain hopes that grocers can pressure the Video Software Dealers Assn. to be more responsive to the needs of supermarket chains.

Hannaford director of general merchandise James Gratelli reported edly organized a series of meetings with chains to discuss共同 goals and strategy during the VSDA convention in August. The meetings were also attended by executives from Giant of Carlisle, Pa.-based Hess and Houston-based Randall's.

Gratelli was unavailable for comment press time, but Laura Hog an, manager of operations for the chain, says the meeting was prompted by a general impression that VSDA is not set up to address the needs of grocery chains and other large retailers. Hannaford operates video departments in 104 stores, including 65 grocery stores and 38 drug stores.

"What we were trying to do is get some noncompetitive chains together to see if there are common interests or common problems that are not being addressed by VSDA," Hogan says. "In going to the VSDA show, there's an impression that the organization is not really set up to serve the needs of the biggest guy. It's really set up to serve the small guy. It's not one specific problem or set of problems, just a general impression that the group itself is not serving the needs of the biggest stores.

"Accordingly, Hogan and others who attended the meeting deny reports that the VSDA renovated its meetings with the other VSDA chain retailers to organize a competing trade association for larger retailers.

"Nowhere in that conversation was anything stated that this would have

(Continued on page 6)
Music Merchants Welcome Fall Deals
See 1-2 Punch In Megastars, Catalog

BY PAUL VERNA

NEW YORK—Adding to the impeding flood of album releases from mega stars, the act's fall is retail and one-stop enthusiasm over the majors' catalog restocking programs.

The discounts offered by WEA are 7.5% on Super Saver cassettes and CDs; 5% on selected $8.98-and-up cassette; and 7.5% and $12.98-and-up CDs; and 7.5% and $15.98-and-up CDs. In addition, WEA is offering a pre-pack discount of 1.5% on its top 100 Super Saver titles.

A classical music program offers discounts of 8% and 5% on frontline and mid-line product, respectively. WEA's world music titles were priced at $9.97 (cassette) and $12.97 (CD).

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Family Affair, brothers HEN-GEE and EVIL-E sign to the newly formed Family Records, distributed by Elektra Entertainment. Currently members of Ice-T's Rhyme Syndicate, the duo will release their debut album, "Brothers," in fall. Shown in back row, left, are manager Guy Oseary; Pendulum VP of business affairs David Gilmer; and Fulan Rodriguez, senior VP of urban music for Elektra and president/CEO of Pendulum. In front row, left, are EVIL-E and HEN-GEE.

Eclectic Music Makers

BY DON JEFFREY

NEW YORK—With costs rising faster than revenues and same-store sales declining, Musicland Stores Corp.'s profits fell sharply in the second quarter this year, as Wall Street capital giantification squeezed the giant retail chain and smaller retailer to make its long-delayed stock offering WORK. According to the company's quarterly filing, the Securities and Exchange Commission, Musicland has reported a 499.7 million net loss, after payment of preferred dividends, for the three months that ended June 30, compared with a net loss of 8.02 million in the year-earlier period. The big net losses are largely due to the quarterly interest payments on debt.

Musicland's operating profit—which is calculated before the big bite of interest charges—was only $268,000 in the quarter, far below the $7.13 million profit last year. The big decline was caused by the twin ills of higher expenses and lower sales per store.

Second-quarter revenues climbed 7.6% to $130.9 million from $122.9 million. Most of that rise was due to the opening of new stores. The total number of Musicland, Sam Goody, and Suncoast Motion Picture Co. outlets at quarter's end was 1,505.

Same-store sales—a measurement of receipts from units open at least one year—dropped 3.5% in the quarter from last year. In its filing, the company attributes the decline to "continued weakness in the economy and a lack of major hit product."

Year-to-date costs rose at a faster rate than revenues. The cost of sales jumped 10.8% to $86.3 million while selling, general, and administrative expenses increased 15.7% to $63.3 million. The filing says SG&A was up because of higher forecasts, a new stores and expenses associated with store closings. In the second quarter, the company closed 12 outlets and opened 13. It expects to have 12 to 25 more units in the second half.

Musicland's catalog is expected to open a total of 80 stores this year and that capital expenditures for this expansion will amount to about $30 million, which will be financed mostly by internally generated cash flow.

Meanwhile, the company has kept quiet about any plans to make a public offering (Continued on page 77).

EXECUTIVE TURNTABLE

BY IRV LICHTMAN

NEW YORK—Bye-bye to the second chairman of the second label, the new chairman of the second label, says Lewinter, a member of the label's executive team since 1970. He continues to serve as chief financial officer; although he drops an additional title of senior VP.

The Atlantic Group serves as an umbrella for four major units: Atlantic Records, Atco Records, EastWest Records America, and Vibe Entertainment, in addition to some subsidiary labels. One notable example of his role in bringing together a project from varied sources within the group was the release earlier this year of the well-received Stax-Volt nine-CD boxed set of all singles recorded over the years by the two labels.

"Harry Palmer [president of Atlantic] brought the project to my attention. But Sam's background through Atlantic, while Volt went through Atco. Also, EastWest had international rights in both labels."

Musicland Profits Down Sharply In 2nd Qtr.
Analysts Speculate On Public Stock Offering

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Stranger In This Town

The Solo Debut Album Featuring

The Premier Track "Ballad Of Youth"

In Stores September 3rd

Management: Doc McGhee for McGhee Entertainment
Produced by Neil Dorfsman and Richie Samora
WHEN THE FILM JUST ISN'T ENOUGH...

SCHWARZENEGGER
ORIGINAL MOTION PICTURE SOUNDTRACK

TERMINATOR 2
JUDGMENT DAY
MUSIC COMPOSED BY
BRAD FIEDEL

DEAD AGAIN
Music Composed by Patrick Doyle
VSDVSGC-5334

HOT SHOTS
Music Composed and Conducted by Sylvester Levay
VSDVSGC-5333

FREDDY'S DEAD
The Final Nightmare
Music Composed and Conducted by Brian May
VSDVSGC-5333

DOC HOLLYWOOD
Music by Carter Burwell
VSDVSGC-5332

Varèse Sarabande Records, uniquely dedicated to film music.
**Guns N’ Roses, Garth Brooks Pre-orders Boom As Biz Eyes Star-Studded September**

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**NEW YORK—**Although September is jammed with new music from a slew of top-selling acts, virtually all eyes and ears are on the surrounding albums by Guns N’ Roses and Garth Brooks. Both are believed to already have garnered pre-orders of more than 1 million copies.

After numerous delays, Guns N’ Roses bows with two separate albums, "Use Your Illusion I" and "Use Your Illusion II." (Billboard, Aug. 24.) Geffen head of sales Eddie Guber estimates that a combined 1.5 million copies of the albums will hit retail Sept. 17.

The sets feature a total of 30 songs and 2 1/2 hours of music. The single “Don’t Cry” goes to radio Tuesday (9) and appears in different versions on both albums.

One week before “Illusion” hits, Capitol will ship an estimated 1.5 million copies of “Ropin’ The Wind,” the third album by country superstar Brooks. The set follows last year’s quadruple-platinum “No Fences,” which is one of the biggest-selling country albums ever and remains atop the Top Country Albums chart.

“Ropin’ The Wind” is produced by Andy Reynolds and aims to establish Brooks’s songwriting prowess as it helms a penned seven of the set’s 10 songs.

Other key releases this month are by Dery Stratas, Bryan Adams, Karyn White, James Ingram, Prince, Tesla, Tim McIlrath, and Donna Summer.

Dre’s album ends a six-year break from recording with “Every Street” (Warner Bros., Sept. 30) and already owners widespread radio airplay for the act’s first single, “Calling Elvis,” which shipped last week. Rehearsals for a worldwide tour will commence shortly.

With his recent No. 1 hit, “Everything I Do I Do It For You,” Bryan (Continued on page 70)

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**JRS To Distribute BFRC Records**

**Blixseth, Fach Partners In New Label**

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**LOS ANGELES—**In one of the more unusual label setups in recent history, the new Portland, Ore.-based R & B label will be distributed by the JRS Records, another brand-new imprint that is distributed domestically by BMI.

Blixseth, the 50/50 partnership between co-owners Tim Blixseth, the former president of the Oregon-based Best Manufacturing, and Charlie Fach, a longtime executive at Mercury and PolyGram, who co-owned and served as president of PolyGram’s Nashville-based Complet Records between 1988 and 1989.

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**N.W.A Member Dr. Dre Pleads No Contest On Attack Charge**

**LOS ANGELES—**N.W.A member Dr. Dre pleaded no contest in Los Angeles Municipal Court Aug. 27 to misdemeanor battery charges stemming from a Jan. 27 assault on Fox TV radio host Dee Barnes.

On June 27, Barnes filed a $22.7 million civil suit in L.A. Superior Court against the rap group’s henchmen Easy E, M.C. Ren, and Yella. She alleged that Dre had beaten her so badly that she had to leave her West Hollywood, and that he and the other members of the rap group subsequently libeled and slandered her in press statements about the incident (Billboard, July 13).

Judge Frederick Wapner fined Dre $2,513 and sentenced him to 240 hours of community service and 24 months probation. Dre was also ordered to pay damages to the California Victims Restitution Fund to produce an anti-violence TV public-service announcement.

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**Rock Hall Psychedelicized? Groovy ’60s Acts Among Nominees**

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**NEW YORK—**The Rock and Roll Hall of Fame enters the psychedelic rock era with this year’s first-time nominees Cream, the Jimi Hendrix Experience, Velvet Underground, but also the Who and the Rolling Stones. The Bowie. Other first-time nominees are R&B stars the Isley Brothers, Sam & Dave, and Etta James.

As fans can expect, the 10 nominees are a rock and roll mixture of acts that could be single or as a band that have been around for a while, but also one’s original band that has reunited for a special show.

While last year’s list of nominees was largely R&B oriented, the current nominees are a mix of rock and roll and blues.

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**The 10 nominees for the 11th induction ceremony will be announced at the end of October in New York City.”**

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**CONTINUED ON PAGE 70**
News Media Ventures Are Proliferating

ARTISTS FACE MORE 900-LINE COMPETITION

BY RANDY S. FRISCH

Today, recording artists may earn more money from merchandising ventures than from selling records. One of the most lucrative merchandising ventures for some artists is the pay-per-call telephone service. Fans pay for calling a 900-line to hear hits in their own voice, and hear personal messages from the artists.

Recently, print and broadcast media have increased 900-line use for both marketing and research purposes, especially in connection with the entertainment industry. Spin and the Village Voice have 900 lines that let callers preview new records. Star magazine and Billboard offer 900-line trivias games on entertainment subjects. Many newspapers and TV stations also use such lines to help promote their concerts on celebrities. Because the media lines receive First Amendment protection, they will need to make their own services accessible to continue profitably.

The right of artists to control all of the media that exploit their popularity was recently argued in court. Daily in 1989, USA Today and Star each used 900 lines to conduct surveys to determine which member of the New Kids On The Block was most popular.

The New Kids used both publications, claiming that, by using 900 lines instead of toll-free lines or write-in campaigns, the papers were fairly paid at the New Kids’ expense. Also, 90% of USA Today’s surveys were only using toll-free 900 lines. The group argued that, by using a 900 line, the papers were cashing in on a market that the New Kids do not control. The New Kids’ own lines grossed more than $10 million in less than two years.) Moreover, when readers called Star’s survey, they heard an ad for “Star’s Entertainment Trivia Game,” a separate 900 line.

The court ruled in favor of the newspapers, deciding that the First Amendment protected the surveys because they were used for news gathering and publishing.

Using a 900 line provides the news media with a rare opportunity to recover their research costs. But the danger is that the media will exploit artists for profit, not guarantee the artist the commensurate exposure.

For example, 20 magazines could each operate a 900-line poll on a “hot” artist like Madonna and then bury the results in their back pages. Madonna’s own 900 line would suffer because it would be lost in the crowd.

In the New Kids case, the court did not consider these problems. Our legal system places great value on freedom of the press, and courts do not interfere with editorial decisions. Newspapers have the same right to report on the New Kids’ popularity as they do to report on George Bush’s popularity. They can choose to report on news that may not be so well known.

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This is a question of First Amendment protection. The purpose of the First Amendment is to protect the right to express ideas and opinions, not to protect the right to be heard.

I follow the country singles charts and find it difficult to track No. 1’s at a glance. A peak position column such as on the album charts would be even more useful for those of us who are unable to track the singles as closely as we would like.

U.S. Forrestal

QUESTIONS FOR TOP 40

I’d like a few answers from radio PDs: How can “You Could Be Mine” by G’N’R Rose be the No. 1 Rolling Stone single in the U.S., the No. 1 most-requested MTV video day after day, and yet not appear at all on the Hot 100? (As of last week) Radio Monitor? How can Garth Brooks’ hugely popular “Friends In Low Places.” be loved by non-country music fans all over the country yet be totally ignored by pop radio (it’s even been the subject of several prom themes?) Do listeners not like country songs? Or is there a deeper problem?

I love top 40 music, but not when every song sounds alike. I want a station that plays everything: hard rock, soul, pop, R&B, country, alternative, and rock. And I want to hear Garth House next to C&D Music Factory next to Garth Brooks next to Madonna, and I don’t want to have to switch back and forth to other stations to hear them. Isn’t that what top 40 is—everything popular, mixed together? Stations are treating top 40 as its own format, when it shouldn’t be—it should be a mix of everything popular all from the same format. And I’m not into stations trying to justify themselves by giving isolated examples of excellence by Natalie Cole and Jesus Jones. These are great songs, but why can’t you just do stuff like this all the time?

Come on, PDs—don’t play what you think it safe and be digested easily by listeners, especially by such volatile and fickle consumers as you. I think you’re doing a disservice to your own music tastes. It’s better to have a more eclectic mix of music on your station.

If listeners out there feel the same as I do, let your voices be heard!
Urban PDs Take Acts’ Track Records To Heart

■ BY SEAN ROSS

ATLANTA—Despite a longstanding reputation for being song-, not artist-driven, urban PDs say an artist’s track record is their biggest consideration in adding a new product.

That is one of the most surprising conclusions of a new study of the R&B record-breaking process unveiled at the annual Jack the Rapper Family Affair convention, held here Aug. 22-24. The survey, sponsored by urban radio group owner Summit Broadcasting, studied behavior both among urban PDs and the recipients of their air.

(Continued from page 21)

Panel Explores Solutions To
Urban-Radio Sales Problems

ATLANTA—Perhaps the most productive radio-radio relationship this year’s Family Affair was one on urban radio’s sales problems—always a problem, even in good economic times. For years, urban radio has encouraged stations not to discount themselves or offer extra promotions to advertisers, but to demand to be treated the same as other formates. But in today’s economic climate, stations in all formats have had to accommodate smaller rates and submit to more sales promotions.

On one side of the issue was WOW! Norfolk, Va., GM Carriett Harrell, who says her station is No. 1 in overall billing and No. 3 in local sales. Harrell, who encouraged stations to maintain “rate integrity,” said her billings are 27% ahead of last year, despite the fact that market revenue is down 7%. She was joined by consultant Dean Landman, who also encouraged stations to “walk away” on crap buys.

But WVVE (V103) Atlantic GM Rick Mack told the audience that in today’s economy, “We don’t believe in walking on business... There are no bad deals. Just missed opportunities.”

But Mack and Harrell did say that stations do have to offer incentives to get buy black radio—something that used to happen quite eagerly—are not as common now. So many advertisers have been confronted about “not black” dictums that few still put them in writing.

That does not always make the salesperson’s job easier. “Come on out and tell me if it’s a black thing,” said Harrell. “You can deal with that. There’s lots of information available and it’s a big black thing.”

Mack encouraged urban radio (Continued on page 80)

Less surprisingly, the third-most-cited reason for adding a record was that it was up-tempo—a factor for 44% of the PDs. Most urban PDs have had the same concerns about a lack of up-tempo, with only 20% saying it’s something both older and younger demos as their top 100 contractors do about a lack of up-tempo pop music.

Some less-cited reasons for adding a record: adult appeal (26%); re- quests (21%); retail appeal (20%); chart action (9%); and action from a competitor’s airplay (8%).

The low importance given to the bubble “personal” aspect of radio, such as do not use this further down the line once a song has been played, the study also shows that 79% of the PDs surveyed use this callout. And although urban stations have not been known in the past for their record-setting, however, 20% of the PDs do their research either through an outside firm or through their corporate offices.

Similarly, 61% of the PDs said an artist’s track record was either extremely important or very important. Forty-four percent said it is somewhat important. Thirty-nine percent say it does not matter much at all. Again, something one might expect from a format that still makes ample use of album cuts.

PDs were also asked about their favorite labels, which turned out to be, in order, MCA, Columbia, Warner Bros., Motown, and Capitol. (There’s a sharp dropoff between those top five and the remainder of the pack.)

The quality of the reps themselves (i.e., more in tune with urban radio, easier to work with, etc.), was the respondents’ most-cited reason, followed by the quality of the label’s product, then by the familiarity of the sources and promotions that a label gave to stations.

The TIME-DUY EXPERIMENT

Summit research director Doug Jones, one of the study’s presenters, says his company had no agenda for the study beyond generating an increased amount of information. But the half of the study that deals with consumer behavior—as well as the results of a Summit-conducted experiment, are clearly intended as a blunt instrument in radio’s battles with record labels over advertising time buys.

The Summit study shows that blacks are still heavy purchasers of new music—150 go shopping once a week, only 28 go less often than once a month. And it says that radio makes 75% of the respondents aware of new albums, as opposed to 23% who cite video as an influence, and 19% who cite word of mouth.

Similarly, radio is credited with 70% of new-artist awareness as opposed to 30% for video and 14% for word of mouth. Sixty-nine percent cite radio as the place they learned about the albums they bought, vs. 16% for video. This last figure, Summit says, holds up across all demos, not just for the male teens and 18-24 women, who are the biggest music purchasers.

As for daily newspapers—the longtime adversary of radio time buys—the Summit study says that half the respondents read the newspaper every day. (Continued on page 85)

How One Jock Dealt With The Silent Treatment

KVIL’s Buschardt Temporarily Lost His Voice To A Virus

■ BY PHYLLIS STARK

NEW YORK—Most jocks only have nightmares about losing their voices. But it was a reality for KVIL Dallas’ Mike Buschardt, who went to a weekly radio show with no voice.

“I had no control over my voice’

Fortunately, MD Steve Eberhart was listening at home and called Buschardt on the show to ask if he needed help. “As stubborn as I am about these things, I yielded a ‘yes,‘” Buschardt said.

Buschardt was forced to stop his show and go to a health club, where he would “spend hours alone shooing a meathook against the wall to free some of the anger.” Then there were the self-improvement days when I wallpapered the bedroom, breakfast room, and kitchen.

“I didn’t have an effect on me. I’m going to stress therapy now,” he said.

“I suppose the most depressing thing about this whole situation, barring the frustration, was filling out the form for disability insurance. Me, the workaholic, unable to work. [But] I could only laugh, silently, when I received a letter back from the insurance company. After trusting them with my hard-earned money for seven or eight years, they’ve gone into receivership.”

But through it all, Buschardt remained his usual humor, frequently popping up as “Mr. Laryngitis” during his weekend show on KVIL.

The one error finally determined that the loss of voice was caused by a virus, that Buschardt says, “attacked

(Continued on page 17)

Yabba Dabba Honeymoon. CILQ (C107) Toronto helped cartoon characters the Flintstones celebrate their 30th anniversary at Canada’s Wonderland and gave away a real-life wedding to a pair of listeners. The cartoon characters also approved the winners’ proposal—married the couple to a honeymoon at the Grand Canyon. Pictured, from left, are ring-bearer Dino, C107 morning man John “Spike” Gallagher, Fred and Wilma Flintstone, and C107 morning co-host “DownTown” Jane Brown.
Entertainment Bows Guide To Beefed-Up Lineup

LOS ANGELES—At a time when other syndicators are cutting back, Culver City, Calif.-based syndicator Entertainment has five new shows to introduce during the final quarter of 1991, and another three on the boards for early ‘92.

To help get the word out about the big splash, Entertainment has introduced a monthly programming newsletter dubbed The Entertainment Wire, which looks suspiciously like Westwood One’s Station Breaks. Entertainment VP Andrew Peruzzi acknowledges that the company “definitely followed a great example of how to do it” and hopes that the magazine will “match people aware of who we are and what we are. We have a lot of great programs out there, and people don’t know who we’ve been doing them.”

With the Entertainment Wire, the company will likely get its due. The back page of the guide, which features the company’s program lineup, may surprise a lot of people with the number of programs Entertainment is now offering.

Featured along with regular syndicated staples such as the weekly, hourlong “People’s Hitting USA” and shortform favorite “Country News” are Entertainment’s recent additions, such as “Hyundai Auto Live,” and a whole new product that will shortly hit the airwaves.

Entertainment’s class of ‘91 includes the new daily shortform “The Lezlee Gibbons Entertainment Report,” which is set to make its debut on flagship AC KOST Los Angeles Sept. 15. A weekly one-hour edition, “Entertainment This Week With Lezlee Gibbons,” is set for a November launch.

On the country front, Entertainment will launch “The L’eggs Country Club” Sept. 23. The one-hour show, sponsored by L’eggs and hosted by RMP’s Seattle personality Ick bashon Caine, will be delivered on CD and include a mix of hits, comedy, and live performances.

Entertainment will further exploit its relationship with MTV VJ Adam Curry when it launches “The Top Thirty Hit List With Adam Curry” in late September or early October. The show will have a major youth appeal, announced sponsor, “The Hit List,” a weekly, three-hour countdown, will be delivered on CD with only three days’ advance notice.

Entertainment will also take its relationship with consumer advocate Howard Weitzman a step further when it introduces the monthly, 30-minute call-in “Talk Back With David Ho faceit” Sept. 26. The twice-daily shortform “Talk Back With David” will be delivered on CD.

(Continued on next page)
Film House Changes With Radio-Commercial Times

NEW YORK—Ten years ago, Film House was a small commercial production firm in Nashville, producing its first spot for a radio station, "your kind of country," for WUBE Cincinnati. Today, Film House, which is celebrating its 10th anniversary, exclusively produces television spots for radio stations.

President Curt Hahn says many things about TV spots for radio have changed in 10 years. But the biggest change has been the evolution away from syndicated commercials toward custom-produced spots.

"If there is a megatrend in TV commercials in the last 10 years, it's the same trend that has happened in programming; that is, from mass appeal to niche," Hahn says. "Ten years ago, 90% of [radio] commercials that were done were syndicated. People would make buying decisions based on what spots were on someone's demo reel.

"The formats were more distinct and more contemporary in the country," he continues. "CHR in New York and Los Angeles wouldn’t be that different. So a commercial that worked effectively for a station in one market might work well in another market. People’s situations were similar.

"The advantages of syndicated commercials included the relatively low cost, and the fact that spots already had a track record at another station.

"It was pretty common for us to do group deals where five stations in a group would buy the same commercial," Hahn says.

"Today, it is a much more competitive environment for programming and promotions," he adds. "Stations don’t program the same country [format] in different markets. Given all that, cookie-cutter spots that might have worked extremely well 10 years ago don’t work as well anymore. The result is that the vast majority of our clients produce custom spots.

"Research also has helped spur the change away from syndicated spots. Stations now frequently test various creative approaches, according to Hahn. "Very rarely do people call and say, ‘I want to use X commercial, it won the research test.’ Instead, they want elements of several commercials. Ten years ago they would say, ‘Those sing-alongs really work. How much did you say they were again?’ Now, you’ve got to find a position that works for you.’"

But Hahn says there is one thing about radio spots that has not changed with time. "The commercials that were working 10 years ago were the ones that clearly defined what was special about a station. I don’t think that has really changed."

Since syndicated spots are much cheaper than custom spots, radio budgets for television have had to grow in the last 10 years. The prices for those syndicated commercials are probably pretty comparable to what they were years ago,” Hahn says, "but people are demanding more creativity, Peruzzi added, "that demands a whole different rate schedule."

NETWORKS AND SYNDICATION

(Continued from preceding page)

Horowitz is already in its third year on the air. On tap for ’92 from Entertainment are "To Your Health With Chris Evert" and "Positive Moves With Angela Lansbury," twice-daily short-form offerings hosted by the former tennis great and the Emmy-award winning actress, respectively. Also on the slate for early ’92 is "Then And Now With Jim Ladd," a weekly, 90-minute fixture on CD, hosted by the KLXS Los Angeles personality, that will focus on the lives of rock greats.

Entertainment, which is formerly known as James Paul Brown Entertainment, has roots that date back to the late ’70s with the famed "Earth Now" feature in whichíchman Dana Miller recently became co-owner with Brown, and the company showed this wasn’t just a gimmick and took on a more aggressive stance. At a time when other networks are tightening their belts, Entertainment is growing. In March, it picked up "Hangin’ With Hollywood" when Unistar cut the show from its lineup.

"It’s exciting around here,” says Peruzzi. “It’s such a diverse company now. We are no longer just into country and top 40."

With the onslaught of new shows and the monthly Entertainment Wire, Peruzzi is hopeful Entertainment will get the credit it deserves. "We have been around a long time, but people have never been able to put together the show with the people that produced it until now.

Although some American syndicators have pulled back because of the increased competition and the poor economy, Peruzzi is confident. "I don’t buy into that," he says. "A lot of people are wearing themselves for hard times, but we are building and saying, ‘Let’s do more. It’s time to grow.’ I think that there is room for everybody and the advertising community has certainly welcomed our ideas and programs. As long as we have good programs, the advertisers will hire us."

While Entertainment continues to build up its programming lineup, its staff remains relatively small. The company still has only 12 full-time employees. Peruzzi says it is important for the company to remain small. He does, however, have an interest in international expansion. Some of the company’s country programming has already been picked up in New Zealand and Canada, and negotiations to get "Hitline" on the air in Japan and Canada are ongoing.

BRI’S BLOCK PARTY

Following his break from the Sun Network, talk host Sonny Bloch has pacted with the Business Radio Network. Beginning Sept. 9, BRN will add Bloch’s show, which is America’s longest-running independently syndicated financial talk show, to its lineup. BRN will air Bloch’s show from 6 to 9 a.m. Sundays from 10 a.m. to 1 p.m. EST. On Sept. 9, BRN will also add "Main Street," a new call-in show hosted by Al Maimberg.

Charlie Strickland is out as VP/affiliate sales at the Satellite Music Network. No replacement is named.

FAREWELL

Since I was recently promoted to West Coast bureau chief, this will be my final Networks & Syndication column. I would like to thank all those in the industry who have been friendly and helpful to me during my stint writing this column, especially WYI’s Karen Levy, Global Satellite Network’s Howard Gillman and Andrea Weiss, MJ’s Gary Krantz and On The Radio’s Jeff Levy. I’m glad to report that the industry remains as vital as the day I started reporting on it. Rochelle Levy, who has joined Billboard’s Los Angeles bureau as an editorial assistant, will take over the reins of this column. Levy has written for The Los Angeles Times Magazine and several other publications and worked at WINX Rockville, Md., and WTON Staunton, Va. I hope you will be as helpful to her as you were to me. Remember, Billboard is one of the few publications that writes regularly on the radio network and syndication business. If you have some news to report, please don’t hesitate to call Levy at 213-850-2618.
It wasn’t so surprising when Mason Dixon, former OM (FM) Jock at West Palm area WRBQ (Q105) Tampa, Fla., returned to town last April 22 as OM/FD morning man at WMTX (Mix 96). After all, before Dixon left for WXXX, he had told the local TV news that he’d be back. Several months later, Dixon returned to WXXX and the rumors about WMTX started immediately.

Dixon now says that WMTX had approached him just after the April 1990 purge that saw Q105 abandon its adult skew to go head-to-head with “Power Pig” WFLZ. But when it became clear that Dixon couldn’t get out of his noncompete clause, he went to WXXX so he could try doing mornings. At that point, Dixon says, there wasn’t even an implied job offer at home. “The only thing I could do at that point was leave.”

When Dixon left WXXX in December—six months before that station’s spectacular public collapse—his lawyers started negotiating an end to the Q105 contract. Dixon had a deal with WMTX by March 1. But he wouldn’t allow it to publicize it until seven weeks later. By that time, Dixon had already been working at his home computer for several months on what would become WMTX’s music mix.

This spring, WMTX was up 2.5-6.2-wife plus—good for No. 5 in the market. WMTX truthfully all of its AC rivals, WXXX, WQKX (68), as well as WFLZ (71), but WMTX is well ahead of Q105, which has a 9.6-14.0.

The only outside promotion WMTX did this spring was a showing of six painted billboards, and the free publicity generated by Dixon’s return.

WMTX, the former WNLT, became hot AC Mix 96 last November. But it wasn’t until shortly before Dixon’s arrival that the station began to bubble with some of the rock product that had given KXMS, Houston so much attention six months earlier. That included power builds like “Silent Lucidity” and “Wind Of Change” and more up-tempo titles, e.g., “Sticky Fingers People,” “Right Here, Right Now,” and “Hole Hearted.”

There have also been a number of song revivals, including Concrete Blonde’s “Fox,” Hall & Oates’ “Don’t Hold Back Your Love,” and Mark’s “Paradise By The Dashboard Light,” which started on the all-request lunch hour, then went back into rotation for two more months.


Dixon says he always believed that Q105 should respond to any WFLZ-like attack by going older. “WMTX is the station I told [owner] Edens we should become. They chose [former group PD] Garry Wall’s plan (to skew younger) instead of mine.” Now, Dixon says, younger and older demographics cannot co-exist in one format, at least for now. “We are where top 40 will be in a few years,” he says. “There’s no need to fear something that I’ve already got a grasp on.”

Dixon thinks WMTX picked up audience from heritage album rocker WYNF, which was also skewing younger-skewing WXTB on the other side. He also thinks WMTX picked up audience from the other ACs. Despite the correlation between their numbers, he doesn’t think WMTX took many listeners from WREB because “Q105 didn’t have much to give at that point, at least adultwise.”

Is that just an ex-Q105 employee talking? Well, Dixon points out that he has deliberately avoided using “name calling” against Q105, or WFLZ, although station liners like “Adult Hit Radio for the ‘80s” and “Warning: This Is Not A Nightclub” seem like at least veiled references to those stations. He also claims to have “forgiven” his former employers at WREB.

“When the spring book came out and we beat Q105 in every demo except teens, which doesn’t matter, it’s like being widowed or divorced,” he says. “I put all those memories in the cedar chest and closed the door. There are no more ill feelings. No more revenge. It’s simply time to get on with business.”

As for WFLZ, which caused Q105’s changes in the first place and which took them straight down the demo charts at Dixon himself, Dixon says that he and OM Marc Chase “are not competitors now. We respect each other’s domain.” But the possibility of Dixon going to WFLZ never came up. For one thing: WFLZ could not have credibly turned around and hired him. Besides, Dixon and Chase have different operating styles. One of the reasons Dixon left WXXX so soon, he says, was left with PD Brian Christopher (now with WFLZ) as to how Power Pig-esque that station should have been.

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Jello Jock. WBLU Long Island, N.Y., morning man Rick Sommers took the plunge into a pool full of jello and helped the station raise $66,000 during its annual Jello Jump for Leukemia.

BUSCHARDT
(Continued from page 12)

my throat . . . It took a couple of weeks just to get rid of the virus, and when it left, it damaged one of my vocal cords."

This left Buschardt with a condition known as diplonhia, or "double voice," where tones sound like they are on top of one another. "I couldn't even count to 10 without a double voice," he says.

When the virus was gone, Buschardt began the long process of twice-a-week voice therapy, where he was essentially taught how to talk all over again within his pitch.

At the start of therapy, Buschardt was told it may take as long as six months to get the voice back to normal. The therapist uses an old air-check to gauge his progress.

Four months later, Buschardt is back on the air. And although he is not quite in full voice, his progress continues. "If there was one moral to this whole thing," he says, it's that "when what you use for making a living is taken away, everything else seems very minor."

PRODUCTIONS
(Continued from page 15)

KROQ Los Angeles helped promote the Violent Femmes' latest album, "Why Do Birds Sing?" by asking listeners to call the station and do their best love call on the air. The winner received a catered party in his or her home with a performance by the group in the living room.

WBX (Mix 95.5) Boston morning man Joe Martelle delivered pizzas to homes that lost power for several days after the recent passage of Hurricane Bob. Listeners who wanted pizza were asked to call the station or put signs in their windows.

PRODUCTIONS

Deborah Brants has been upped from traffic manager to promotion director at WRIF Detroit . . . Former WHHTZ (Z100) New York assistant promotion director John Reynolds joins WLUM (Hot 103) Milwaukee as marketing director.

Save the Rain Forest. Buy an axe.

If you're interested in saving the planet, or if you're only concerned with Madonna's outfit from her Blonde Ambition Tour, you'll want to come to Spice, in Hollywood, on September 6.

There, you'll bid on donated items from the likes of Robert Rauschenberg, Van Halen, Peter Max, Jerry Garcia and Bob Weir of the grateful Dead.

The event, which is being held by AMPT, National Video Subscription, The LA Weekly, the Music Video Association, and Request Video will benefit RAN—the Rain Forest Action Network.

By the way, in the time it took you to read this, 50 more acres of priceless forest were destroyed.

So please plan to attend. Together, we can stop the trees from falling.

Call 714-777-4200 for more information

AMPT
Artists and Musicians Protecting Tomorrow
## CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

### PLATINUM

- **New York**: O.M. Steve Kingston
- **Boston**: P.D. Bill Richards
- **Washington**: P.D. Chuck Beck
- **Chicago**: P.D. Rick Story
- **Phoenix**: P.D. Steve Rivers

### HOT 97

- **New York**: P.D. Joel Salomon
- **Boston**: P.D. John Roberts
- **Washington**: P.D. Chuck Beck
- **Dallas**: P.D. Joel Folger
- **Phoenix**: P.D. Steve Rivers

### Power 106

- **Los Angeles**: P.D. Jeff Wyatt
- **San Francisco**: P.D. Keith Ballew
- **Phoenix**: P.D. Steve Rivers
- **Miami**: P.D. Rick Story
- **Dallas**: P.D. Joel Folger

### Power 99

- **Philadelphia**: P.D. Brian Phillips
- **Atlanta**: P.D. Rick Story
- **Chicago**: P.D. Greg Carney
- **Dallas**: P.D. Joel Folger
- **San Francisco**: P.D. Keith Ballew

### GOLD

- **Los Angeles**: P.D. Jeff Wyatt
- **Philadelphia**: P.D. Brian Phillips
- **Atlanta**: P.D. Rick Story
- **Chicago**: P.D. Greg Carney
- **San Francisco**: P.D. Keith Ballew
 peppering.

people... COUNTRY ROACH TAKE ME HOME?

JIMMY ROACH, half of a long-time WMGY Pitts-
burgh morning team with Steve Hansen, is the
new morning anchor at WDSY Pittsburgh,
replacing Rock Thompson... Top 40 WVA W
Winston-Salem, DC, has formally announced
that morning team Don Geronimo & Mike O'Me-
ara will not be back. Producer Frank Murphy is
heading things for now... John LeBlanc from WTM-
FM Hartford, Conn, joins classic rock KZPS Dal-
las for mornings, replacing John Rodney.

Morning Zoo co-host Shaun Ireland will leave
top 40 WCNL Columbus, Ohio, and Radio
USA's Dean Russo is WCNL's new host... Jeff
Brown from WRUQ (Q94) Richmond, Va., joins oldies
WORL Fort Wayne, Ind, for nights... Downtown Billy
Brown from WYMI (Oldies 104) Dayton, Ohio, joins
WKQX (Q100) Cincinnati for nights.

Jim Murphy from WLMG New Orleans is the
new morning man at top 40 WXQ Green Bay, Wis.
David Burns goes from middays to afternoons at
WXQ, which should go country by the time you read this.

WACW (WACW) Greensboro, N.C., PD Tom Jackson is the GM
and, for the time being, PD of crosstown top 40 WKZL, replacing
Chuck Halloway, who also handled weekend sports for the station.
WKW New Orleans, PD Al Nassar steps down, but will remain on
air... Downtown Billy Brown from WYMI (Oldies 104) Dayton, Ohio,
Pete McCauley moves to WORL Fort Wayne, Ind, for nights... DWCX
Auburn, Ala, goes soft classic rock CFXX (The Fox) under Garry Ste-

S.C., as PD/mornings for country
WXQ. He worked at former Charleston
country outlet WURL. Former
Radio Arizona Lincoln, Neb, PD Jason McCarthy is name-
dominating client/weekday producer
and co-owner for Alpen-

Other personalities, previously with KXKQ in Phoenix,
include: Amy Nagle, WABC
and Donn Fricke. WABC PD/afternoons
Jim Brown at WABC radiant.

Jim Brown at WABC radiant.

Jim Brown at WABC radiant.

Jim Brown at WABC radiant.
Rapid Expansion Makes Jack A Dissatisfying Affair

BY JANINE MCDAMS

ATLANTA—The Jack The Rapper Family Convention, the largest R&B-oriented music industry gathering, will have to undergo some organizational changes in order to avoid overwhelming the hotel weight-and-industry—attendances...It was the opinion of many black label executives and...the fact that those staying in the main hotel could not get their rooms without convention passes. Mail pre-registration was no guarantee of speedy handling once one arrived. The number of attendees made security a high priority, but while it was tight at the checkpoint entrances, it was nonexistent in terms of crowd control (security, above).

The result of the growing attendance at Jack The Rapper is that the industry's top movers and shakers made themselves scarce, attending company shows, private business meetings, and the Saturday night awards dinner, but not exactly mingling with the crowds of wannabes, small-talkers, and assorted hang-ons. Plus, there is now a convention within the convention: Apart from the official radio-oriented seminar and event schedule that is open to all registrants, there is an invitation-only, industry-only, unpublished schedule of events that takes place outside the main hotel. WEA sponsored retail meets at the Marriott Marquis across the street from the Hilton, while Mercury invited its retailers to a luncheon at the Hilton, H. M. Weekly tsp sheet. He is aware of the problems and plans to take serious steps to improve next year's gathering. Among possible solutions is the hiring of an outside convention consultation firm. "We had no idea when we began the conventions that it would get so big," he says. "My concern is for the young brothers and sisters who have to come and maybe want to help someone in the industry who can help them...I'm planning to send letters to my major companies and...for any disappointment they may have. But we are aware of what went on, and we're going to correct it.

The rapid growth of this convention forced it to move from its previous Atlanta Airport Marriott location to the larger downtown Hilton last year. A major problem cited by executives is that registration is limited to those with some industry affiliation, while local publicity has built awareness of the event to such an extent that registration was swamped, leading to long lines for showcase events and elevators.

The security staff—small in relation to the number of attendees—was admirably straight about badges and credentials. But they were unreasonable in regard to accommodating VIPs, press, or special guests to side certain events. The crowded late-night showcases contrasted sharply with the scheduled business sessions, which were sparsely attended.

"If people say it's a big party, on the one hand. the entertainment industry—we need some practical partying and express our creativity," says one source, who adds that the outside retail seminars were extremely valuable. "When you think about it, those panel sessions are not for (industry professionals)."

The Saturday night appearance by Prince brought matters to a close, bringing the industry into the hotel for security. Though the presentation was sponsored by WEA, even WEA executives and their friends were facing off with police about backstage area.

(Continued on page 85)

Gladys Knight's 'Good' News Album Yields A No 1 Single

BY DAVY NATHAN

LOS ANGELES—Thirty years after "Every Best Of My Heart" reached No. 1 on the R&B chart, Gladys Knight is celebrating another chart-topper. For the first time without the Pips, the singer recently released a solo project ("Good News", K) one of seven songs she wrote and eight that she co-produced for "Good Woman" (MCA).

"I still feel a certain awe when things like getting a record at the top of the charts happen, I guess because I've been so long in the business and I know...that people actually went out, spent their money, and bought the record," she says. While the Pips were "cleaned up," Knight's third solo project (she recorded one for Buddha in 1978, another for Colombia in 1979), this is the first album that is being treated as a full-out solo effort. The decision for the group to stop working together did not come easily. "Every time we got ready to do something personal, we always put Gladys & The Pips first," Knight says. "That meant we had no time to work on our own projects. It was difficult, after all those years together, to turn it loose, but we all needed to go our own ways." Knight explains that she wanted to develop my songwriting and give attention to different aspects of my career, like acting."

Knight began work on her album almost 18 months ago, though contract negotiations with the label caused delays. But the singer either planned to work primarily with producer Michael Powell, but by the time she completed her solo deal, "he was no longer interested," she says. He had "put up only two songs together," she says.

One of them is "Superwoman," originally recorded by Kayne White in 1989, and now the follow-up single to "Men." Knight recorded the song with colleagues Patty LaBelle and Dionne Warwick, with both of whom she worked on the TV special "Sisters In The Name Of Love."

Says Knight, "I've been doing the song in my show for a while and it ways got a great reaction. I put an executive VP of A&R/artist development, black music] suggested I bring in some personalities to record it with. Patty, Dionne, and I had been looking at material for our show, and we felt we could record the song together and that would make sense."

According to Silas, an appearance on "The Oprah Winfrey Show" is planned, in which Knight, LaBelle, and Warwick performed the song was "the catalyst to take Gladys' album through the roof. R&B radio has been playing the cut consistently and we feel we've reached back to Gladys' pop audience with the release of "Superwoman" as a single."

Silas adds that "Good Woman" is "fast approaching gold status. With some of the major television appearances that Gladys is making, including an entire "Soul Train" show based around a Gladys Knight & The Pips "MGM Hall Show" spot, we're looking for the album to explode."

Knight also worked on five cuts on R&B producer Attenborough's "Gladys" which emerged as her chief writing partner for the project. Gladys Knight's "Good Woman" as an album "that covers many aspects of life. It's about loving oneself and loving each other, about love in different forms," according to Knight. "It's the kind of music that's the emotional cover, which shows her in an atypically serious pose, Knight says, "I wanted a different look..." (Continued on page 85)
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**POWER Pick/Sales***

- **Naughty By Nature**
  - *The Fat Boys* (MCA 44-7378)

- **Candyman**
  - *Randy Jackson* (MCA 44-7379)

- **Baby I'm Ready**
  - *J.C. Payne* (MCA 44-7379)

- **Gotta Have You From "Jungle Fever"**
  - *Steve Wonder* (MCA 44-7379)

- **Fly Girl**
  - *Queen Latifah* (MCA 44-7379)

- **I Want My Sex**
  - *Nemesis* (MCA 44-7379)

- **Everyday People**
  - *Artha Franklin* (MCA 44-7379)

- **I'll Do Anything For You**
  - *Me And My Friends* (MCA 44-7379)

- **The Boyz / Men**
  - *Babyface* (MCA 44-7379)

- **Save Me**
  - *Lisa Fischer* (MCA 44-7379)

- **You Can Stop The Rain**
  - *Peabo Bryson* (MCA 44-7379)

- **Keep On Loving Me**
  - *John Davis* (MCA 44-7379)

- **Romantic**
  - *E.R. King* (MCA 44-7379)

- **So Far Away**
  - *Sheryl Crow* (MCA 44-7379)

- **Sommertime**
  - *G. J. JEFF & The Fresh Prince* (MCA 44-7379)

- **That's The Way Love Goes**
  - *Donna Summer* (MCA 44-7379)

- **Tender Kisses**
  - *Trace Spencer* (MCA 44-7379)

- **I Can't Wait Another Minute**
  - *Jonathan Butler* (MCA 44-7379)

- **Son Of A Gun**
  - *Billy Ocean* (MCA 44-7379)

- **Power Pick/Airplay***

- **Mariah Carey**
  - *Never Too Much* (Motown 44-7379)

- **Miracle Worker**
  - *The New Jack Generation* (MCA 44-7379)

- **That Kind Of Guy**
  - *Tony Terry* (MCA 44-7379)

- **Jealous Girl**
  - *Another Bad Creation* (MCA 44-7379)

- **Rollin**
  - *Gloria Grier* (MCA 44-7379)

- **I'm Gonna Make You Love Me**
  - *Cindy Birdsong* (MCA 44-7379)

- **In Your Eyes**
  - *Shirley Murdock* (MCA 44-7379)

- **Forever My Lady**
  - *Sheryl Brown* (MCA 44-7379)

- **Anybody Be Fine**
  - *O'Brian* (MCA 44-7379)

- **In A Jiffy**
  - *Guy* (MCA 44-7379)

- **Good Vibrations**
  - *Marky Mark & The Funky Bunch* (Atlantic 44-7379)

- **Confused**
  - *Larry Lure* (MCA 44-7379)

- **The Way You Love Me**
  - *Raymond Carter* (MCA 44-7379)

- **6 Minutes Of Pleasure**
  - *New Jack Swing* (MCA 44-7379)

- **I Knew**
  - *Cindy Birdsong* (MCA 44-7379)

- **Come And Get It**
  - *Chubb Rock* (MCA 44-7379)

- **I'm A Good Woman Looking For A Good Man**
  - *Phyllis Hyman* (MCA 44-7379)

- **Shake You Make Me Shake**
  - *David Silva* (MCA 44-7379)

- **Nights Like This (From "The Five Heartbeats")**
  - *Melina Morgan* (MCA 44-7379)
Skin Tight: The top of the Hot Black Singles chart is tighter than ever, you fill in the rest. "Addictive Love" by BeBe & CeCe Winans holds onto the top spot by a fair margin. If "Love" experiences less losses next week, "Let The Beat Hit 'Em" by Lisa Lisa & Cult Jam (Columbia) could take over. Don't fill in the No. 15; it's extremely competitive. The only record in the top 10 that has reports from the entire panel is "I Adore Mi Amor" by Color Me Badd (Giant). It closes out radio with adds from WPAL Charleston, S.C.; WTMP Tampa, Fla.; and WJMI Jackson, Miss. "Me And You" by T.J. Toné from Leander Vandersen (Gwag) goes WURL-FM Mobile, Ala., and now has 103 reports. "Running Back To You" by Vanessa Williams (Wing) also has 103 reports, gaining WYMP Milwaukee. "Don't Wanna Change The World" by Phyllis Hyman (Pil) leads the pack, making the same sizable point gains as "I Adore." "Don't Wanna" ranks No. 5 in both radio and retail. The current top 40 radio and retail list indicates that the next few chart weeks should be quite exciting.

MOVIE MASTERS: First there was the soundtrack from "New Jack City" on Giant Records, now double platinum. The latest, "I'm Still Waiting" by Johnny Gill, gets adds at 16 stations for a total of 62 reports. It is No. 8 at KKDA in Dallas. Now there is the "Boys N The Hood" soundtrack on Qwest, which is this week's No. 1 R&B album with sales of more than 750,000 units. The first release, "Growin' Up In The Hood" by Compton's Most Wanted, breaks the No. 1 slot on the Hot Rap Singles chart. "Just Ask Me To" by Tevin Campbell moves up 16-12 on the R&B singles chart with reports from 98 stations. It is top five at WEDR Miami; WGOQ Mobile, Ala.; WCWZ Columbus, Ohio; and WDDZ Flint, Mich. "Me And You" by Tony! Toni! Toné, though not commercially available, has reports from 24 stations, with new reports from 15 this week. It is already No. 9 at WPEG Charlotte, N.C. According to Ray Harris, senior VP, promotion and marketing, for Warner Bros. black music, there's much more to come from "Boys," as well as another single from "New Jack City": "The Facts Of Life" by Danny Madden.

CHARMED, I'M SURE: Tommy Boy Records has three very active singles: "O.P.P." by Naughty By Nature is this week's Power Pick/Sales record. It is on 69 stations. "Down With O.P.P." has become part of street-scrapper conversation, while the record gains six stations this week: WTLG Saginaw, Mich.; WREK Ocean City, Md.; WJXU Jacksonvile, Fla.; WENN Birmingham, Ala.; WZHT Montgomery, Ala.; and WQKK Raleigh, N.C. Six stations list it top 10, including WBLS New York (16); KMJQ Houston (18); and WPEG Charlotte, N.C. (64-16). "A Roller Skating Jam Named 'Sábado,'" by De La Soul moves up 40-30 with reports from 38 stations. It is now at WKSY Washington, D.C.; WGGZ Louisville, Ky.; WCDX Richmond, Va.; and WQMG Greensboro. "Fly Girl" by Queen Latifah flies from R&B/Crossover activity at 13 new stations, most in major markets: WRKS Memphis; WLJB Detroit; WGGI Chicago; KMJQ Houston; KJZM Dallas; and WHQT Miami. It is already on WRKS New York; KKDA-FM Dallas; KLJJ Los Angeles; KMJQ St. Louis; and KQPS St. Louis. Congratulations to Charmen Warren, director of black music promotion. 

Hot R&B Singles Action

**R&B SINGLES A-Z**

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<tr>
<th>TITLE (Publisher — Licensing Org.)</th>
<th>Sheet Music Dist.</th>
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<tr>
<td>Addictive Love (BeBe &amp; CeCe Winans)</td>
<td>Sony Publishing, ASCAP</td>
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<tr>
<td>Air Love (Lisa Lisa &amp; Cult Jam)</td>
<td>Capitol Records, ASCAP</td>
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<td>Amen Srecords (Toni Braxton)</td>
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<td>Back 2 U (Sisqo)</td>
<td>Sony Publishing, ASCAP</td>
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<td>Better Days (Monica)</td>
<td>Sony Publishing, ASCAP</td>
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<td>Be My Baby (Mary J. Blige)</td>
<td>Sony Publishing, ASCAP</td>
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<tr>
<td>Black And Blue (Aaliyah)</td>
<td>Sony Publishing, ASCAP</td>
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<tr>
<td>Can't Help Myself (Marvin Gaye)</td>
<td>Sony Publishing, ASCAP</td>
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<td>Can't Stop (D'Angelo)</td>
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**SPECIAL**

BILBOARD'S RHYTHM & BLUES CHART RESEARCH PACKAGES
THE DEFINITIVE LISTS OF THE BEST-SELLING RHYTHM & BLUES SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Rhythm & Blues Singles, 1948-present
- Top Ten Rhythm & Blues, 1948-present
- Top Rhythm & Blues Singles Of The Year, 1946-present
- Number One Rhythm & Blues Albums, 1964-present
- Top Ten Rhythm & Blues, 1964-present
- Top Rhythm & Blues Album Of The Year, 1965-present

FOR INFORMATION, WRITE: Billboard Chart Research, 1515 Broadway, New York, NY 10036
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BILBOARD®
TOP R&B ALBUMS
FOR WEEK ENDING: SEPTEMBER 7, 1991

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

| No. | Label | Artist | Title | Seller | Format | Studio | Notes | Date
|-----|-------|--------|-------|--------|--------|--------|-------|------
| 50  | 55    | 41    | 42    | 43    | 44    | 45    | 46    | 47    | 48    | 49    | 50    |
| 55  | 57    | 36    | 38    | 40    | 42    | 44    | 46    | 48    | 50    |
| 57  | 59    | 61    | 63    | 65    | 67    | 69    | 71    | 73    | 75    | 77    | 79    |
| 59  | 61    | 63    | 65    | 67    | 69    | 71    | 73    | 75    | 77    | 79    | 81    |
| 61  | 63    | 65    | 67    | 69    | 71    | 73    | 75    | 77    | 79    | 81    | 83    |
| 63  | 65    | 67    | 69    | 71    | 73    | 75    | 77    | 79    | 81    | 83    | 85    |
| 65  | 67    | 69    | 71    | 73    | 75    | 77    | 79    | 81    | 83    | 85    | 87    |
| 67  | 69    | 71    | 73    | 75    | 77    | 79    | 81    | 83    | 85    | 87    | 89    |
| 69  | 71    | 73    | 75    | 77    | 79    | 81    | 83    | 85    | 87    | 89    | 91    |
| 71  | 73    | 75    | 77    | 79    | 81    | 83    | 85    | 87    | 89    | 91    | 93    |

Billboard with the greatest hits goes this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A 4x4 certification for sales of 1 million units, with multi-platinum sales indicated by a symbol following the number. All albums available on cassette and CD. *Stars indicate vault (V) rare price. Suggested price for cassette and CD. Equal prices for standard, direct to business, or wholesale prices. © 1991, Billboard|BIP Communications, Inc.
R&J Expansion Makes Jack the Rapper a Dissatisfying Conference

(Continued from page 21)

GROWING PAINS

"It's growing pains," he says.

This is the biggest conference in the industry, there are none as big as this on the top side. It's the only opportunity for that rapper or that singer to bring their tape and get it heard. Many people scrape to get their last dollars so they can attend. So this year it didn't work—give Jack a break...Let's not look at it. We need to spend a couple more years without Jack attending next year. Jack's been supporting us for a million years—let's rally around him.

We're going to come back in '92 with a convention that will blow everybody's mind," says Gibson.

"The Family will survive, the Family will persevere."
DANCE

Hot Summer Controversy; Freedom From Exhauastion

ONCE UPON A TIME, word of impending new music from Donna Summer was inspiration for universal celebration and anticipation in the club community. These days, it is cause for controversy.

For many years, she’s been criticized for turning her back on dance music in favor of forsyck and middle-of-the-road pop. Even more heaped has been the response to negative remarks she allegedly made about some of her first and most ardent supporters: gay men.

Last year, she regained lost ground with several image-mending interviews and “Another Place & Time,” a retro-minded album produced by pop/R&B mavens Stack Alokin Waterman. Diehards heralded Summer’s return to disco seas while even some of her staunchest detractors weakened a tad when hearing “This Time I Know It’s For Real.” With the forthcoming release of “Mistaken Identity,” the speculation regarding her musical direction continues.

These expecting eyes of a crowd of retired twirlers should be braced for disappointment. With the exception of the two pieces factored in “That Is It Want” and “Work That Magic,” much of the material here is radio-friendly pop/funk and hip-hop. And though we, too, miss the orchestral and musical quality of the last album, “Mistaken Identity” proves to be ultimately more satisfying.

Perhaps the most obvious difference is the pure potency of Summer’s vocals. While that now-canonized collaboration with SAW sounds occasionaasionally restricted and controlled, the singer cuts loose here, consistently testing and expanding the boundaries of her range. This is most evident on the stirring ballad “Friends Unknown” and slice-worthy slice, “Cry Of A Waking Heart.” On the surface, the album sounds a bit like a bid for approval from the Madonna/Paula Abdul generation. Deeper investigation, however, reveals a number of intricate, tightly constructed songs that could place her among some more contemporary talents like Gladys Knight and Reba McEntire.

Naturally, “Mistaken Identity” has been preceded by controversy. At least two other tracks have been printed rumors that Summer recorded and then discarded a song by “Last Dance” tunemasters Paul Jabara that apologized for her supposed anti-gay comments. Although this could not be confirmed or denied for the record, sources say the song was part of an early incarnation of the album that Atlantic passed on.

And then, behind the first single, the low-key “When Love Cries,” kicks into high gear, it appears Summer will be facing resistance at the level of major leagues because of the aforementioned rumors.

TOO DARN HOT! C&C Music Factory rapper Freedom Williams collapsed on stage last week during a stadium gig in Tucson, Ariz. He was diagnosed as suffering from exhaustion due to a combination of 110-degree weather and the group’s rigorous touring schedule.

When Williams fell face forward on stage, backing tapes of his record voice continued to play. The crowd roughly 15,000 strong, was stunned as it was part of the act. His manager, Barbara Warren-Pace, says that the tapes were used due to the venue’s “extremely bad sound system.” Williams was hospitalized for five days and had to cancel three shows. Pace says the act’s agenda will be light until appearances at the MTV Awards Sept. 5 and “The Arsenio Hall Show” Sept. 11. Also, the group is about to release a video for “Just A Touch Love,” the fourth single from its multiplatinum debut album.

ALBUM NOTES: Lydia Rhodes announces the impressive “ More To Life ” (This Beat’s Workin’ MCA). Spanner is released by the Rhodes for the pumpin’ “ DJ, Do Me That Funky Stuff,” which made a formidable splash about a year ago.

DANCE TRAX

by Larry Pitch

Here we have a surprisingly diverse collection of tunes that have the juice to keep club fans happy, and successfully crowning over into pop and urban radio territories.

The reggae-tinged first single, “Units,” was nicely done with some slamming rhythms, and we’re hoping we’ll be the next single, and “Flower Power,” an airy jive-style psychedelic rave that sports an unshakable chorus and strumming guitarics. Junior Vasquez goes a long way toward realizing his vision of a space-age, keeping the grooves deep and Rhodes’ voice at the forefront.

Alloy Music returns after a four-year absence with this “Hoodoo” (Columbia), a sleek set that takes her back to the chunky dance/funk of her brilliant solo debut, “A.I.F.” Of the album’s numerous highlights is the deliciously saucy “Footsteps,” with its syncopated beats and brassy horns. Sadly, the title cut has been issued with little fanfare by the label, despite the fact that it jams an accessible hip-hop beat and diva vocals that Martha Wash would die for.

IN THE MIX: On clubland’s more underground producers, James Brantos, is kickin’ hard lately with a pair of essential jams on his independent 111 East label (Paris, J.J.).

First, there’s “Deeper” by Susan Clark, which has just begun heating up the underground.

Meanwhile, Kelly Charles charms with “Falling In Love.” This plush house mover along nicely with an infectious melody and disco-drenched strings. Charles’ voice is one that should be heard on radio everywhere.

Have you received a10-inch single from Epic this week bearing the cryptic initials “G.E.L.F. L.Y.” ? Drop the needle and you’ll discover that it stands for Gloria Estefan’s “Love For Loving You.” A sly gimmick, we agree, but forgeable once you get a taste of Tommy Musto’s insinuating house remixes.

CRUSING UNDERGROUND: It’s time again we’ve felt compelled to note the work of an unsigned act. However, in Tuta Aquino we’ve discovered a writer, producer, and musician with the likes of Frankie Knuckles.

Aquino has paid his dues over the past five years, working the streets of New York’s club scene, penning the likes of Frankie Knuckles.

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After 5 Years, Adams Wakes Up Fans
‘Neighbours’ Album Moving Into Spotlight

By JEFF CLARK-MEADS

LONDON—The fact that Bryan Adams’ single “(Everything I Do) I Do It For You” has topped the Hot 100 for seven consecutive weeks has been a hit in 12 countries has hidden advantages for the artist.

“It lets people know I haven’t died,” he figures.

Five years without a album has put Adams outside the pop spotlight’s brightest beam, but a hit single from the hit film “Robin Hood: Prince Of Thieves” now has him back in the full glare of public attention.

The test of whether he can sustain that interest and enthusiasm for his work will come with the release of Adams’ new album, “Waking Up The Neighbours,” due from A&M Records Sept. 24. It is possible, though, that the forthcoming tracks will have something for most people: the album has blues tunes over a metallic scaffolding underpinned by the single, a strong acoustic flavor.


“There are 15 tracks on it because of the enormous price my body are paying for CDs. You’ve got to give them value. I don’t believe in the edage that an album has to be 10 songs.”

“Neighbours” had 12 songs even before Adams was approached about the single project. “I Do It For You,” based on a melody contained in the soundtrack to “Robin Hood: Prince Of Thieves,” made 18, with two more tunes thrown in for good measure.

However, Adams has hardly had to crank out the songs at pace: he began writing material for “Neighbours” in 1989. The delay in that material finally seeing the light of day is due to a switch in production direction halfway through the project and the legendary meticulousness of the man who finally took the controls, producer Mutt Lange.

Adams, who was in London to record guitar parts, describes Lange as a “controlled, thorough craftsman” and says those characteristics are a perfect counterpart to his more instinctive, laissez-faire attitude.

Indeed, Adams says instinct plays a large part in his music. He works on the philosophy that if it feels right, it is right, but, as a backup mechanism, he uses his live shows as a measuring stick for new ideas.

“There are songs from the album that we played this summer—a long while before release—and they got a great re-
sponse even before people knew them.

“I try to write songs and create records that show my personality, but, more often than not, to write songs that are going to work well when we get on tour. Everything is determined by the way the record is put together, that’s the only real vehicle we have for measuring their success.”

Adams loves the feeling of creating music and escapes deep analysis of what he does. “I just enjoy the process of writing songs. The rest of the rigamarole that goes along with it is something I have never taken to.”

“Writing songs is easy. Writing good ones is really hard.”

Looking Twice At Alcohol Sponsorship; Tin Machine Cranks Up; Blues News

SHOULD POP MUSIC ARTISTS align themselves with an industry perceived by most Americans as “uncaring, not responsible ... not a trustworthy source of information about their music” (No, it’s not the record industry we’re talking about.)

The alcohol industry is viewed in that light by nearly two-thirds of American adults, according to a recent survey. The report is all the more convincing because it was compiled for the alcohol industry itself. Not yet available publicly, results of the study were reported Aug. 21 in The Wall Street Journal.

Excerpts were obtained by Billboard. The report was done by the Washington Group, a research organization, for the alcohol industry to help it assess negative public perception of its business caused by alcohol misuse, and to examine how self-regulation might forestall future government action to deal with the issue.

The study does not specifically address the relationship between alcohol marketing and pop music. But beer, wine, and liquor manufacturers remain a dominant force in this business through sponsorships of concert tours and venues, as a glance at any music magazine schedule this past summer will confirm.

Those artists who cut deals with the breweries or bottlers would no doubt emphasize, as this report states, that most Americans view moderate consumption of alcohol as “an acceptable part of adult life” and more than 60% see drinking as a personal “legal right that no one can take away from me.”

And that’s fine. Banning alcohol is not the issue. The marketing and advertising strategies of the alcohol business are—strategies that often are linked to musicians of all levels and in every genre through tie-ins in print ads, on radio and TV spots, at concert venues, and more.

Artists with alcohol sponsorships may argue such pop-oriented ads are not aimed at underage fans. But those tie-ins certainly help explain why nearly three-fourths of adults polled in this survey believe “alcohol advertising is a major contributor to underage drinking,” while nearly 70% say one way to reduce alcohol misuse would be to stop marketing it at live events.

In the sponsorship business, the record company would likely reject a deal with a performer whose poor public reputation might damage its own. It may be time for artists and record companies to look across the alcohol sponsorship—past all the money piled there—and do the same.

VICTORY DECLARED: Against the apt backdrop of an industrial L.A. neighborhood, with jets landing on an adjacent runway, David Bowie led Tin Machine, the quartet he introduced in 1989, through a sizestock set at a private outdoor party and concert taped for “ABC’s In Concert ‘91.” Best contributor Steve Appleford reports: “Bowie, guitarist Reeves Gabrels, drummer/vocalist Hunt Sales, and bassist Tony Sales played both hard-edged and polished rock tracks from the upcoming ‘Tin Machine II’ album, due Tuesday (3) from Victory Music. Confirming his commitment to Tin Machine, Bowie said at a press conference afterward that his solo career remains on hold as he focuses on this band. “I have no intentions of signing with anybody,” Bowie said. Among the guests at the party, which was also designed to launch Victory Music, were label president Phil Carson, “In Concert” executive producer/director Marty Callner, Teeneven Trant D’Aroby, Sean Lennon, Little Richard, Sean Richard, and Michael Penn, Harry Dean Stanton, and Kathy Valen-

Talent

Adams’ Single
Is Multimedia
Success Story

NEW YORK—“It’s the ultimate win all around,” says Morgan Creek Records’ David Kershens-
baum of the multi-label, multimeda phenomenon linking “Robin Hood: Prince Of Thieves,” pro-duced by sister company Morgan Creek Films: the movie’s hit soundtrack album on Morgan Creek Records; and Bryan Adams’ power ballad from the film “Everything I Do I Do It For You,” released as a single by A&M and due on Adams’ upcom-
ing A&M album, “Waking Up The Neighbours.” (See story, above.)

Conceived late in the produc-
tion of the film, and based on the instrumental movie score by Mi-
ichael Kamen, Adams’ ballad is not only emerging as one of the best-selling singles in pop his-
(Continued on page 31)
THANK YOU for a SELL-OUT TOUR

220,000 Fans At 14 Concerts:

Kiel Ostseehalle May 25
Dortmund Westfalenhalle May 27, 28
Frankfurt Festhalle May 30, 31
Saarbrücken Ludwigsherrpark June 2
Berlin Waldbühne June 4, 5, 7
Bremen Weserstadion June 8
Stuttgart Schleyerhalle June 10, 11
Münich Olympiahalle June 13, 14

Photograph by Guido Karp for The FAN Association Germany
Wednesday (4), showcasing his new Silvertone/BMG album, "Damn Right I've Got The Blues," featuring guest spots by Eric Clapton, Mark Knopfler, and Jeff Beck.

THE BEAT: A benefit for a local neighborhood watch group Aug. 25 at the King in Los Angeles turned into a special, unannounced reunion of Dave Alvin with his old band mates, the Blasters, associate editor Chris Morris reports. Joining current Blasters axeman Greg "Smoke" Hormel, Alvin (who has a new solo album, "Blue Blvd.", out on Hightone Records) cut a scorching figure behind his brother, Phil, on a host of band favorites and growled his own "Romero's Escape" ... PolyGram Records alternative music promo exec Steve Leeds is once more offering his insider's look at the music biz with a class this fall at the New School For Social Research in New York. Call the New School for registration info ... Ann and Nancy Wilson of Heart teamed up with songwriting collaborator Sue Ennis and musician Frank Cox in an acoustic foursome billed as the Lovemongers. Meanwhile, "Rock The House," a live Heart album recorded in one night last November at the Worcester (Mass.) Centrum, arrives in late September from Capitol.

DATEBOOK: Queenrexy, also Jimi Hendrix, Ray Parker, and KC and the Sunshine Band are also playing at various locations. The 1991 Ashbury Heights Festival will take place this summer in San Francisco's Golden Gate Park, with headline acts scheduled to include The Grateful Dead, The Rolling Stones, and Janis Joplin.

ALBUMS DUE: "Suddenly we feel a new conviction, a sense of rebirth. ... Rush lyricist and drummer Neil Peart of the Canadian trio's forthcoming album, "Roll The Bones,"' its second for Atlantic Records. Once again co-written by Peart, lead singer Geddy Lee, and guitarist Alex Lifeson and produced by Rupert Hine, "Roll The Bones" will be supported by an extensive tour ... The upcoming album "Carthage Rising" from Jethro Tull, released from Chrysalis Records next month, the 20th anniversary of the release of the classic Tull disc "Aqualung." Front man (and sailor) Ian Anderson has been leading Tull on the road lately through such locales as Czechoslovakia, Greece, Turkey, and Estonia ... The Bluesiana Triangle lineup of the late Art Blakey, Dr. John, and David "Fathead" Newman spearheaded a Grammy-nominated album for Windham Hill Jazz in 1989. With the death of Blakey last October, the Blue Note project became one that link musical generations, with Living Colour drummer Will Calhoun and young jazz trombonist Ray Anderson recruited to join Dr. John and David Newman for the newly released "Bluesiana II," produced by Joe Ferry and recorded in just two days at Acme Studio in Manchester, N.Y. Also playing in the ensemble were bassists Essiet Okon Essiet and Jay Leonhart and percussionists Joe Bonadio ... Donald Fagen's "Rock & Soul Revue," a two-night event at New York's Beacon Theater this spring, featuring Phoebe Snow, Michael McDonald, Boc Scaggs, Eddie and David Brattig, and Charles Brown, was recorded for a Giant Records release this fall ... Acoustic guitar wonder Leo Kottke turns in a full set of original vocal tunes on "Great Big Boy," his upcoming fifth release for Private Music, produced by Steve Berlin of Los Lobos. Art Garfunkel and Marvin Hamlisch are recording the theme song for the new CBS sitcom "Brooklyn Bridge." ... Former E Street Band members Danny Federici and Garry Tallent and singer Billy Childs were recording a Wurzun Bros. album as the Downtown Tangers Band, with Stewart Harris co-producing ... The Sleepers from Minneapolis/St. Paul staged a "Sleeperker Tour," a 15-hour marathon of 100 Minnesota venues in a fundraising stunt for the Muscular Dystrophy Assn. ...
Columbia casts hopes on Carradine Broadway single

From stage to studio to hit! Hit singles of songs culled from original cast performances are the decided exception rather than the rule. Some that come to mind are Ethel Merman’s “They Say It’s Wonderful” (“Annie Get Your Gun”) in 1946, Ennio Morricone’s “Some Enchanted Evening” (“South Pacific”) in 1949, and a cast group performance of “Day By Day” (“Godspell”) in 1972. In addition, there have been several performers who’ve had singles success with noncast studio recordings of show songs they introduced, including Mary Martin, Heartbeongs To Daddy” in 1948, Walter Huston with “September Song” in the same year, and Merman, who had successes in cast and noncast categories.

An era that is sure to be remembered for the genre, Columbia Records is giving it a try, with a measure of today’s realities being taken into account. The label, about to release the original Broadway cast albums. The current smash “Will Rogers Follies,” is readying a promo CD of two songs from the show as performed by Keith Carradine, who plays the role of the legendary comedian/actor Will Rogers in the show. The two tracks are “Never Met A Man I Didn’t Like,” named after one of Rogers’ best-remembered comments, and “Look Around,” with an environmental theme in keeping with the homespun, lasso-holding cowboy look and manner associated with Rogers.

Plans call for the promo CD to be serviced to AC and MOR radio, reports Maura Muzo, Columbia’s director of marketing. He says that a commercial single, in cassette form, will be determined not only by radio’s reception to the promo CD, but even more importantly by what is expected to be flurry of appearances by the personable Carradine on various morning news and talk TV shows. “They are counting on Carradine’s warm and charming personality as a guest performer to help us as much as the promo CD,” says Muzo. Carradine’s relaxed persona is further enhanced by his ability to accompany himself on guitar. Carradine is no stranger to the charts, having had a top 20 single, “I’m Easy,” in 1976. He authored the song, an Oscar winner that he sang as one of the stars of the Robert Altman film “Nashville.” The cast album of “Will Rogers” is due in early September.

Meanwhile, Warner/Chappell Music, which is publishing the score in association with Imago Music, “Rogers” composer Cy Coleman’s company, which also represents the publishing interests of his collaborators, lyricists Betty Comden & Adolph Green, is preparing a folio of 10 songs from the show. The publisher is also looking at a potential reissue on the two singles sides, says its chief in the East, Frank Military, who is an old hand at dealing with show music. An upcoming album of show tunes by Barry Mani alow includes a rendition of “Never Met A Man I Didn’t Like.”

Deals: Warner/Chappell Music has made a co-publishing deal with Impact Music Records act Sturken & Rogers, who perform under the name of Rythm Syndicate. The group is touring as a 10 hit with “P.A.S.S.I.O.N. . . . All Nations Music/Music Of The World has signed a co-publishing deal with Preston Glass, who wrote and produced “Who’s Zoomin’ Who” by Aretha Franklin, “Miss You Like Crazy” by Natalie Cole, and “Love Is A Contact Sport” by Whitney Houston.

Medium Well: Writer Ben Weisman is no stranger to having his songs appear in movies and TV. After all, Elvis Presley sang 17 of his collaborations in his hit film feature “Viva Las Vegas,” which he participated in pop history, too, with a song, “Let Me Go Lover,” which emerged as the first hit to be generated by its exposure on a TV show. That was back in 1955 in a “Studio One” presentation featuring the late Joe Weider, whose recording of the song on Columbia Records held the No. 1 spot for four weeks that year. Weisman informs Words & Music that he is writing a song for Dolly Parton to perform in an upcoming movie. He also had a number in the well-received recent TV miniseries “Separate Is Not Equal.” Others who have recorded his songs include Bobby Vee, who hit the top 10 in 1962 with Weisman’s “The Night Has A Thousand Eyes,” the Beatles, Barbra Streisand, and Bruce Springsteen, among others.

Print on Print: The follow are the best-selling folios from CEP/Behlen:

1. Extreme II Pornograftti
2. Garth Brooks, No Fences
3. Indigo Girls, Nomads In Saints
4. Chet Atkins & Mark Knopfler, Neck And Neck
5. Wizard Of Oz Movie Selections

Monte’s ante
Marisa Monte, whose U.S. debut, “Main,” was launched in June by World Pacific, is the latest Brazilian vocalist to join the world music market. And Matt Pierson, who directs the World Pacific imprint for Blue Note Records, feels that Monte has the possibility to cross over to a much wider acceptance. “Main” has already been picked up by many AC and jazz stations, he reports.

“The entire record is in Portuguese, but there’s an accessibility factor. She has a beautiful voice and way of phrasing, and is gorgeous-looking and a magnetic live performer,” says Pierson.

Monte’s eponymous first album was made for Adams to cut the track, include it in the movie, on the soundtrack album, as well as on Adams’ own new album “Waking Up The Neighbors.”

“Lyricaly, the song is very poetic,” says Kershawbaum, who points out how Adams integrated lines of dialog from the film into the song, while the vedette of the hit promotes both Adams and the movie, as with previous film-oriented hits such as Jon Bon Jovi’s “Blaze Of Glory” from the movie “Young Guns II.”

Kershawbaum approached Adams, whom the producer and label executive first worked with in the early ‘80s. Originally, Adams was expected only to write lyrics for the song for another artist to record, says Kershawbaum. “He had already finished his album. He wasn’t even thinking in terms of doing it himself.” But as Adams worked on the track, he came up with a new “Robbin Hood” version. “But as it turned out, everybody feels really good about it,” says Kershawbaum, predicting that Adams stands a good chance of an Academy Award nomination for the number.

Thom Duffy

A landmark musical event

Edward Morris

Billboard

Talent

To TRAVIS

“Country music is the soundtrack for the working person’s life.”

TRAVIS

South Rises Again. At the Beacon Theatre in New York, singer Johnny Van Zant tells the story of Lynyrd Skynyrd 1981 through a set of vintage Southern rockers and songs from the band’s new, self-titled Atlantic Records album. As the song “Keeping The Faith” rises in the top 10 on the Album Rock Tracks chart, Lynyrd Skynyrd 1981 completed a summer tour Aug. 8 at the Shoreline Amphitheater in Mountain View, Calif. The band is back on tour Sept. 13 in Nashville, Tenn. (Photo: Chuck Pulin)
ARTISTS IN CONCERT

**THE MONSTERS OF ROCK FESTIVAL**

_The annual Monsters of Rock festival in a day when heavy metal is out of style, one can witness the U.K.'s unbridled enthusiasm for the genre._

Under clear blue skies, the 11th running of the festival on August 8 in Pontiac, Michigan, saw the appearance of the heavy metal genre at its peak.

The Monsters of Rock festival features a variety of bands from the 80s and 90s, including popular acts such as Judas Priest, Iron Maiden, and Def Leppard. The festival attracts thousands of fans each year, and the line-up for the 1991 edition included bands such as Judas Priest, Iron Maiden, and Def Leppard.

**NEW MUSIC**

In the world of music, there are always new artists and new releases. Here are some highlights from the recent music scene:

- **GARTH BROOKS**
  - New album: "Rdisposing"
  - Recent single: "Friends in Low Places"

- **BRIAN Cadd**
  - New album: "Costumes"
  - Recent single: "Vanilla Ice" (featuring Ice Cube)

- **MIKE DOTHEL**
  - New album: "Bryan Adams"
  - Recent single: "Shake"

- **JOAN BAEZ**
  - New album: "Cables"
  - Recent single: "Diamonds"

- **BOB DYLAN**
  - New album: "Blood on the Tracks"
  - Recent single: "Like a Rolling Stone"

**THE BEAT (Continued from page 30)**

Man Lemmy says the band was forced to drop off the "Operation Rock 'n' Roll" tour after two breaks - but it's different. According to their current tour schedule, the band is scheduled to perform in various venues across the country.

**AMUSEMENT BUSINESS®**

**BOXSCORE**

Top 10 Concert Grosses

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Venue</th>
<th>Date(s)</th>
<th>Gross (Ticket Price)</th>
<th>Attendance (Capacity)</th>
</tr>
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<tr>
<td>Pollack</td>
<td>Garden State Arts Center</td>
<td>Aug. 19-20</td>
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<td>21,604 (sold out)</td>
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<td>The Neville Brothers</td>
<td>Red Rocks Amphitheatre</td>
<td>Aug. 17-18</td>
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<td>The Arena</td>
<td>Aug. 10</td>
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<td>27,000 (100%)</td>
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<tr>
<td>The Neville Brothers</td>
<td>The Forum</td>
<td>Aug. 23</td>
<td>$392,773</td>
<td>19,763 (100%)</td>
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Country

SRO Fetes Touring Veterans With New Honorary Awards

NASHVILLE—The Country Music Assn. recently announced the nominees for the SRO (Standing Room Only) '91 awards for outstanding professional achievement within the country music touring industry. The awards ceremony, part of the CMA's SRO '91 entertainment expo, is to take place Oct. 5 during a banquet and show at the Showboat Hotel here. Roger Miller is scheduled to host the show.

Five nominees were selected in each of 10 categories by a panel of CMA members that includes artists, musicians, talent buyers, promoters, personal managers, and agents.

Tom Wopat is a notable nominee. Wopat's career as a country music performer, in which he has placed more than 40 hits on the Country Music charts including six No. 1's, has been recognized by his selection as a nominee for the SRO award for the Best Male Vocalist. Wopat is a native of the Bluegrass State and has been a fixture in the country music scene for over 20 years. His nominations include Best Male Vocalist, Best Female Vocalist, Best Overall Artist, Best Album, Best Overall Tour, and Best Overall Artist.

Other nominees include Reba McEntire, George Strait, and Emmylou Harris, who have been nominated for Best Female Vocalist, Best Male Vocalist, and Best Overall Artist, respectively. These nominations are the result of their successful performances and contributions to the country music industry.

The SRO awards ceremony will be held on Oct. 5 and will feature performances by many of the nominees as well as other country music stars. The event is open to the public and is expected to attract a large audience.

Krauss, McCoury Cop 8 IBMA Awards Noms Each

NASHVILLE—Alison Krauss and Del McCoury, the association's top female and male vocalist in 1990, are up for eight titles each from the International Bluegrass Music Association this year. The second annual IBMA awards show will be held Sept. 28 at the Executive Inn in Owensboro, Ky. It will be radio-broadcast live by satellite to home markets in North America and will be taped for worldwide radio distribution.

The nominees and their categories are:
- Entertainer of the year: Alison Krauss & Union Station; Doyle Lawson; Del McCoury; the Nashville Bluegrass Band; and the Starlighters
- Vocal group: the Johnson Mountain Boys; Alison Krauss & Union Station; Doyle Lawson & Quicksilver; the Del McCoury Band; and the Nashville Bluegrass Band
- Instrumental group: Jim & Jesse & the Virginia Boys; Alvin Stevenson & Union Station; the Del McCoury Band; the Nashville Bluegrass Band; the Tony Rice Unit
- Male vocalist: Del McCoury; Jim & Jesse; Stephen Stills; Alvin Stevenson; Tony Rice
- Female vocalist: Alison Krauss; Debbie Carter; Janie Fricke; Rhonda Vincent; Susan Rice
- Musician of the year: Alvin Stevenson; Jim & Jesse; Stephen Stills; Del McCoury; Tony Rice


In addition to the eight IBMA awards, each of the nominees is also up for a total of eight IBMA awards, including Best Album, Best Overall Artist, Best Male Vocalist, Best Female Vocalist, Best Overall Artist, Best Album, Best Overall Artist, and Best Male Vocalist. The winners will be announced at the IBMA awards show on Sept. 28.

The IBMA awards show is a significant event in the country music industry, recognizing the achievements of artists and performers who have made a significant impact on the genre. The show is known for its high-energy performances and performances by some of the biggest names in country music.
is One Of The Best Feeling Country Albums"

"If you liked Travis' 'Country Club' release late last year, you'll love this. It's easily one of the best feeling country albums in a long time. By the time this song is over, you'll be humming along and feeling the rhythm of the melody. Travis proves he can bawl with the best of them. But the real highlight of the album is the closer, "Homesick." It shows that Travis can rock with the best of them and it could be an avenue to wider appeal."
Abbey Road Maps City 1-Stop Plans Aims To Boost Urban/Latin Biz Via Buy

BY EARL PAIGE

LOS ANGELES—While some suggest that Abbey Road Distribution’s acquisition of City 1-Stop will catapult the Santa Ana, Calif.-based sub-wholesaler into the ranks of the national one-stops like Basin Distributors, CD One-Stop, or Universal One Stop, the company’s president, Bruce Ogilvie, is making no such boasts.

The immediate goal, Ogilvie says, is to integrate the main company with what will be a new branch not far from City 1-Stop’s historical site on Alameda, south of downtown Los Angeles. The new shop was set to open Sept. 3 as Abbey Road L.A.

If Ogilvie can retain all of City 1-Stop’s business, the combined operation will generate annual revenues of more than $80 million, Ogilvie said at the time of the acquisition.

With that move, Abbey Road Distribution hopes to better serve the burgeoning urban and Latin market base both locally and on a much broader scale.

Observers are saying that a stronger, urban-linked Abbey Road will heighten one-stop competition in Southern California. At present, there are three other large players in that realm: Pacific Coast One-Stop in Chatsworth; Norwalk Records in Anaheim; and Valley Record Distributor in Woodland, near Sacramento.

Moreover, Justin Record Distributors, an Atlanta firm that lost out in its bid to buy City 1-Stop, is still intent on opening some type of operation here.

Ogilvie says Abbey Road will capitalize on City 1-Stop’s black and Latin business by pursuing accounts that specialize in those product lines.

As part of the strategy to expand in those areas, Ogilvie has retained Sam Ginsburg—who received many accolades during Show Industries’ annual convention (Billboard, Aug. 24)—as GM of Abbey Road L.A. Also, Abbey Road will continue to keep City 1-Stop’s Black Music Day, built by Ginsburg into something resembling a national event.

City 1-Stop seemed stronger than it really was in urban music, says one label representative, because of Ginsburg’s energy and promotion savvy.

Which allowed arms of Show Industries were stocked from the same inventory, the one-stop operation often took back a seat to the Music Plus chain as Ginsburg say.

For instance, Show Industries’ inventory was weighted toward the chain, observers say. “Music Plus doesn’t have that many stores in urban or Latin neighborhoods for City 1-Stop to have sufficient breadth or even depth of inventory in that product line,” Ogilvie says. Conversely, pop was over-represented in Show Industries’ inventory, he adds.

As a result of the inventory imbalance, “City 1-Stop was restricted, which allowed other one-stops to gain a foothold,” says a label sales representative.

On the other hand, Abbey Road “is in the one-stop business, and only that business, so we will stock what is needed no matter what it is,” Ogilvie says.

BARD Stages Comeback With New U.K. Chart Role

BY JEFF CLARK-MEADS

LONDON—Last year, BARD, the British Assn, of Record Dealers, was forced to address the original bard’s most famous question: To be, or not to be.

Though the organization—the U.K.’s only effective trade body for music retailers—is now enjoying a new lease of life, 20 months ago its very existence was in question.

After initial enthusiasm surrounding its founding in the summer of 1989, BARD later discovered that a lack of direction and its inability to attract large numbers of independent dealers were forces capable of tearing it apart.

By the end of 1989, the national retail chains holding it together were considering going their separate ways. Indeed, Our Price, the U.K.’s biggest music retail chain with about 100 stores, actually left the organization only to rejoin six months later after a wholesale change in the company’s management.

CHART SPONSORSHIP

That situation, though, is a far cry from the focused and energized BARD operation today. The reason for the turnaround is the restructuring of the U.K.’s record charts, a venture in which the retailers now have a say for the first time. Three representatives from BARD now sit on the chart supervisory committee and, along with three record company managing directors, oversee the production of the official industry charts. Further, because of BARD’s agreement with the company that commissions and markets the data, Chart Information Network, the retailers will benefit from any income from chart sponsorship.

Such a bonus was far from the minds of BARD’s founders three years ago. Steve Smith, then director of European operations for Tower and the body’s founding chairman, describes the initial moves and motivations.

“When Tower opened in the U.K. in ’86, [Tower owner] Russ Solomon was president of [the National Assn. of Recording Merchandisers] and he was surprised that there wasn’t a similar organization in the U.K. “Frank Hennessey, then chairman of NARM, and Russ came over to talk in a series of exploratory meetings at Tower, where we had Andy Gray from Andy’s Records, David Chipham from Our Price, Mike Sommers from Woolworth’s, Johnny Fewings from Virgin, Ray Laren from Lightning, and Stuart McAllister from HMV. Afterward, some people were still not convinced as to what this body could achieve."

Notwithstanding those reservations, the structure of the organization was put together in two or three months, Smith says, and by the time of its official launch all the U.K.’s big multiples were on board.

CREATING ‘A BETTER INDUSTRY’

Smith continues, “Our aims when we set out were to try to create a better industry. Whenever there was an official function, the retailers were being represented by the manufacturers through the British Phonographic Industry; we needed our own representation. We also needed to get the point of view of the retailers across to the manufacturers.”

The BPI publicly welcomed BARD’s observations and recommendations but listened with varying degrees of receptiveness to the organization’s suggestions about packaging, the introduction of cassette singles, and opportunities for generic marketing. However, the two bodies were and are united in wanting to increase the music market.

LACK OF INDUSTRY SUPPORT

That early unanimity of purpose with the BPI left BARD with an opportunity to ponder a pressing internal difficulty: how to attract more independent dealers. Many mom-and-pop stores fear BARD, a story for the big boys and felt it had nothing to offer them. Their perceptions were changed somewhat, though, when Gray, the BARD’s first independent retailer was elected to succeed Smith as chairman. They knew that the 14-store Andrew Records had been built by Gray and his brother, Billy, from a market stall and they empathized with his family-management ethic.

Personal empathy was not, however, powerful enough to overcome the independents’ suspicions and the fact that they simply did not have the time to become involved in relatively generic lobbying. Gray says, “What a one-off retailer wants most is free goods from reps and larger discounts, which is something BARD just can’t negotiate for them. But, if BARD can take a stand on issues that affect everybody—big or small—then there are benefits in that for the one-off. But I appreciate these things don’t happen overnight and, in the meantime, the independents still have a living to earn.”

THE TURNING POINT

Gray’s most significant achievement—(Continued on page 46)
**BILLBOARD SALUTES WORLD MUSIC!**

As diverse as the cultures from which the music originated, world music encompasses music from Africa to Eastern Europe. Major and Indie labels are placing greater emphasis on these bands and this category is on the rise! Salute the sounds of the world and be heard by Billboard's over 200,000 readers in 102 countries across the globe!

**ISSUE DATE: NOVEMBER 2**

**AD CLOSE: OCTOBER 8**

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### NEW AGE ALBUMS

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<th>No.</th>
<th>Title</th>
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<td>1</td>
<td><strong>DORRASCA</strong></td>
<td><strong>OTTMAR LIEBERT</strong></td>
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<td>2</td>
<td><strong>IN THE MIND OF THE WIND</strong></td>
<td><strong>DAVID ARKENSTONE</strong></td>
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<td><strong>REFLECTIONS OF PASSION</strong></td>
<td><strong>YANNI</strong></td>
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<td><strong>BLUES FROM THE RAIN FOREST</strong></td>
<td><strong>MERL SAUNDERS</strong></td>
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<td><strong>THE CITY</strong></td>
<td><strong>WANGELIS</strong></td>
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<td><strong>STRATA</strong></td>
<td><strong>ROBERT RICH &amp; STEVE ROACH</strong></td>
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<td><strong>CALIFORNIA SNOW</strong></td>
<td><strong>DANCING FANTASY</strong></td>
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<td><strong>NOUVEAU FLAMENCO</strong></td>
<td><strong>OTTMAR LIEBERT</strong></td>
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<td><strong>LOST FRONTIER</strong></td>
<td><strong>PETER BUFFETT</strong></td>
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<td><strong>CLOSE YOUR EYES AND SEE</strong></td>
<td><strong>OSTYN SEVAG</strong></td>
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<td><strong>NARADA COLLECTION THREE</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
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<td>12</td>
<td><strong>LIVE IN AMERICA</strong></td>
<td><strong>KITARO</strong></td>
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<td><strong>DESERT MOON SONGS</strong></td>
<td><strong>DEAN EVENSON</strong></td>
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<td><strong>SKYLINE FIRE DANCE</strong></td>
<td><strong>DAVID LANE</strong></td>
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<td>15</td>
<td><strong>SIGNS OF THE SNOW CRANE</strong></td>
<td><strong>KAZU MATSUI</strong></td>
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<td><strong>POLAR SHIFTS</strong></td>
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<td><strong>PLEASIAN GANSES</strong></td>
<td><strong>GERALD JAY MARKOW</strong></td>
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<td>19</td>
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<td><strong>MANNHEIM STEAMROLLER</strong></td>
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<td><strong>BEL ASSIS</strong></td>
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<td><strong>MARNE JONES</strong></td>
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<td><strong>DISTANT FIELDS</strong></td>
<td><strong>GARY LAMBS</strong></td>
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<td>25</td>
<td><strong>NEW</strong></td>
<td><strong>TANGDRO BAEUMER</strong></td>
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### WORLD MUSIC ALBUMS

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<td>1</td>
<td><strong>AMEN</strong></td>
<td><strong>SAUR KEITA</strong></td>
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<td><strong>ESTE MUNDO</strong></td>
<td><strong>GIPSY KINGS</strong></td>
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<td><strong>MAU</strong></td>
<td><strong>MARIUS MONTE</strong></td>
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<td><strong>IRAQI CONJAC</strong></td>
<td><strong>BLACK GHURUM</strong></td>
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<td><strong>CAJUN CONJAC</strong></td>
<td><strong>BEAUSELEIL</strong></td>
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<td><strong>JAHMEYA</strong></td>
<td><strong>ZIGGY MARLEY &amp; THE MELODY MAKERS</strong></td>
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<td><strong>VODDUC AIDJAN</strong></td>
<td><strong>BOUMAN EGKERYAN</strong></td>
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<td>8</td>
<td><strong>INNOVATIONS</strong></td>
<td><strong>BURNING SPEAR</strong></td>
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<td><strong>AJE</strong></td>
<td><strong>AFRO EBRUS</strong></td>
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<td>10</td>
<td><strong>VICTIMS</strong></td>
<td><strong>STEEL PULS</strong></td>
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<td><strong>WE MUST CARRY ON</strong></td>
<td><strong>RITA MARLEY</strong></td>
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<td><strong>EYES ON TOMORROW</strong></td>
<td><strong>MIRIAM MAKEBA</strong></td>
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<td><strong>ZING ZONG</strong></td>
<td><strong>KANDA BONO MAN</strong></td>
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<td><strong>BAIO</strong></td>
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* 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/BN Communications, Inc.
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Word On The Street: Monday Debut Of Young M.C., Metallica Is (Nearly) Hitchless

STREET-DATE SAGA Continues: For the most part, retailers abided by the Monday street dates for new albums by Metallica (Elektra) and Young M.C. (Capitol), according to dealer and label distribution officials. On the other side, retailers say that WEA and CEMA did a good job of getting the Metallica and Young M.C. albums, respectively, out to stores by the previous Friday, to allow for the early street date.

Kevin McFadden, Elektra's senior VP of sales and distribution, says there were isolated incidents of retailers removing the gun and putting the album on sale prior to the Aug. 12 release date. But 99% of the violations were made by independent retailers, he said.

At CEMA, VP of sales Joe McFadden says, "There were spots around the country that were selling Young M.C. and Metallica early. In the case of Young M.C., it wasn't a really big problem."

SoundScan data backs up WEA and Elektra's claim that Metallica-related sales were rare. SoundScan estimates that in the days prior to the album's official release, accounts sold 1,500 units, or 0.25% of the 600,000 copies moved in the following week.

While all chains adhered to the official release date, two weeks—Armatronic, Texas-based Hastings Books, Music & Video and Owensboro, Ky.-based WaxWorks—suffered isolated incidents with some of their stores selling the album early, according to sources. But WEA president Henry Drez says he has not heard about any violations emanating from two chains. Executives with both chains also say none of their stores put the album on sale early.

"It's always our policy to adhere to street dates," says WaxWorks president Terry Woodward. "If someone violated the street date, I am not aware of it. If someone did, I would make a call to that store and make sure it didn't happen again."

Hastings executive VP Walter McNeer says, "To my knowledge, we didn't jump street date. If that had happened, I would have heard of it through the distributor."

Like many other retailers (Billboard, July 31), McNeer adds that he would prefer that labels stick to the standard Tuesday street date. CEMA president Russ Bach agrees. He says he hopes to persuade the National Assn. of Recording Merchandisers to make this a topic of discussion at the Retailers Conference, which will be held later this month in Virginia.

DOUBLE TROUBLE! Vicki Greenleaf, VP of public relations at LIVE Entertainment, recently boarded an early-morning flight feeling less than chipper. But she was shocked into total consciousness by the welcome aboard speech, which concluded with the announcement that the plane was named Captain Jeff Mayfield. Greenleaf says that upon hearing the pilot's name she cried, "Let me off this plane!" But realizing that Billboard's Geoff Mayfield couldn't possibly be the pilot, she sat down on the plane, which safely delivered her to her destination.

For his part, Billboard's Mayfield snorts that the pilot probably spelled the name Geoff incorrectly. He also asserts that he is the real Geoff Mayfield. At press time, Retail Track was unable to verify his claim.

TIDBIT: LRS, national director of sales Derek Graham has left the label to join RCA as Northeast regional rep, replacing Bob Anderson, who becomes senior director of product development.

A RECENT ARTICLE in Billboard's retail section incorrectly stated that Music Plus president and CEO Lou Fogelman went on a cruise to Alaska paid for by Ticketmaster president Fred Rosen. Both were on personal vacations at the same time and Fogelman paid off his own way.

Assistant in preparing this article was provided by Geoff Mayfield.
Did YOU KNOW Mickey Mouse has recorded seven Platinum records?

Yes! Seven Platinum records adorn Mickey's walls.

Children's Favorites, volumes 1, 2 and 3 are the latest RIAA-Certified Platinum albums from Mickey and the gang. To keep the beat going, we released Children's Favorites, Volume 4 in 1990, and now it's off to a strong start up the Platinum ladder. Mickey insisted on adding a full-color lyric book to all cassette and compact discs of Children's Favorites so his many fans can sing along to their favorite tunes.

Mickey and the gang have never sounded better and their fans were quick to respond. How quick, you ask?

Go to your shelf right now and check. We'll bet you don't have all four volumes.

But just imagine if you did. What would this mean to you?

Big bucks. But only if you stock all four volumes of Children's Favorites. Mickey's many fans demand it (and it would make our sales people happy).

And we can think of only one thing better than a happy sales person—a happy kid with a full set of Children's Favorites.

**Community 3, Erio Distribute The Wealth In Int'l Coup**

**PUBLICITY COUP:** While the eyes of the world turned toward the Soviet Union in August, the folks at Brooklyn, N.Y.-based Community 3 Records were almost afraid to look.

The alternative independent home to such acts as peppersoul, had signed a letter of intent and cooperation with Moscow-based indie label Erio Records, whereby Community 3 would distribute Erio's independent Soviet product outside that country, beginning in mid-October. The Children's Favorite label generated a press release touting the revolutionary deal just days before the short-lived Soviet coup erupted.

**GRASS ROUTE**

by Deborah Russell

“...There were some dark hours there for awhile,” says label owner Albert Garzon, “but the coup turned out to be the best publicity stunt we could have dreamed of.”

Garzon reports that by mid-September, Community 3 will be distributing seven of Erio's underground folk and avant-garde vinyl recordings internationally. In turn, by mid-October, Erio will begin distribution and promotion of the complete Community 3 catalog, as well as its distributed labels, in the Soviet Union.

And if all goes according to plan, Garzon says, Community 3 will begin domestic licensing and pressing of some Erio titles under the imprint “Erio America.” While in the Soviet Union, Erio will begin licensing and pressing some of the Community 3 catalog exclusively under the name “Community 3 Russia.”

**PRIORITY IN ORDER:** L.A.-based Priority Records, home to such rappers as Ice Cube, N.W.A. and WC & the Maad Circle, among others, reports sales in excess of 150,000 units on its Straight From The Hood compilation, featuring such acts as Ice Cube, N.W.A, Easy-E, and the Geto Boys. The label was getting so many calls for the Qwest/Warner Bros. soundtrack to the film “Boyz N The Hood,” starring Priority's Ice Cube, that it only seemed logical to produce an album that would meet consumers' needs, says publicist Lifefax Maule.

**PURE GOLD:** Burbank, Calif.-based Walt Disney Records and the Pediatric AIDS Foundation hosted a celebration recently to mark the release of industry Asso. of America gold certification of the charity album “For Our Children”. And DJ Magic Mike signed their first gold record for "Bass In The Name Of The Game," DJ Magic Mikey, who doubles as Cheetah recording artist and label executive VP, is gearing up for the September release of his new album, "Ain't No Doubt About It," featuring first single "Dynamic Duo.'

**ROCK ON:** The Black Rock Coalition and Salem, Mass.-based RykoDisc join forces this month with the release of "The History Of Our Future," a compilation featuring such acts as Blakasaurus Rex, Michael Hilll's Bluesland, PBR Streetgang, JJ Jumpers, and Royal Pain, among others.

**FREE PEE-WEE:** It's protest time as New York's New Century Records brings the single "Let Our Pee Wee Go" to the masses. Singer/songwriter Craig Silver, who performs locally as the Singing Space Cowboy, has been heard performing the acoustic tune—in the best Phil Ochs tradition—at various pro-Pee-Wee rallies. The track recounts the troubles of Pee-wee's creator, actor Paul Reubens, who was arrested last month for exposing himself in an adult movie theater in Florida.

**RETAIL**

"Pop This One Into Your Car Tape Deck, Roll Down The Windows And Step On The Gas"

"Travis Tritt is a perfect example of a musical jack-of-all-trades, and 'It's All About To Change' proves it. Tritt tackles all sorts of styles and arrangements and comes out a winner. But nothing tops 'Here's A Quarter (Call Someone Who Cares). This song -- featuring the catchiest title in the South -- is destined to become the ultimate male divorce song, and Tritt sings it with anger and conviction. There isn't a lame moment on 'Change'. Pop this one into your car tape deck, roll down the windows and step on the gas."

Mario Tarradell
Miami Herald

"Country music is the soundtrack for the working person's life. " Travis Tritt

**OZWARE Computer Systems**

Presents **PHONO-SCAN** a Fast New Computerized Music Inquiry / Point of Sale System, and it uses the industry standard **PHONOLOG** database.

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A wildcard scan feature allows inquiries by ANY word within an artist, album or song title.

A special Tag feature allows any customer to create and maintain their own "favorites to buy" lists. Some P.O.S. features include daily, weekly, monthly and yearly sales summaries.

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Can be configured to include pricing, street dates, detailed musical classifications, recording priorities and record codes for releases still generally available.

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Discounts for multi store chains.

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Branch Awards Bestowed At Sony Confab

**ATLANTIC CITY, N.J.**—Sony Music Distribution executives from around the country joined with the staffs of Columbia, Epic, and Associated Labels recently for a four-day confab. Highlights included managers' meetings; new product presentations; awards for the top sales reps, account service reps, and branches of the year; and performances by Toad The Wet Sprocket, Kool & The Gang, Bruce Cockburn, Joe Diffie, Henry Lee Summers, Tony Terry, and others.

The overall branch-of-the-year award was presented to the Southwest branch, shown here. Helping to celebrate, in the back row, are Sony Music president Tommy Motola, far left, and Sony Music Distribution president Paul Smith, second from left. Directly below them is Sony Music Distribution VP of sales Craig Applequist, while in the front row on the far right is the company's senior VP of sales and distribution Danny Yarbrough. In the center, branch sales manager Fred Croshale raises branch manager Jack Chase's hand in victory.

The Southwest branch won the award for Sony Music/Nashville branch of the year. Shown, from left, are Sony Music/Nashville VP of sales Mike Kraski; Sony Music/Nashville VP of marketing Mike Martinovich; Southwest branch sales manager Fred Croshale; Southwest branch manager Jack Chase; Sony Music/Nashville president Roy Wunsch; and Sony Music Distribution senior VP of sales and distribution Danny Yarbrough.

The Los Angeles branch is named Epic Records branch of the year. Shown, from left, are Epic VP of sales Pete Anderson; Sony Music Distribution VP of sales Craig Applequist; Epic senior VP of promotion Polly Anthony; L.A. branch sales manager Colin Willis; L.A. branch manager Jim Chiado; Epic president Dave Grew; and Epic senior VP of black music Hank Caldwell.

The award for Sony Music Video branch of the year goes to the Northwest branch. Shown, from left, are Al Reuben, senior VP of sales and marketing, Sony Music Video; Jon Birge, new music/video marketing, Sony Music Distribution; Jerry Pets, branch manager, Northwest branch; and Laurel Polson, sales manager, Northwest branch.
Playboy To Get More Exposure Via Uni Pact Gives Vid Line Combo-Store Strength

**BY JIM MCCULLAUGH**

**LOS ANGELES**—Playboy Home Video, one of the home video industry's best-selling nontheatrical lines, has a new distribution partner. Effective Nov. 7, Uni Distribution Corp., part of the MCA Entertainment Group, will distribute Playboy Video product in the U.S. and Canada.

Uni already distributes MCA/Universal Home Video product, as well as Rhino Home Video and Rabbit Ears video product. It also handles physical fulfillment for LIVE Home Video, although LIVE retains its own sales force.

John Burns, executive VP of Uni Distribution Corp., acknowledges that the company is "actively pursuing a larger distribution share of the home video marketplace."

The line, which has sold about 10 million cassette titles to date, had been distributed by HBO Video—now part of the Time Warner group of home video companies—since 1988. The claim to be the third-largest-selling brand of nontheatrical home video product in the U.S. and Canada.

Currently, there are six Playboy Video titles on Billboard's Top Video Sales chart. The first titles covered by the deal are "Playmate Video Calendar 1992," "Playboy's Playmates: The Early Years," and "The Sensual Pleasures Of Oriental Massage." The pact will cover about 10 new titles per year, as well as backcatalog.

"It's a deal that enables us to continue the evolution that we've begun and will afford us an even higher degree of control over our own selling and marketing efforts," says Jeff Jenest, Playboy senior VP/GM.

"And it certainly play a more aggressive role with the Uni sales force in maximizing sales in existing and prospective accounts. It's an evolutionary move, not revolutionary."

Jenest says one prime reason why Playboy was interested in Uni was the distribution entity's strength at the combo record/tape/video store level, accounts that are generating banner sales for the line.

"As our business has evolved," says Jenest, "combo music/video stores have become a big chunk of our business and offer us the greatest potential for growing our business. I think, both in terms of sales per outlet and new outlets carrying the line. Uni has strength from both an audio and video standpoint."

Jenest adds that music/video combo stores are "really our mass merchants. We have reasonably limited access to the broad spectrum of video retailers as a whole. Supermarkets, for example, won't carry us and traditional mass merchants don't carry us. And video stores, in general, carry us for rental but not for self-sale."

"Combo music/video stores are in the merchandising business," he adds. "They know how to bring titles in, display and merchandise them. And they are not afraid of association with the Playboy brand. In fact, to the contrary, they welcome it. They have much bigger fish to fry controversially.

(Continued on page 47)

Corman Expands Horizons To Include Vid

**BY JIM MCCULLAUGH**

**LOS ANGELES**—Legendary producer/director Roger Corman is launching his own home video company—New Horizons Home Video—which will be a wholly owned subsidiary of his Concord/New Horizons Corp.

Concorde has had output relationships with a variety of labels over the years, including MGM/UA Home Video, RCA/Columbia Pictures Home Video, HBO Video, and Media Home Entertainment.

Two of those relationships are still in existence, according to Concorde, as the company still owns titles to RCA/Columbia and HBO Video. Concorde recently terminated its deal with MGM/UA Home Video.

According to Corman, who has been involved as a director and producer of more than 250 films, New Horizons Home Video intends to be a "full-service video supplier," both producing and acquiring titles.

Says Corman: "We see an opening in the market and we intend to fill it. We are the only fully integrated independent studio in Hollywood. We produce films on our studio in Venice, Calif. We distribute films worldwide through our own releasing company. We syndicate films nationally on television. We release films theatrically in the U.S. It's now time to complete the circle and distribute films to home video.

The company also plans to offer financing and aggressively seek co-production agreements worldwide.

Heading up the new venture is Mary Lou Lanau, who will be president. She has been a senior VP and general sales manager of Concord/ New Horizons Corp.'s theatrical distribution division. Jonathan Fernandez will be marketing VP. Other appointments include David Rand, formerly with Baker & Taylor, who will be director of sales, while Bill Bromley will oversee sales in the West and Jeff Ruff will oversee sales in the Midwest.

More sales staff will be added later. The first New Horizons video releases, scheduled for Nov. 19 street date, are "Futuroscope" and "Slumber Party Massacre III." Both will carry retail lists of $79.95. Prebook is Nov. 7.

According to Fernandez, the company will work to a release cycle of about two titles per month.

(Continued on page 45)
LumiVision Sets Sights On Larger Share Of Laser Biz

BY CHRIS McGOWAN

LOS ANGELES—Denver-based LumiVision Corp. is a small laser-disc label that has managed to flourish in a format dominated by corporate giants.

In the realm of VHS, independent suppliers, at least in the past, have been able to prosper. But the laser business has been run almost entirely—up until now, at least—by a few large concerns. Such companies as Pioneer LDCA, Image Entertainment, MCA Home Video, Warner Home Video, MGM-UA Home Video, PolyGram Video, and Republic Pictures Home Video have until recently accounted for the lion’s share of laser sales.

Small and medium-size video labels such as VIEW Video, Kultur Video, Connoisseur Video, Pacific Arts Video, J2 Communications, and Mystic Fire Video have tended to license their titles to Pioneer or Image for release on disc. Outside of the majors, Voyager Co. and LumiVision are the two most significant labels launching laser fare, and both center their business around discs. (Voyager also sells CD-ROM and floppy-disc-based software; LumiVision is laserdisc-dedicated.)

While LumiVision is the smallest of the above labels, with only five full-time employees, it already has more than 50 titles in its catalog and a solid reputation for diverse programming and high quality on the technical side. LumiVision has also become a major licensee, distributing titles from Reader’s Digest Video Network, Intertainment, IMAX, Miramar Films, the Smithsonian Institute, and Sire Records.

Its eclectic mix includes foreign films (“Little Vera”), music videos (“Lifestyles Of The Rich Man”), new-age “video albums” (“Illusions”), animation collections (“Spidey & Mike’s Festival Of Animation”), and an IMAX documentary on the space shuttle (“The Dream Is Alive”). Prices are low, generally from $24.95 to $54.95 per title.

Founded in 1988 by president Jamie White and one other investor, LumiVision made its debut with the CAV laser disc title “Flight Of The Dream Team,” which set skydiving acrobatics to an original score by composer R.J. Miller.

We also sell direct to some large chains and smaller retail outlets’ laser business has been run almost entirely—up until now, at least—by a few large concerns. Such companies as Pioneer LDCA, Image Entertainment, MCA Home Video, Warner Home Video, MGM-UA Home Video, PolyGram Video, and Republic Pictures Home Video have until recently accounted for the lion’s share of laser sales.

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(Continued on page 48)
Fernandez points out the "exciting dimension" of the company is that home video rights to many of Corman's films, such as "Death Race 2000," will eventually revert back to the company for home video distribution. Fernandez adds that Concorde films have always fared well in the rental market. As an example, he cites "Slumber Party Massacre II" as selling 75,000 units. "We're looking for numbers somewhere in that ballpark," he says. "There are certain parts of the country where A-minus films and thriller/horror films do exceptionally well. People tend to look at the entertainment business as L.A. and New York. Perhaps the video business is soft in some of the bigger markets. But in other parts of the country, video is renting like gangbusters. Market like Detroit, Atlanta, Nashville, and Dallas have always been strong for us and we will put a focus on markets like that.""Adds Corman: "There has always been a market for top-quality pictures that are entertaining and fun to watch. I have a tried-and-true formula for successful films ... some action, some humor, and a little sex appeal, all tied together with a social statement. This is the method that New Horizons Home Video will continue to use because these are films that rent year-in and year-out." To aid titles on the marketing side, says Fernandez, the company is developing standees and will use full-size theatrical posters.

"The new company will finally give us a chance to focus on our own titles," he says. "We were frequently the caboose but now our titles will be the engine. And we will have our own sales force concentrating on our own titles."

**VIDEO REVIEW**

"The Best Of Ernie Kovacs," Vols. 1-5, White Star Video/Kultur Vid- eo, 60 minutes per tape, $19.95 each. Almost 30 years after his death, Ernie Kovacs remains an off-center comedic maverick, pushing the limits of the absurd to lengths rarely attained on television. Unfortunately, until the release of this collector's set, Kovacs' work was largely unknown to today's generation of viewers. Kultur has sifted through 600 hours of archival footage to assemble the five tapes that show off Kovacs' talent to its fullest, from his surreal representation of the 1812 Overture to his Dutch Masters commercials. Anyone who remembers the TV episodes will treasure the opportunity to review them. Others who may not be as familiar with Kovacs but can appreciate hip, cutting-edge humor will discover the genius of a man who paved the way for the next generation of anarchic TV comedians. Paul Verne

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**FOR WEEK ENDING SEPTEMBER 7, 1991**

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**RECREATIONAL SPORTS**

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<thead>
<tr>
<th>TITLE</th>
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<tr>
<td>LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS Foxtel Video (CBS/Fox) 3272</td>
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<tr>
<td>MICHAEL JORDAN'S PLAYGROUND Foxtel Video (CBS/Fox) 2858</td>
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<tr>
<td>ROB MANN'S COMPLETE AUTOMATIC GOLF METHOD</td>
<td>245698</td>
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<td>CHAMPIONS FOREVER</td>
<td>27689</td>
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<tr>
<td>JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020</td>
<td>2020</td>
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<td>HOKEY-SHERRY'S HOCKEY: DEFENSE Kertas Video Communications</td>
<td>14.95</td>
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<tr>
<td>LEE TREVIN'S PRICELESS GOLF TIPS VOL. 2 Farnham Home Video 12624</td>
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<tr>
<td>GOLF YO-U-TUBE Sports Marketing Group</td>
<td>23.99</td>
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<tr>
<td>BASEBALL FUNNIES</td>
<td>19.99</td>
</tr>
<tr>
<td>MICHAE</td>
<td>L JORDAN'S COME FLY WITH ME</td>
</tr>
<tr>
<td>CHAMPIONS FOREVER</td>
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<td>NOT SO GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346</td>
<td>0346</td>
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<td>SPORTS BLOOPER AWARDS ESPN Home Video 25014</td>
<td>25014</td>
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<td>HOKEY-SHERRY'S HOCKEY: GOAL TENDING Kertas Video Communications</td>
<td>14.95</td>
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<tr>
<td>FEEL YOUR WAY TO BETTER GOLF: Sinemat Ent.</td>
<td>14.95</td>
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<td>BASEBALL CARD COLLECTING</td>
<td>14.95</td>
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<td>ALL NEW DAZZLING DUNKS &amp; BASKETBALL BLOOPERS Foxtel Video (CBS/Fox) 2423</td>
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<td>NBA SUPERSTARS Foxtel Video (CBS/Fox) 2288</td>
<td>2288</td>
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<td>NBA SHOWMEN: THE SPECTACULAR GUARDS Foxtel Video (CBS/Fox) 2383</td>
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**HEALTH AND FITNESS**

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<td>RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616</td>
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<td>KATHY SMITH'S BODY BASICS</td>
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<td>JANE FONDÁS COMPLETE WORKOUT Warner Home Video 652</td>
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<tr>
<td>KATHY SMITH'S LEAN ROUTINE Warner Home Video 654</td>
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<td>BEGINNING CALLANETICS O MCA/Universal Home Video 80692</td>
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<td>KATHY SMITH'S WEIGHT-LOSS WORKOUT Foxtel Video (CBS/Fox) 22732372</td>
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<td>KATHY SMITH'S ULTIMATE STOMACH &amp; THIGHS WORKOUT O Foxtel Video (CBS/Fox) 22732372</td>
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<td>KATHY SMITH'S ULTIMATE WORKOUT</td>
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<td>GILDAS THE NEW BEST OF BODIES IN MOTION</td>
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<td>KATHY SMITH'S FAT-BURNING WORKOUT Warner Home Video 652</td>
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<td>KATHY SMITH'S TONE UP Foxtel Video (CBS/Fox) 25014</td>
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<td>ANGELA LANSBURY: POSITIVE MOVES Wood Communications Video</td>
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<tr>
<td>DENISE AUSTIN'S TONE UP Foxtel Video (CBS/Fox) 25014</td>
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**NOTE THE NEW DATES!**

**ISSUE DATE: OCTOBER 26**

**AD CLOSE: OCTOBER 1**

For ad details...

WEST Jodie Le Vitas (213) 859.5316
EAST Alex Kelly (212) 536.5223
MIDWEST Ken Karp (212) 536.5017
SOUTH Angela Rodriguez (305)448.2011
Home Video

MGM/UA Launching Christmas Gift Sets

By Chris McGowan

Los Angeles—Hoping to attract more consumers to video stores, MGM/UA Home Video is launching an ambitious self-sustained campaign this fall with its "Birthdays: There Than There Are In The Heavens" Christmas gift sets. Priced at $49.98, each of the 10 boxed sets contains three movies featuring a particular Hollywood star and a biographical booklet. The street date is Sept. 25.

"On the self-sell in video, we need to energize the business with extraordinary or different marketing ideas. We wanted to make the perfect Christmas gift, something that retailers who normally wouldn't carry self-sell-through couldn't resist," says George Feltenstein, VP of sales and marketing for MGM/UA. In addition, retailers will be given an Asbury Park piece of the boxed sets will receive free MGM T-shirts. The campaign takes its name from MGM's motto in the old days, when it had a plethora of famous stars under contract. While MGM/UA has packaged sets before that tied together movies of such actors as John Wayne and Elvis Presley, it has never launched "We need to energize the business with extraordinary marketing ideas".

10 such sets at one time. The first five sets are "Elizabeth Taylor: Cat On A Hot Tin Roof, Butterfield 8, National Velvet"; "Humphrey Bogart: The Maltese Falcon, The Big Sleep, Treasure Of The Sierra Madre"; "A Bar in the Forty Acres: The Berkley's Of Broadway, Silk Stockings"; "Greta Garbo: Camille, Ninotchka, Grand Hotel"; and "Bette Davis: Now, Voyager; Dark Victory; Jezebel."


Although a consumer buying one of the above sets is paying only $16.45 per title, Feltenstein says he "doesn't want this construed as a lowering of pricing; $19.98 to me is an incredible bargain for the classics we offer (when bought separately)."

He adds that the $49.98 price for each set includes a case made of plastic, and a value-added bargain to entice the consumer to buy the boxed set. (Continued on page 39)

Bard Stages Comeback (Continued from page 37)

most during his chairmanship was to sign the deal with CIN that gives BARD a say in the running of the chart. "I have to say that without this deal, I don't think BARD would exist now," says current chairman Brian McLaughlin, who is also managing director of HMV here, agrees that the chart deal was the turning point in the organization's fortunes. "Prior to last summer, when the deal was negotiated, BARD was still very new, and I'm not quite sure that had enough issues in which we could unite the retail trade. Retailers now have a major say in the running of the U.K. chart and that issue provides the spark that BARD needed to get everybody to unite."

The organization still faces the challenge of attracting more independent merchants, though McLaughlin says there are currently 250 inde members from a total of about 2,000 shops. However, he says they will find the organization better-equipped to serve their needs now that it employs its first full-time employee, secretary general Bob Lewis.

Lewis, formerly sales director with retailer Old Gold, "will give the independents an opportunity to air their views and have those views represented at the highest possible level," says McLaughlin. He notes BARD has always offered that facility but because everybody now involved works on a voluntary basis, the organization's directors have not always had the time to listen to individual views.

He also points to various BARD initiatives that Lewis will oversee, including seminars on security and staff training, and guidance on employment law.

Regional Chapters Swing Into Action

L.A. Goes To Movies; Mich., Minn. Go On Offensive

Regional Chapters: The Video Software Dealers Association's (VSDA) Michigan chapter hopes to crack the up after the summer pause. Many of them are trying entirely new ideas, like the Los Angeles Chapter, which has been rotating its meetings around different venues to hold its first meeting on a movie lot Sept. 25 at Walt Disney Studios. The Disney setting will provide an obvious incentive—a screening of "Fantasia." Also breaking new ground is the Chicago Chapter, which is holding its first downtown gathering Sept. 12 at Jimmerson Hotel in Bloomington, Ill. Among speakers will be Freddie Dove, senior VP, what's also the Chicago Chapter, who will plug VSDA's first fall Expo, Sept. 24-25 in Indianapolis ... "It's a real opportunity for a new chapter, which is also boasting a first. New VSDA executive VP Don Rosenberg initiated his chapter tour with the group, and will hold its first meeting on a movie lot Sept. 25 in Bloomington. Rosenberg has vowed to visit chapters all over the country.

Up On The Hill: The Michigan Chapter is continuing to battle "several bills that will broaden and expand the definition of obscenity," says Jeff Pedersen, president and head of a Flint-based Michigan studio which values the "majority of our members do carry adult so we're becoming wary of this whole issue of censorship," he says. Pedersen says three stores charged with local obscenity-law violations are now in court on the west side of the state and "the Oakland County District Attorney's office has sent a warning letter to dealers that local obscenity laws will be enforced."

Meanwhile, the Minnesota Chapter is gearing up for action in that state following a State Supreme Court decision that an "existing statutory constitution for obscenity is unconstitutional," says Ted Engen, president of Video Buyers Group and a leader in the anti-censorship battle in Minnesota. "We know the State's interest groups are going to go after a new law. The original sponsor of a bill last year were mainly concerned with adult bookstores. This will undoubtedly be broadened to include video stores."

Personal Property: The new buzz term around the VSDA chapter circuit is "personal property tax." The Wisconsin Chapter meeting Sept. 10 in Madison will tackle the issue from lobbying standpoint. Stephanie Case, according to Bucky Kohmeke, chapter president. Another chapter concerned about personal property taxes is the Rocky Mountain group, President John Heinz, who speaks for the Video Software Dealers Association chain, writes in the chapter newsletter that Colorado stores may have dodged the bullet. HB 91-119 in that state exempts from personal property tax property rented for "30 days or less," i.e., movies and video games. "But the bad news," says Heinz, is "that the bill also allows for the county commissioners to levy a gross receipt tax on movies kept in inventory." The gross-receipts tax was a concession to gain the personal property exemption, he says, and hopefully few counties will go after it.

Gourmet Goodies: Linda Plaks has turned a gourmet-candy section into a profit center at her single-store Moorpark Video in suburban Los Angeles. "You can't just buy a lot of attractive or different things and put them out on the counter and expect them to sell by themselves," she says. "We do a lot of special merchandising, a plastic Santa full of candy, or candy in a champagne bottle. We do a lot of tie-ins with movies. One very good item is a gift package of chocolate with a movie reel. She says she also cross-promotes between her gift and candy sections, does special birthday packages, and holiday tie-ins.

Plaks finds a lot of items at gift shows. Two national distributors, one in Kansas City and another in Ohio, "are very important to us in alerting us to new trends and new items," she admits. She adds that the candy section and the gift department are key to Moorpark's Video's eight years of success: "We had eight stores for the basic 25,000 population out here. In 1986 the owner lost three between March and April of this year."

Besides operating Moorpark with her husband, Helen, Plaks is president of the L.A. VSDA chapter.

Piracy Action: For the latest reporting period, the Motion Picture Association of America lists 27 raids and seizures involving alleged piracy. In California: ROA Video, Los Angeles; Avila Video, two stores; (Continued on page 48)
**Top VideoRentals**

**FOR WEEK ENDING SEPTEMBER 7, 1991**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
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<th>Year of Release</th>
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<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td><strong>SLEEPING WITH THE ENEMY</strong></td>
<td>FoxVideo</td>
<td>Julia Roberts, Patrick Bergin</td>
<td>1991</td>
<td><strong>R</strong></td>
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<tr>
<td>2</td>
<td><strong>AWAKENINGS</strong></td>
<td>RCA/Columbia Pictures Home Video 50953-5</td>
<td>Robert De Niro, Robin Williams</td>
<td>1990</td>
<td>GC-13</td>
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<td>3</td>
<td><strong>NEW JACK CITY</strong></td>
<td>Warner Bros., Inc.</td>
<td>Wesley Snipes, Ice-T</td>
<td>1990</td>
<td><strong>R</strong></td>
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<tr>
<td>4</td>
<td><strong>MISERY</strong></td>
<td>New Line Home Video</td>
<td>Kathy Bates, James Caan</td>
<td>1990</td>
<td><strong>R</strong></td>
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<tr>
<td>5</td>
<td><strong>GOODFELLAS</strong></td>
<td>Warner Bros., Inc.</td>
<td>Robert De Niro, Joe Pesci</td>
<td>1990</td>
<td>PG-13</td>
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<tr>
<td>6</td>
<td><strong>L.A. STORY</strong></td>
<td>Live Home Video 6996</td>
<td>Steve Martin, Victoria Tennant</td>
<td>1991</td>
<td>PG-13</td>
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<td><strong>EDWARD SCISSORHANDS</strong></td>
<td>FoxVideo</td>
<td>Johnny Depp, Winona Ryder</td>
<td>1990</td>
<td>PG-13</td>
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<td><strong>KING RALPH</strong></td>
<td>Universal City Studios</td>
<td>John Goodman, Faye Dunaway</td>
<td>1990</td>
<td>PG-13</td>
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<td><strong>KINDERTAGEN COP</strong></td>
<td>Universal City Studios</td>
<td>A. Schwarzenegger</td>
<td>1990</td>
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<td><strong>HAMLET</strong></td>
<td>Warner Bros, Inc.</td>
<td>Mel Gibson, Glenn Close</td>
<td>1990</td>
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<td><strong>THE RUSSIA HOUSE</strong></td>
<td>MGM/UA Home Video 902391</td>
<td>Sean Connery, Michelle Pfeiffer</td>
<td>1990</td>
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<td><strong>LIONHEART</strong></td>
<td>Universal City Studios</td>
<td>Jean-Claude Van Damme</td>
<td>1990</td>
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<td><strong>REVERSAL OF FORTUNE</strong></td>
<td>Warner Bros, Inc.</td>
<td>Jeremy Irons, Glene Close</td>
<td>1990</td>
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<td>16</td>
<td><strong>NOT WITHOUT MY DAUGHTER</strong></td>
<td>MGM/UA Home Video 602290</td>
<td>Sandy Fields, Alfred Marks</td>
<td>1990</td>
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<td>17</td>
<td><strong>THE GRIFTERS</strong></td>
<td>Miramax Films</td>
<td>John Cusack, Anjelica Huston</td>
<td>1990</td>
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<td>18</td>
<td><strong>LOOK WHO'S TALKING TOO</strong></td>
<td>Tri-Star Pictures</td>
<td>John Travolta, Kristy Alley</td>
<td>1990</td>
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<td><strong>HE SAID, SHE SAID</strong></td>
<td>Paramount Pictures</td>
<td>Kevin Bacon, Elizabeth Pavia</td>
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<td><strong>ONCE AROUND</strong></td>
<td>Universal City Studios</td>
<td>Richard Dysfus, Holly Hunter</td>
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<td>21</td>
<td><strong>GREEN CARD</strong></td>
<td>Touchstone Pictures</td>
<td>Gerard Depardieu, Andie MacDowell</td>
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<td><strong>SCENES FROM A MALL</strong></td>
<td>Touchstone Pictures</td>
<td>Bette Midler, Woody Allen</td>
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<td><strong>ALICE</strong></td>
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<td>Mia Farrow, William Hurt</td>
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<td><strong>THE TERMINATOR</strong></td>
<td>Hemdale Film Corp.</td>
<td>A. Schwarzenegger</td>
<td>1984</td>
<td><strong>R</strong></td>
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<td>26</td>
<td><strong>POSTCARDS FROM THE EDGE</strong></td>
<td>RCA/Columbia Pictures Home Video 50955-5</td>
<td>Meg Ryan, Shirley MacLaine</td>
<td>1990</td>
<td><strong>R</strong></td>
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<td>27</td>
<td><strong>JACOB'S LADDER</strong></td>
<td>Live Home Video 68949</td>
<td>Tim Roth, Elizabeth Pena</td>
<td>1990</td>
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<td>28</td>
<td><strong>MERMAIDS</strong></td>
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<td>Cher, Bob Hoskins</td>
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<td>Clint Eastwood, Charles Street</td>
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<td><strong>RUN</strong></td>
<td>Hollywood Pictures</td>
<td>Patrick Dempsey, Kelly Preston</td>
<td>1985</td>
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<td><strong>PREDACTOR 2</strong></td>
<td>FoxVideo</td>
<td>Denny Glover, Gary Busey</td>
<td>1989</td>
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<td><strong>METROPOLITAN</strong></td>
<td>New Line Cinema</td>
<td>Carolyn Farina, Edward Clemens</td>
<td>1991</td>
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<td><strong>LONESOME DOVE</strong></td>
<td>HBO Entertainment Inc.</td>
<td>Robert Duval, Tommy Lee Jones</td>
<td>1989</td>
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<td>35</td>
<td><strong>MR. &amp; MRS. BRIDGE</strong></td>
<td>HBO Video 90533</td>
<td>Paul Newman, Joanne Woodward</td>
<td>1990</td>
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<td>36</td>
<td><strong>THE LONG WALK HOME</strong></td>
<td>HBO Video 68913</td>
<td>Woody Harpold, Stacy Spacing</td>
<td>1981</td>
<td>PG</td>
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<tr>
<td>37</td>
<td><strong>IF LOOKS COULD KILL</strong></td>
<td>Warner Bros, Inc.</td>
<td>Richard Grieco</td>
<td>1991</td>
<td>PG-13</td>
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<td><strong>QUIGLEY DOWN UNDER</strong></td>
<td>MGM/UA Home Video MQ02173</td>
<td>Tom Selleck, Laura San Giacomo</td>
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<td>39</td>
<td><strong>DON'T TELL HER IT'S ME</strong></td>
<td>HBO Video 90218</td>
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<td><strong>THREE MEN AND A LITTLE LADY</strong></td>
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<td><strong>NEW YORKER'S GUIDE</strong></td>
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<td>Van Gia, Chloe Webb</td>
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**Note:** 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 $50,000 units and $1 million at suggested retail for nontheatrical titles. 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/WP Communications, Inc.

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**HOME VIDEO**

**VIDEO PEOPLE**

Len Levy, an 11-year video veteran, departs Fries Home Video, Los Angeles, as executive VP and chief operating officer. Levy had also held posts at IVE (now LIVE Home Video) and Wherehouse Entertainment. He is forming a video-marketing and consulting service.

John Hunter, formerly senior VP of operations for Wood Knapp Video, Los Angeles, is promoted to senior VP and chief operating officer, as part of a company restructuring. At the same time, Mark Lambert, previously president of Positive Communications, joins the company to oversee the production unit, Wood Knapp Productions. Carol Greenberg, VP of public relations and product development, and Jamie Buckstaff, VP of marketing, have departed the company.

Catherine Allin-Cruse is named director of production and acquisitions, special interest, a new post, for LIVE Home Video, Los Angeles. She had been VP of product development at the Phoenix-based Achievement Video Network.

Rose M. Sadowski is named director of domestic video finance at FoxVideo. She comes from MGM-Pathé Communications Co., where she was director of production accounting.

Harold D. Parker Jr. joins Pacific Arts Corp. as regional sales manager for the company's newly created South Central Region. He was previously a branch manager/account executive for Lieberman Enterprises.

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**MEDIA HOME ENTERTAINMENT MOVES OFF THE BLOCK**

(Continued from page 43)

increasingly profitable market.

Media titles that have performed well this year, according to Greene, include "Delta Force II," "I Come In Peace," "Wild At Heart," "My Heroes Have Always Been Cowboys," "Paris Trout," and "Closetman."


As the shift to FoxVideo distribution takes place, Media has trimmed staff, says Greene. FoxVideo, meanwhile, has relocated from New York to the West Coast.

"We maintained a certain staff strength to see us through the first nine-month transition period with FoxVideo," says Greene. "During that period, they have relocated to Los Angeles. At this point, our relationship has been solidified, and the ease of doing business has increased since they are now down town and not across the country. As a result, Media will continue to scale down over the fourth quarter according to its original plan, which reflected FoxVideo's scheduled relocation."

**PLAYBOY HOME VIDEO**

(Continued from page 63)

than Playboy. Certainly the retail executives who run the combo chains have stood up for free speech and expression. They also know how to keep stock rolling. We have titles that sell day-in and date-out. And many of the combo chains have already made a major commitment now to display activity.

"All of those things combined put music/videocassette combo chains on the cutting edge of retailing. Obviously, the more display you get in a store, the more goods you sell."

Jenest adds that Playboy will continue to co-produce with The Sharpier Image the "For Couples Only" video series, a series that gets an advance release window through the Sharper Image catalog and stores before traditional retail outlets.

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STORE MONITOR (Continued from page 46)

Los Angeles: Cortez Video, stores in Paramount, Pomona, and La Puente; Mes Video, two stores, Los Angeles; M&M Video Center, Los Angeles; Cuanda Video, 170 North Anahiem; and Dreamer’s Video, South Gate. In Chicago: TipTop Video, Six Corners Audio & Video, Video YesterYear, Batman Video, two stores; and in suburban Mt. Prospect, Video Cinema. In Miami: Piwi 34 Video, 9320 SW 72nd St., Miami, and Lory Video Club; and in suburban Hialeah: Late Night Video, and in Tarpin Bay, Video S.O.S., Miami Beach, and in Lomandra. In Houston: Royal Video, Video Home, Celebration Video, Top Video, and Grandview Video. In New Jersey: Fall River, Mass.; Video Unlimited, Beaverton, Ore.; Carousel Movie & Video, Ballston Spa, N.Y.; Howell Flea Market, Howell, N.J., and Blair’s Gifts & Video, Millen, Ga. Residences were also raided in Las Vegas and Bronx, N.Y.

GAMES GAME: Movie Monitor, the industry tipsheet adjacent to Home Video Plus, the New Jersey chain headed by Rich Thorward, will soon boast a “Game Guide” supplement, supplied by video game experts Chip and Johnathan Carter. “We really feel buyers need help on ordering games, not just Nintendo,” says Thorward.

LUMINVISION (Continued from page 44)

“At the time there were just two of us” working at the company, recalls White. “The only problem with being small was that a few years ago we had to find producers for some of our own video libraries and that we were the right company to put out their product that now comes to mind.”

In 1989 Luminvision bowed some 15 additional titles, and added about 30 more in 1990. By the end of this year, White estimates, Luminvision’s catalog will have grown to 90 titles. Pressing is done by Pioneer, and distribution handled by Pioneer, Hollywood Video, T.G.P., Cap, GAV, Ingram, and other channels. “We also sell direct to some large chains and smaller retail outlets,” notes White, who says the company has been turning a profit for a while.

Luminvision currently has 18 feature films in its lineup, almost all of them award-winning titles. Besides those movies mentioned above, the label also carries Lewis Milestone’s 1946 classic “A Walk in the Sun,” Peter Brooks’ “Marat Sade,” the 1967 Swedish classic “Elvira Madigan,” and the 1988 Japanese hit “A Tacing Woman,” winner of numerous prizes in that country.

Luminvision has also worked closely with the International Museum of Photography at George Eastman House to release carefully selected materials of such classic silents as “The Phantom Of The Opera,” “The Birth Of A Nation,” and “The Lost World.” Those titles carry higher pricing, higher than the label’s other discs, and are priced between $39.95 to $49.95.

“The Lost World” ($44.95), which bows Sept. 1, is a 1925 landmark adventure film that incorporates animation effects by Willis O’Brien, who later worked on “King Kong.” Included on the disc’s DVD side are rare production stills, an essay by film historian Scott MacQueen, and four early short films in the series.

While the firm is still building its terrestrial market, Luminvision has a solid base with the New York Film Archive and Museum, which distributes the films via laser disc. “The Dream Is Alive” is one of two top-selling titles, and it also carries the “Young Odyssey” (which utilizes N.A.S.A., NASA computer animation, and digital effects) and “Destination: Universe” (a presentation and chronicle of America’s space effort).

In early 1992, Luminvision will release “Hail Columbia!” ($34.95), which follows the first space shuttle flight, and “Blue Planet” ($34.95), an IMAX film that examines the Earth’s weather, geography, and environmental turmoil.

White is confident about Luminvision’s future. “In five years, I think we’ll be building ourselves (solidly.) The companies that will be successful are those that have titles that will be preserved for us and that will then release them to themselves. Most of the people we’re getting our titles from will not be releasing their own laserdiscs.”

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HOME VIDEO

FOR WEEK ENDING SEPTEMBER 7, 1991

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<th>TITLE</th>
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<td>ROBIN HOOD</td>
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<td>1973</td>
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<td>THE BRAVE LITTLE TOASTER</td>
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<td>ROCKY &amp; BULLWINKLE: VOL. I</td>
<td>Walt Disney Home Video 2019</td>
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<td>THE SWINDLE</td>
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<td>TEEN MUTANT NINJA TURTLES: TURTLES AT LARGE</td>
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<td>PETER &amp; THE WOLF</td>
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newsline

Hemdel Kicks Off Select Inrnt'ntal Label With "Twisted," 'Wicked'

Hemdel Home Video—riding the enormous success of the reissued, low-priced "The Terminator," has formed a select labeling called Select Home Video. The new entity, according to Hemdel Home Video president Eric Parkinson, will handle limited theatrical, specialized, and non-theatrical releases. The first two titles, scheduled for an Oct. 16 street date, are "Twisted" and "The Wicker Man," both at $7.95 suggested list.

The game plan is to release about 18 titles yearly with about eight of those titles to receive a regional theatrical platform from Hemdel Releasing. Meanwhile, Hemdel Home Video is mounting an aggressive, multi-media campaign, in-line with the release of the first three rental titles—"Vincent & Theo," "Intrompoit," and "Belly Of An Architect." Cumulative goal on the three titles, due out in October and November, says Parkinson, is 200,000 units.

ITA To Hold Special-Interest Vid Fair

The International Tape Assn. plans to hold its fourth annual super seminar on special-interest video Oct. 1-2 at the Loews Santa Monica Beach Hotel in Los Angeles. This year's theme is "Home Video Needs Special Interest Programming," with such program topics as "Enhancing Consumer Lifestyles Will Bring New Special Interest Video Opportunities," "An Analysis Of The Key Factors For Success In Special Interest Video," "Why Special Interest Video Are Important To The Video Retailer," and "Video Interest For The Mail Interest Video Vendor," "Getting Into The Home To Sell Home Video," and others. Among guest speakers are Thomas F. Gandol, director, Leading Edge, Values and Lifestyles Program, SPICAROJ Carriage Associates; J. Ronald Castell, senior VP, programming and communications, Blockbuster Entertainment; Al Rubin, senior VP, Sony Music Video; and Suzie Peterson, VP, production & development, MCA Home Entertainment.

Laser Disc Assn. Sets Up Tech Info Board

The Laser Disc Assn. has formed a technical advisory committee charged with establishing a technology information exchange among all laser disc hardware and software manufacturers in the U.S. Another goal is to provide an updated version of the Laser Disc Software Produktion Guide, a condensed procedure directory for laserdisc reproduction and packaging. Geoffrey Tully, senior VP of Multimedia Systems Division of Pioneer Communications, will chair the committee. Serving are Marc Fine, president, Communication Research, Inc.; Mike Fitzgerald, VP technical operations, MCA Home Entertainment Group; Mark Halperin, manager/director, production, Image Entertainment, Better Box for new business development, THX Lucasfilm Ltd.; Chris Lester, GM, Pioneer Video Manufacturing; Ken Masaki, VP, technical coordination, Pioneer Electronics USA; Michael Mitchell, president/engineering manager, Digital Audio Disc Corp.; Ned Price, assistant director, LaserVision, Warner Bros. Video; Bob Teut, director, Laserpar Inc.; Fred Takashi, product manager, Panasonic; Eric Tijssen, product manager, Philips Consumer Electronics; Joe Vayda, VP, research and development, MCA Manufacturing; and Richard Wilkinson, president, Optical Disc Corp.

New Line’s ‘Turtles II’ Returns In 8mm

New Line Home Video’s “Teenage Mutant Ninja Turtles II: The Secret Of The Ooze” has been made available on the 8mm format. Released day and date with the VHS version (July 31), it’s at select retail outlets and in Sony’s Cinema 8 mail-order catalog. Suggested list is $29.95.

MPI Slates ‘Hollywood Chronicles’ Volume

MPI Home Video plans to release “Hollywood Chronicles," an ambitious, 18-volume set covering the history of the movie picture business. Narrated by legendary actor Jackie Cooper, the multi-volume set includes film clips, interviews, and off-beat glimpses of the movie-making capital. Each episode is re-tailed at $19.98 and features two episodes per tape. Street date is Oct. 23.

Hanna-Barbera Gains ‘Addams’ Rights

In a timely acquisition, Hanna-Barbera Home Video has picked up worldwide broadcast and cable rights to the new “The Addams Family” series from the The Lady Barbara Colyton and Barbara Artists Company. At the same time, Hanna-Barbera Productions Inc., is planning to produce 13 half-hour animated episodes for ABC-TV, which are set to premiere in September 1992. Hanna-Barbera will have worldwide video rights to those episodes. The first 13 Addams Family product from Hanna-Barbera, two cassettes priced at $39.95 each, will be available Oct. 25, while two 90-minute rental cassettes will be available Nov. 12 for $39.95 each. Future episodes in the Addams Family is expected to be rekindled with the release of the live action Paramount film this fall, which features Anjelica Houston and Raul Julia.

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BILLBOARD SEPTEMBER 7, 1991
A Peek At 'Paradise'; High-Caliber 'Cadence'; Spotlight On Romance, Sheen Family, Respectively

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.


This French classic has been one of the most requested titles since home video first appeared, but it has remained a genuine masterpiece that more than lives up to its reputation. Set on the Boulevard of Thieves in early 19th-century Paris, a colorful collection of street scenes, actors, courtesans, aristocrats, and pickpockets all fall in love with the wrong person. Their passions and talents work themselves out in a complex and completely fascinating way. The performances are all amazing, the dialog snappy and insightful, and the direction by Marcel Carné is epic and surprisingly fresh. Think of the best movie you've ever seen and rent it with this.


In his directorial debut, Martin Sheen guides himself and two of his sons, Charlie Sheen and Ramon Esquivel, through the harrowing ordeal of life in an army stockade. Though the film doesn't lack a sense of humor, it was mysteriously missing any of the subtlety of the wacky antics of the one white boy in an all-black military prison. It is a very serious film about the roots of prejudice, the seduction of bullying, and the difficulties of fatherhood. In this often violent and stirring drama, Charlie Sheen must choose between earning the respect of the bigoted commander played by his father and his fellow inmates, led by Larry Faison, and another performance of incredible power. Rent it with "Cool Hand Luke."

- "Oscar" (1991), Touchstone Home Video, prebooks Tuesday (3).

An old-fashioned comedy of manners and mistakes identifies the type they don't make any more, and, considering the resounding thrash this made at the box office, the type we're not likely to see again soon. Which is too bad, because it is an amusing if trifling piece of entertainment that critics tended to look at too closely since it marks Sylvester Stallone's first return to comedy since the even more resounding thrash of "Rhino One." He does a good job of playing a bored trying desperately to go straight, but whatever you think of Stallone, he's Surely the world's funniest second fiddle. Rent it with, "What's Up Doc?"

- "Blue Tornado" (1991), Vidmark, prebooks Tuesday (3).

Two jet fighters are overcome by a blinding light. One crashes, the other returns with the far-fetched story that he made contact with something unearthly. This oft-told tale of UFO believers vs. skeptics is given credenz by excellent special effects and superb flying sequences. Unfortunately, director Tony Bobb is as bad as actors as he is good with model airplanes, and the scenes where Dirk Benedict, Patriz Barti, and David Warner have to do difficult things like talk to each other are embarrassing. It is a cross between "Top Gun" and "Close Encounters," but it's better with either.

- "Nothing But Trouble" (1991), Warner Home Video, prebooks Thursday (5).

What might have been a fine half-hour episode of "Tales From The Crypt" is instead a full-length feature that is as overblown as most of its disgusting characters. A group of socialites, including Chevy Chase and Denee Moore, get caught in the crossfire of a gang of mutant and the awful jaws of "Miss Beautiful America," a gang of women totally lacking in humor, first-time director Dan Aylcroft doesn't seem to know the difference between grov- eness and the genuine article. Among the movie stars, there does linger Taylor Negron, who is certainly one of the world's funniest second fiddles. Rent it with, "Forbidden Zone."


Let's hope so. A gibbering maniac escapes from an asylum and starts killing people. Meanwhile, an inno- cent man is released from prison and starts getting blamed for the killings, but we know he is innocent by authority - director Karol Krost. Rent it with, "The Hitcher."

- "Double Bill of the Week" (1991), Paramount, prebooks 9/1, and "Inferno Sanctum" (1991), RCA/Columbia Pictures Home Video, prebooks Thursday (5).

These two psychological thrillers involve diabolical schemes to drive one's victim to madness. Neither of them makes any sense at all. In "Scissors," we get to wonder whether Sharon Stone is simply a much worse actress than we previously gave her credit for, or whether the film is supposed to be a sub- jective view of her character's real madness, therefore justifying any overacting. It's surreal, nonsensical, and delightfully over-the-top."Inferno Sanctum" is the story of an evil bride with her business partner and his wife's, but more about the plethora of terrible acting. We know because Tayna Roberts was willing to do more nude scenes than Margaux Hemingway. Together, they plot to murder the wife, but not before the writers murder the plot.

First Run Targeted Indie Stores

Hopes To Score With Offbeat Fare

First Run has added a number of offbeat, quirky titles to its slate of video releases.

- "Videodrome" (1987), New World, prebooks 9/15.

Canadian director David Cronenberg's surreal,science fiction thriller about a man trapped in a world of video sex and violence. Rent it with, "Perversion."
CHICAGO—Wolfram Video has instituted an ongoing contest called the Designer Series, in which it invites and submits its own ideas for two-hour videoclip nationale. The Milwaukee-based music video compilation supplier, which services 600 club and retail clients nationwide, chooses one winner every other month, produces that winner’s tape, and offers the tape for sale to subscribers.

At the end of one year, the Designer Series tape that sells the most pieces during the 60 days immediately after its release is declared the grand-prize winner. According to Bob Huntington, marketing director for Wolfram Video, all winning programmers receive a free copy of their tape, and the grand-prize winner receives a trophy.

The idea for the competition series, says Huntington, was developed by Wolfram Video president Wolf Zimmerman, after Wolf received the suggestion from a client. “Quite a few of our most popular programs were begun as a result of customer ideas,” notes Huntington.

Wolfram Video kickoff the contest in spring, says Huntington, and so far has chosen three winners.

THE EYE

by Melinda Neuman

Positive Steps. Blair Underwood, left, on hiatus from “L.A. Law,” directs the latest video for Quality Records rap group Positive Generation, “Still A Young Man.” Also pictured, from left, are group members Dr. Feagold, Mad M.C., and Töne.

Directors at Matt Damon include former free-lancer Duke Crawford (Liquid Jesus), Peter Martinez (who worked as part of directing team The Stretch), Gerry Casale from Devo, longform director Tom Nordstrom, and photographer Caroline Greyshock.

Producer Victoria Vallas and producer/director Darren J. Lavett are owners of the Los Angeles-based company. Among its first projects is a production of a film about the Lookout Festival. The film will be directed by Casey Nicoll, wife of Jane’s Addiction lead singer Perry Farrell.

CONDOLENCES TO The Jukebox Network’s VP of programming Les Garland, whose father died Aug. 21. Donations in his memory can be made to the Make A Wish Foundation, P.O. Box 4679, Springfield, Mo. 65809.

THE ENVELOPE PLEASE, Part II: Bon Jovi and director Wayne Isham have been the recipients of the Michael Jackson Video Vanguard Award, given by MTV for outstanding contribution to the music video field. The honor will be bestowed at the Video Music Awards, Thursday (5) in Los Angeles. Past award winners include Janet Jackson, Michael Jackson, George Michael, Madonna, and Peter Gabriel. Bon Jovi’s “Livin’ On A Prayer” clip was for best stage performance in a video in 1987. Isham directed that clip as well as several others for the band, including “You Give Love A Bad Name” and “ Wanted Dead Or Alive.”

The award has been renamed to include Jackson’s name because of the contributions he has made to the genre. In conjunction with the awards, MTV and Jackson will establish a scholarship fund that will support the development of young creative talent.

W.4’S FALL schedule looks mighty country—at least for two weeks. From Sept. 24, the channel will devote two hours a day to country music programming. Though VH-1 is looking at this as a promotional stunt and not a pilot for future programming, the channel will evaluate the ratings. According to a representative, “There is no indication this will develop into anything long-term, but sometimes these stunts do evolve into bigger things.”

by ORA Mccormick and Jackie Stasi

NEW YORK—Music Jukebox Network Inc., the interactive music video TV service, says that its second-quarter net loss widened this year while revenues rose.

For the three months ended June 30, the Miami-based company’s net loss was $438,000, compared with a $276,000 deficit in the same period last year. Revenues rose 16.5% to $3.85 million from $3.37 million.

Although there was an overall loss, the company reports operating profit of $110,000 before depreciation and amortization charges were deducted to yield the net deficit. The income was down 79% from $159,000 last year.

The company also says its average revenue per jukebox unit dropped 28% in the quarter to $7,900 from $11,202. It attributes the drop to a declining number of new jukebox units, which typically perform better than older units, and soft consumer demand for music.

In addition, the company had expenses, including severance costs, for JOBNET unit (an interactive television employment service) in the quarter.

For six months, the net loss was $787,000 on revenues of $7.458 million, compared with a net loss of $986,000 on revenues of $6.016 million last year.

The company adds that since its merger with Music Jukebox, its revenues have increased 13.7% to $34.1 million and its net loss in the first six months widened 15.7% to $2.2 million.

Music Jukebox, which had revenues of $23.4 million and a net loss of $1.8 million in the first six months of last year, now offers 25,000 songs as well as video clips, and plans to expand its offerings to 60,000 songs by the end of the year.

The company says it will continue to offer the jukebox service to cable and satellite operators and to develop new products such as video-on-demand and interactive television services.

The company adds that it is also in talks with several major record companies to develop new music videos for its jukebox service.

Music Jukebox Network Inc. is a unit of Music Jukebox, which is majority-owned by Warner Bros. Entertainment Group. Other shareholders include Comcast Communications, Viacom, and Jupiter Broadcasting.

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**PRIVATE MUSIC'S PUBLIC AWARENESS GETTING A BOOST FROM VH-1 PROMOTION**

(Continued from page 6)

Right from the beginning, the focus of the company was always very artistic," Goldstein says. "Now, we're kind of throwing into the mix a very realistic view of the marketplace.

"For instance, upon inking the deal with VH-1, we're incorporating our artists such as Mahal as one of the first bands. We're bringing in new artists such as Mahal, Warnes, Ringo Starr, Leon Redbone, (creative and corporate inspiration. They want to do business, they say what they're going to do, and they do it.

Private has major distribution via BMG, but since its inception as a contemporary instrumental label in 1984, the label has maintained its independent spirit, carving a unique niche.

Goldstein says he and label founder Peter Bauman (an early member of 'Tangerine Dream' look to such labels as A&M, Island, and Warner Bros. for creative and corporate inspiration.

To date, Private has had its greatest success with the new age music of gold-certified Yann's. The label's close association with the new age genre actually hindered some early efforts to break vocal releases. But it's diversified with the signings of much-well-known artists as Mahal, Warnes, Ringo Starr, Leon Redbone, Andy Summers, and newcomer Bounce The Ocean.

"[The promotion] is a great opportunity for winning all around," he adds. "Private is incorporating VH-1 into its own marketing so people who were interested in Taj Mahal but never thought of VH-1 as an option may think about it now. Private is professional, they want to do business, they say what they're going to do, and they do it.

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Goldstein says he and label founder Peter Bauman (an early member of 'Tangerine Dream' look to such labels as A&M, Island, and Warner Bros. for creative and corporate inspiration.

"Typically the audience for [Private artists] has been more adult, more sophisticated in its taste," Goldstein says. "We're still very interested in that market. It's a question of how to reach them.

Private's marketing effort will be put to the test with another September campaign designed to break the young pop act Bounce The Ocean. Goldstein hired Wilson Phillips producer Glen Ballard as a consultant on the project, and brought in Steve Berlin and Michael Omartian to produce the group's eponymous debut.

"It's risky going pop at this time," Goldstein says, "but we feel we have a record we can be competitive with."

The Seattle-based male duo, whose sound is vaguely reminiscent of the Hollies and the Beach Boys, is virtually unknown outside the Pacific Northwest. Thus, Private will take its initial image campaign to hometown Seattle, meeting with local retailers, IBMG branch staffers, press representatives, and radio programmers.

A visual campaign, using the words Bounce The Ocean, will appear in print, poster, and billboard advertising. Bounce The Ocean T-shirts will be given to record store clerks, who in turn will give away Bounce The Ocean samplers to consumers.

"We're trying to create an awareness and interest in this group, and put some music in the hands of the consumer so we don't have to depend on radio," Goldstein says. "It's when you don't have a hit single that you have to come up with all kinds of other ideas."


"We'll concentrate everything on the single and go in through MTV," Goldstein says. "Jingo will probably tour in the spring and if you have a single to lead the way, you just go with it."

Among the noted pop/rock producers involved in the Starr project are Don Was, Peter Asher, Jeff Lynne, and Phil Ramone. Private is banking on Starr's name recognition and career longevity to push the album, its singles, and a tour.

**VIDEO TRACK**

(Continued from preceding page)

HBO High Definition Studio has completed the first concert in an ongoing series of genre-specific live music programs. Director Stanler Dorfman captured the performances of blues legend Pinetop Perkins, soul queen Carla Thomas, Memphis boogie-woogie pianist Jason D. Williams, and Elektra recording artist Goldstein says, "butf we feel we have a record we can be competitive with."

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**NEW YORK**

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**NASHVILLE**

DIRECTOR JACK Cole of Flashframe Films has wrapped a new video for Warner Bros. artist Travis Trit. The song, "Anymore," is about someone who resolves to quit denying his love for a woman. In the clip, Travis portrays an injured war veteran who struggles to regain self-respect. George Wiesner and Tim Espand served as producers, while Warner Bros.' Janice Azrak served as executive producer.

This tour was fueled by KJJO and First Avenue, CMX and Industry, WWCD and The Elephant Bar and The Avenue, WFNX and Axis, WERC and Malibu, WhfS and 9:30, WARS and Masquerade, KOGE and Network, KTCP/KSD and Rock island, and Medusa. Special thanks to Wendy Griffiths, Wendy Sienn, Peter Baron, Lou Nicenton, Steve Daeker, Steve Gottlieb, Paul V. Souven 2. Ian Grais and Sprockett.
AS OF SEPTEMBER 7, 1991

BILLBOARD SPOTLIGHTS

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BILLBOARD SPOTLIGHTS
**Pro Audio**

**Studio Status—The L.A. Story**

**Biz Buoyant As Industry Warms To Area**

*By ALAN di PERRA*

LOS ANGELES—For the top echelon of Los Angeles recording studios, the past year has been memorable. Many of these studios report that they have managed to hold their ground during the first half of 1991 as Los Angeles enjoys increasing popularity as a national and world recording center.

“I think the L.A. studio community has done pretty well, considering the recession we went through,” says Buddy Brundo, owner of Conway Recorders. “At Conway we had a magnificent first half of the year. August was a little slow, but that’s not unusual for summertime.”

In explaining this prosperity in tough times, many industry observers point to L.A. studios that have been steadily drawing business away from New York over the past few years. L.A.’s mild climate and wider studio rates, as compared with Manhattan facilities, have combined with the city’s growing attractiveness to make it increasingly attractive to recording in the Big Apple.

“There are a number of people who were working out of New York on a regular basis, and a lot of them seem to have moved here,” says Allen Sides, who declares himself in the middle of “one of the busiest years ever” at his studio, Oceanway Recording.

“L.A. has come into its own in the last six or seven years. We now have a lot of great restaurants and a lot of these amenities that once lured projects to New York.”

Indeed, for some studios, the volume of record projects coming to Los Angeles appears to be at an all-time high. However, observers note that recording budgets tend to be on the down side, resulting in some changes in the way projects are done.

“I am seeing smaller budgets, which are causing producers to show a lot more hands-on creativity in tracking and mixing,” says Mel Garcia, who manages Studio 55. “But I continue to see continuity in the business.”

Last year, Larrabee Sound’s owner, Kevin Mills, took a big risk in opening up a new facility during the early stages of the current recession. It was a gamble he says has paid off in spades: “In all my studios, I’ve had just about 100% occupancy over the last year. My rates are the same as they were a year ago.”

According to Mills, a slew of steady mixing clients and a number of big projects have taken up a lot of the available studio time at Larrabee, which specializes in television. “What happens when budgets start to shrink is that people tend to do their tracking and overdubs at home or at less expensive studios and save their budget for mixing,” says Mills. “A good mixing engineer might command $3,500 a song, and the studio might end up paying $2,500 a day. Mixing is the most capital-intensive area of the recording business.”

The successes of Larrabee and rival newcomer Studio 55, opened by Sheila Minard about a year ago, show that prosperity is not the exclusive domain of old, established L.A. record houses like Oceanway and Conway.

But a note of caution is sounded by Sony Care Recording owner Terry Williams, who describes the overall L.A. studio climate as “dangerously soft.”

“As president of HARPACT (the Hollywood Assn. of Recording Professionals), I have seen a very unusual crew’s nest on the industry, looking out on 20 or 30 studios in the area,” he says. “And generally speaking, business is very slow. Not as many overdubs are being done anymore.”

Since it is not a tracking house, Loma Sound has only one small studio. “I continue to see a decline in business from record work,” notes Williams. “I’ve switched over and done quite a few jingles lately, although the studio is still primarily a record house. I see a lot of studios having to switch their marketing in the same way, in order to supplement their income from record work.

One factor contributing to the reduction in overdub business for major studios is the proliferation of commercial recording studios operating out of private residences at dramatically lower rates. The continuing battle on the legality of such operations is expected to reach a pivotal stage this summer, when a second draft of the proposed Home Occupations Ordinance is presented to the Los Angeles City Council.

In terms of the purpose of the ordinance is to define the type of commercial activities the city will and will not allow in private residences. And although...

(Continued on next page)

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**Blank Tapes Record Flat Year in ITA ’90 Stats**

NEW YORK—1990 was a fairly flat year for blank audio and video tapes, according to statistics released by ITA based on manufacturers’ U.S. shipments. Although both formats showed single-digit increases in unit sales, dollar volume declined across the board.

Sales of blank VHS videocassettes increased 6.3% in 1990 over 1989, but declined almost 4.5% in dollar volume in that period, according to ITA, an international organization representing magnetic tape media manufacturers and related industries.

In 1989, dollar volume of blank VHS cassettes was $966 million, dropping to $952 million in 1990. In that period, there were 301 million blank VHS cassettes sold, compared with 302 million units in 1990.

Unit sales of Beta cassettes decreased 12%, from 117.1 million in 1989 to 103.3 million in 1990, while their dollar volume fell from $31.7 million in ’89 to $20 million in 1990.

Unit sales of video pancake tape, measured in terms of T-120 cassette equivalents, dropped 10% in 1990, from 4.7 million to 4.2 million, dropping 1.5% in dollar volume in that period.

Audio cassette sales were comparatively healthier, increasing 2% in unit sales and declining 2.5% in dollar volume. In 1990, 510 million audio cassettes were sold, compared with 543 million units in 1989, dropping $55 million to $50 million in that period.

(Continued on next page)
NEW PRODUCTS AND SERVICES
(Continued from preceding page)

Billboard Salutes Abbey Road!

For six decades, Abbey Road has remained at the center of
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developments. Perhaps best
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immortalized there. In addition,
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one roof.

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anniversary, join Billboard in
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distinguished recording studio in
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USA - 212-536-5272 - Andy Myers/Marketing Representative

Billboard

For The Record

All tracks for R.B. King's upcoming
album, "There Is Always One More Time," were
produced by Stuart Levine. The album is
slated for release Oct. 1 on MCA
Records. Works recorded by
producers Vernon Reid, Jon Tiven,
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(Continued from preceding page)

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### Production Credits for Billboard's No. 1 Singles (Week Ending August 31, 1991)

<table>
<thead>
<tr>
<th>Category</th>
<th>Hot 100</th>
<th>R&amp;B</th>
<th>Country</th>
<th>Dance-Singles Sales</th>
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<tr>
<td>Title/Artist/Producer (Label)</td>
<td>(Everything I Do) I Do It For You Bryan Adams/ R.&quot;Mult&quot; Lange (A&amp;M)</td>
<td>Addictive Love Belle &amp; CoCe Winans (Capitol)</td>
<td>You Know Me Better Than That George Strait/ J. Bowen G.Strait (MCA)</td>
<td>THIS BEAT IS HOT H. G. The Prince Of Rap J.L. Mar (Epic)</td>
<td>The House That Dog Built Jimi Wise One A Ray C Allen (Ear Candy)</td>
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<tr>
<td>Recording Studio(S) Engineer(s)</td>
<td>Battery (London) Nigel Green</td>
<td>Hummingbird/Omnisound/ Bennett House (Nashville/ Franklin, TN) Bill Whittington</td>
<td>Emerald (Nashville) Bob Bullock Russ Martin</td>
<td>Eichstadt (Germany) Norbert G. Yanick</td>
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<td>Recording Console(S)</td>
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<td>Mitsubishi X-850</td>
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<td>Yamaha NS10</td>
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<td>Westlake BBSM 12 Tannoy PBM8</td>
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<td>Mastering (Album) Engineer</td>
<td>Masterdisk Bob Ludwig</td>
<td>Future Disc Steve Hall</td>
<td>Masterfonics Glenn Meadows</td>
<td>Sony Music Viado Miller</td>
<td>Hi Factory DMS Tom Coyne</td>
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<td>Sony Manufacturing</td>
<td>Sony Manufacturing Sonopress</td>
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* 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 number following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl unavailable. © 1991. Billboard/BPI Communications, Inc.
ONE OF THE HIGHLIGHTS of the GMWA is the annual Excellence Awards ceremony, where artists are singled out for excellence in the field of gospel music, ranging from traditional to urban contemporary.

John Gee took on top this year, copping five awards: choir of the year (traditional), male vocalist of the year (traditional), song of the year (traditional), and producer of the year (both traditional and contemporary). Take it took two awards, including contemporary song of the year. Other winners included Dorothy Norwood/Northern CA G.M.W.A. Mass Choir, Rev. James Moore, Malachi 508.

The 24th GMWA earns high marks from attendees.

The Top Gospel Albums

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<th>Artist</th>
<th>Title</th>
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<td>1</td>
<td>Rance Allen</td>
<td>Believer</td>
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<tr>
<td>2</td>
<td>Cece Winans</td>
<td>Sparrow</td>
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<td>3</td>
<td>New Life Community Choir</td>
<td>Featuring John P. Kee - We Love You</td>
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<td>4</td>
<td>Dorothy Norwood/Northern CA G.M.W.A. Mass Choir</td>
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<td>5</td>
<td>Rev. James Moore</td>
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<td>7</td>
<td>The Williams Brothers</td>
<td>Believer</td>
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<td>8</td>
<td>Tramaine Hawkins</td>
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<td>9</td>
<td>Shun Pace Rhodes</td>
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<td>10</td>
<td>Fred Hammond</td>
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<td>Lamora Park Young Adult Choir</td>
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<td>12</td>
<td>Sounds of Blackness</td>
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<td>The West Angeles C.O.G.I.C.</td>
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<td>Rev. R.L. White/Mt. Ephraim Baptist Choir/Williams Bros. Move Mountain</td>
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<td>Daryl Coley</td>
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| 18 | Young Artists for Christ | Live | 18832/

**For Week Ending September 7, 1991**

**Top Gospel Albums**

**Featured Albums**

- **Malachi 4445**
  - The Williams Brothers
  - Volume I: Brothers Greatest Hits

**Radio Airplay**

- **Rance Allen**
  - Believer

**Billboard**

- **CMW**
  - 1. Rance Allen
  - 2. Cece Winans
  - 3. New Life Community Choir
  - 4. Dorothy Norwood/Northern CA G.M.W.A. Mass Choir
  - 5. Rev. James Moore
  - 7. The Williams Brothers
  - 8. Tramaine Hawkins

**Artist**

- **Rance Allen**
  - Believer

**Label**

- **Malachi 4445**

**Genre**

- **Gospel**

**Rating**

- **No. 1**
Pianist Di Blasio gets fans keyed up with live show

12 at the Hyatt Wilshire Hotel in Los Angeles. The daylong confab, produced by George Gamez and Angel Roman Jr., will include workshops, exhibits, and seminars on the Hispanic music industry. Capitol/EMI Latin artist Jose Feliciano will receive a Lifetime Achievement Award. Contact the Latin Music Expo in Los Angeles for more info.

CHART NOTE: After spending 10 weeks perched atop the Hot Latin Tracks survey, Daniela Romo’s “Todo, Todo, Todo” finally gave way to “Cosas Del Amor,” a future evergreen recorded by Sony Discos’ Ana Gabriela and Vikki Car. Romo’s chart-topping stint was the longest No. 1 run since Gabriel’s “Es De-masiado Tarde” completed its 10-week ride last February. By the way, Rome’s latest Capitol/EMI Latin album, “Amada Mas Que Nunca,” has now been the top-ranked pop album for five consecutive weeks.

The General’s irrefutable Jamaican style has already placed him on the R&B charts of American radio stations, and has made him a big hit in top Latin radio stations all through the east coast.

6 Pantoja’s forthcoming mariachi album. Jose José is working on his upcoming album, as well.

MISCELLANEA: Who introduced Willie Colon at a New York album presentation for his latest Sony Discos album, “Hona Y Cultura”? None other than Mayor David Dinkins. The presentation took place Aug. 12... Grammy-winning conguero supreme Ray Barretto signed recently with Concord Picante. His label debut, “Handprints,” was released last week... Joey Records’ flagship act, Los Rieleros Del Norte, will support its just-released album, “A Toda Maquina,” with a four-week California tour this month... The first-ever Latin Music Expo will be held Oct.
Sony Opens 2nd Austrian CD Plant

**REPORT FROM POPKKM**

Labels Upset Over The Perceived Slight Of German Product Abroad

**BY JEFF CLARK-MEADS**

COLOGNE, Germany—The German music industry is growing increasingly angry at the treatment of its music abroad. Executives are particularly unhappy about the impotence of the U.K. market and what they see as the often racist remarks made about their acts there.

At a POPKKM panel addressing the state of German pop music in other territories, EMJ Electra managing director Helmut Fest said it was the job of any successful record company to sell its product abroad.

However, he added that the U.K. was the most "inaccessible" market in the world and that it is considerably easier to break into the U.S. "That's tragic because the U.K. is supposed to be part of Europe," he said.

He added that sales seeking international sales were forced to translate their lyrics into English. On a regular basis, the translations would not pass the translation that was closest to the original meaning of their words. "You then get the reply from the Americans and the publish that they don't understand the lyrics," Fest says. "That's extremely silly because people don't understand lyrics written by American and English people."

Fest stated that there was a long history in the U.K. of discrimination against the music. He said music publications such as Melody Maker and New Musical Express often used the offensive term "krack rock" to describe German music.

"If you pass by the media you pass by some of the very chauvinistic attitudes—then you have a very serious chance of selling German music abroad."

Fest then turned his attention to MTV Europe, saying the proportion of European music in its programming mix was "absolutely silly.""The station was happy to take advertisers' money and should give them something in return in terms of support for their product," he said.

Artist manager Mario Mendryczki of Triple M Management argued, though, that the level of tolerance for foreign product was rising in the English-language markets and that the traditional arrogance was decreasing. "It's a case where Germany treated the U.S. was more accessible to overseas acts than the U.K."

Mendryczki said, "The English press is the worst in the world. If you come up with a German band, before they've even listened to it you've lost three points on a scale of 10."

One way of combating those attitudes, he suggested, was to deliver more newcomers acts. "We have tended to get away with a copy of what is happening somewhere else in the world."

Record producer Zeuss B. Held added, "[The English markets] are scared of the fact that somebody is trying to copy our stuff. If we do that, it's like selling fridges to the Eskimos."

Fellow producer Rob Bolland said that continued European music should not be ghettoized. He suggested that MTV and other media should stop following according to its merits and not according to its country of origin.

His brother, Ferdi Bolland, described the difference between American and European artists with, "People will kill in the States to be a real (Continued on next page)"

Record Retailers Ready For 'British Invasion' Of Market

WOM, which runs 15 mega-stores in Germany and is the country's most prominent chain, says Virgin will almost be welcome when it opens in Berlin in the fall and, later, in Frankfurt.

WOM spokesperson Jens Christiansen says Virgin will assist the market because it is a full-price retailer. Any chain coming in on a discount basis would lower public perception of the value of CDs and other music products and would make it harder for all retailers to uphold prices, he states.

(Continued on next page)

New Rights For U.S.-Bound Brit Music

-LONDON—A new licensing system for the British music in American cinemas is being introduced. Under an agreement reached by the U.K.'s Performing Rights Society, the British Producers' Guild and the Independent Programme Producers' Assn., film producers have a new deal covering the licensing of British copyrighted works for American performance.

A spokesman for PBS explains, "American equivalents of PBS, such as ASCAP, are prevented by United States law from licensing this specific use of music, although PBS members do receive other public performance and broadcas royalties through these organizations."

"The terms of the new agreement mean that PBS grants the producer a broad license to use in public or to use in public the performance in public of PBS music in a film shown in a motion picture theater in the U.S. In return, the producer pays PBS royalties depending on the budget for the production of the film."

Carolyn Jackson, director of industrial relations for the Producers' Assn., says, "We are delighted to have established a relationship with PBS on this issue and in particular to have obtained a specific concession for low-budget films which, given the state of the British film industry, need all the help they can get."

Jeff Clark-Meads
**Purple Haze Over Prince’s Canceled U.K. Show**

**Paisley Park Points Finger At The British Promoter**

LONDON—A canceled Prince gig on the grounds of Belhaven Palace is being surrounded by a haze of confusion.

The singer’s company, Paisley Park, says he pulled out of the Aug. 31 show “due to the promoter’s failure to deliver on contractual obligations,” and claims Diamond Promotions had “rendered impossible” Prince’s performance.

The statement continued, “Despite repeated urgings, vital payments have not been made to date to ensure that lighting, insurance, freight and ground transportation companies are paid.”

Due to his failure to pay his point fans, Prince was willing to take a substantially reduced fee for his performance. His advisers and Paisley Park executives worked until the eleventh hour trying to make the show happen.

“Prince is deeply disappointed that the show be dearly wanted to perform to celebrate his new band [The New Power Generation] and their upcoming ‘Diamonds & Pearls’ release has been canceled,” the statement quoted the singer as saying that he intends to “re-schedule the show at the earliest possible opportunity.”

Diamond Promotions is a new name in the U.K. live sector and is not registered in the industry’s directories and handbooks. However, the company’s spokesman says it has promoted shows in this country in the past but declines to identify which ones.

**Brit Vid Firms’ Holiday Build-Up**

LONDON—The build-up to Christmas video sales has begun in earnest in the U.K. with ITC Home Video launching into self-produced and MCEG/Virgin Vision announcing a bullish autumn campaign.

Now players, ITC could become a major force in the nostalgic market with vaults that cover more than 20 years of British independent broadcast.

ITC VP Martin Goldthorpe says former company chief Lew Grade assembled an unprecedented collection of talent during the ’80s, and the catalog is a legacy of that stable that the BBC “The BBC has already shown how popular this product can be and we probably have bigger hits than the BBC had,” he says.

This claim is backed by Peter Smith, managing director of PolyGram Video, the company chosen to sell and distribute ITC’s catalog. He says, “ITC has the largest and probably the most extensive catalog yet to be released onto the self-through market. It will certainly give the BBC a run for its money in the coming years.”

Initial titles include “The Saint” with Roger Moore and “Supercar” from “Thunderbirds” creator Gerry Anderson. October’s package will include the classic “The New, New, New” TV series with Richard Greene.

MCEG/Virgin Vision has “RoBeCop 2” and “Teenage Mutant Ninja Turtles” with its movie flagships, along with a package that includes more in-house production, such as “Highway 61,” “Carmen,” “Sex and the City,” “Classic Car Chase,” and “Sex and the Stars,” a compilation of notorious naughty bits from the medium.

Great hopes are also being pinned on the colorized version of the classic Disney film “Walt Disney’s The Wonderful World of Disney,” which is in monochrome and has sold 100,000 copies to date.

**U.K.’s Fav Format Changes CDs Outshine Cassettes In 2nd Qtr.**

LONDON—The U.K. has a new format champion—the CD. In the second quarter of 1991, for the first time, more discs than prerecorded cassettes were shipped to stores.

In total, 12.8 million CDs were distributed compared with 12.6 million tapes. In the same period, vinyl accounted for 10% of the total albums market. The British Phonographic Industry, which collates the figures, says vinyl is responsible for 20 million album units in the year to June and that, by the end of 1991, the annual rate is likely to have fallen below 15 million.

The BPI comments, “It is suggested that substitution purchasing has accelerated CD growth at the expense of cassettes, and this CD is here to stay.”

With CD hardware penetration still less than 30% of all homes in the country, there is clearly little sign of the market being saturated and considerable scope for expansion. The current annual rate of value of the market at trade prices was £234.4 million, 1% ahead of the figure for the same period in 1990.

Peter Scapling, BPI director of development and research, observes, “The total value of shipments in the year June was £1.15 billion, only 2% lower than the figure for the year to June 1990, despite the effects of recession and the increase in Value Added Tax. Added to this, the small increase in value of sales during the second quarter would suggest that the U.K. record industry may be past the worst of the current downturn.”

**RETAILERS READY FOR BRITISH BOW**

From that point of view, we’re happy about Virgin,” Christiani says. “Virgin will also be advertising in the media and will be present on the streets so that all will help the profile of music.

“Overall, the market will get bigger,” he continues. “We know that, although Virgin will take some share of the market, we will still be out of WMM’s market—at least at first.

However, Christiani adds that he feels the effectiveness of Richard Branson’s group in the market will be hindered by its difficulties in finding the right people with the necessary skills and experience.

Asked about WMM’s plans for expansion outside the U.K., Christiani points to the group’s full name—World Of Music—and its applicability in any place. “We get a lot of requests over here in America,” he adds. “But, it’s a lot different going out from Germany than coming in. This is Europe’s largest market, which makes it interesting for other people to come here, but less interesting for us to go to their country.”

He says this, combined with different trading and tax laws outside Germany, means that international expansion is not an immediate priority for WMM.

**LABELS UPSET**

From that point of view, we’re happy about Virgin,” Christiani says. “Virgin will also be advertising in the media and will be present on the streets so that all will help the profile of music.

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Spanish Govt. Seen As Failing To Foster The Audio/Visual Scene

This is the second in a series of articles looking at the differing attitudes of the 12 nations that make up the European Community toward their audio/visual industries. This week it comes to government attitudes and responses to the music and video industries. This week, we pitted Madrid against Toronto to demonstrate how the two capitals react with the European single market just 15 months away.

**A Crisis in Spain**

"The government's attitude to its music and video sector is summed up by Eugenio Galdon, 46, director general (audio/visual) of PRISA, one of Spain's three most important executives in this field. "To understand a business, you first have to consider it as a whole. So it's not just that they don't understand; they haven't even faced the question." PRISA is Spain's "boom" media group, running the top-selling and most profitable newspaper in Europe, El País. It also owns Spain's biggest private radio network (La Cadena SER), and the only two television networks (Cuatro and TVE) as well as the films and video company SOGETEL, a new company to produce video films to link with SER's musical output. In audio/video terms, PRISA is years ahead of the government, and that worries Galdon.

He says, "What the government lacks is any midterm or long-term strategy and the legislation in this area is disjointed, with no unified element. Well before the end of the decade, I reckon Europe's audio/visual world will be controlled by between eight and 15 companies." **NO GLOBAL VISION**

Galdon complains that the government has no global vision toward a single market and that it "emerges 4,500,000,000,000 faces of the national culture which directly employs 150,000 people."

Like most other questions, Galdon criticizes the 12% Value Added Tax which, he argues, is too high as it is. In Spain, books get a generous discount and VAT is 0%. France's pay-TV channel, Canal +, pays 4% VAT, against 12% in Spain.

Nacho Saene de Tejada, of "El Pia," one of Spain's top pop/rock analysts, is dismissive of the government's attitude. "There's no support—and none. The government just funds a top pop music serious, unlike the French government. They have a major problem with the majority of those bands, those who can't hit the road, have to stay at home, letting the record companies in music industry management in getting the government to recognize we have specific problems and need its help to solve them."

**HIGH TAXES A PROBLEM**

"There's just no relationship between the industry and the government," he continues. "The second problem is financial. The revenue generated by the TV and radio industries is less than the budgets of some ministries. If money is tight, we are cut, we make less, nobody gives us a penny. If cinema, as an example, is a national industry, why not the music industry?"

But it's the lack of a clear working relationship with the government that's seen as more important than financial implications. "The VAT situation must be put right," says Rupeiro.

Tedy Bautista, VP of the Society of Authors, which actually doesn't include writers, is not so critical. His society receives help from the culture ministry for "all projects involving theatre, cinema, and Spanish music." He's pleased with the system of grants for the National Youth Orchestra, too.

Jose Manuel Reino, culture ministry audio/video spokesperson, concedes there's no grant or subsidy system for the industry. The ministry's Instrumental Community, however, though theoretically taking in video, is mainly concerned with the cinema. "We're just about to ask for legislation" to be on a second or third level," says Reino. "In the past year, Spanish state TV has hit a crisis because of the emergence of local and cable TV stations and private television, and this had a knockon effect for both video and cinema producers."

Francisco Canovas, INEMA deputy director general for music, says the ministry philosophy is to help all types of management: "TV, cinema, opera, etc. The more diverse, the richer the cultural scene. Pop is more commercial, more subject to the dynamics of the marketplace and, therefore, less in need of direct subsidies."

He says the ministry, through INEMA, helps the music industry with annual awards to music publishers and record companies, comprising cash and a quarterly prize for works produced by the prize winners.

And he says, the industry ministry started a campaign two years ago, including TV advertising, to help promote the audio/video companies for the EC single market. INEMA subsidizes Spanish groups (pop, folklore, dance, classical) that appear at festivals abroad, says Canovas. The culture industry's attitude towards pop has "always been deeply pessimistic but ambitious, but we're a state ministry and it's not our job to support new technology up to the local authorities concerned."

Asked why Spain didn't appear to have a clear policy, he said it was a matter for the European Community to solve. "The U.S. and the Japanese are very strong in this area, and there's little Spain can do alone."

**THE AUDIO/VIDEO SCENE**

The labels currently plan to deliver, after a small radio-station services could suffer

TORONTO—As negotiators for Canada Post and the striking Canadian Union of Postal Workers (CUW) continue with formal discussions aimed at full-scale resumption of negotiations, following the postal strike that began here at midnight Aug. 58, rotating postal strikes continue to sweep Canada.

In the early stages of the strike, most Canadian record companies, although they have contingency plans and transmitted from previous strikes, are hesitating before setting up alternate delivery plans to radio stations and press in smaller markets, which will carry them through if the strike becomes more widespread.

There has been pressure within the 46,000-member CUW from a rotating group of full-scale, national walkout, CUW president Jean-Claude Proct, though discussing calls for an immediate national walkout, has warned that the strike could turn into an all-out shutdown at any moment.

The strike has reportedly settled a number of small towns, but there have been no breakthroughs on such major issues as wages, job security, contracting out, and the hiring of temporary staff.

Most recording executives contacted say no postal strike could deliver the same blow as the last strike in 1987. Most companies indicate they would expand the use of couriers for their CD distributions, particularly to radio stations reporting to the Canadian Association of Broadcasters. "We are confident that our record service to secondary and tertiary stations, however, likely will suffer."

"The postal strike is no big deal to us at all," says Gerry Newman, senior VP/managing director of the East Coast branch of Sony Music Canada Ltd. "It's rotating now, so we're going to let our CDs go this week. We're not going to worry about it until it's a full strike. Then we'll courier the CDs to the local people who can drop them off to stations. We may also consider couriering to the smaller markets."

"All recording stations are covered by our contract with Canada Post," says Stephen Tennant, VP of marketing at RCA Records Canada. "The significant nonreporters will have to deal with this. We're doing our best to help sell a record is going to get service."

"We're seeing every buck you spend on mail, you spend CD $2.50, and it's got to be done for the reporting stations," says Kim Zayac, group sales director of Sony Music Canada. "For anyone else, we're going to hold it for a while. For any other independent private station, we'll be more than happy to supply it to the stations."

"Who will suffer will be the 400 or so stations that we service via mail," says Randy Wells, VP of radio promotion at A&M Records Canada. "Any station that is a reporter to The Record under any format, we'll courier it to them."

All temporary delays in mail deliveries will be made up by our independent delivery companies," says Zayac. "In Toronto and Hamilton and deliver the compliations, but it's expensive to get to Winnipeg," says Leo Wood, president of RBA.

**Canada**

Labels Plan To Deliver Despite Postal Strike

But Smaller Radio-Station Services Could Suffer

**APPOINTMENTS**

At MCA, BMG

TORONTO—At MCA Records Canada, Camden Carpenter has been named executive director of A&R, while Andrea Orlick has been promoted to manager of press and publicity/artistic relations. As well, Leigh Higgins has been added to the department as receptionist/assistant. Meanwhile, at BMG Music Canada, Paul Curd, general manager, has been handed over the position of manager of artist marketing, and will oversee distribution, Westcoast, Silverstone, Zoo, Dedicated, Latent, Ear Candy, and Imago. Replacing Desmarais as manager of national media relations at Dalen Corder, formerly public manager for Toronto's Harbourfront.
A weekly listing of trade shows, conventions, award shows, seminars, conferences, seminars, and other industry events.

**SEPTEMBER**

**4**

Sept. 4, The Music & Entertainment Industry Chapter of the City of Hope Honors Al Teller, proceeds to be used for capital projects at The City of Hope National Medical Center, Universal Studios Sound Stage 12, Los Angeles. 213-629-4611.

**5**, MTV Awards, Universal Amphitheater, Los Angeles. 213-859-8000.


**Sept. 18**, Georgia Music Annual 13th Annual Film Show, World Convention Center, Atlanta Reba Lucks, 404-556-5291.


**26**, ASCAP Music Awards Convention, Opryland Hotel, Nashville. 615-242-1211.


**OCTOBER**


**Oct. 4-6**, NewSouth Music Showcase, Penta Hotel, Atlanta. 404-592-2287.


**GROCERS WANT TO BAG MORE SUPPORT FROM VSDA**

(Continued from page 3)

to do with anything pulling out of VSADA," says Craig Odanovich, GM of HEB Video Central.

Odanovich, a member of the VSDA retail advisory committee, says he offered to use his access to VSADA to communicate grocers' concerns to the trade group. 'If the grocers got together and presented some common points, I'd be glad to present them to the committee and act as a conduit to accomplish anything," Odanovich says. ‘I had a brainstorm (Grus- tolo) putting together a letter. He was going to fax it to me and it would go out under her name. And we'd all speak for the grocery community wanted to get together.'

According to Hogan, grocers may conclude that some sort of formal organization, probably affiliated with VSADA, is needed to fully address the concerns.

"We think VSADA needs to be revamped somewhat so they're more responsive to bigger chains," she says. "If that doesn't happen, we might have to look at forming some sort of subgroup under VSADA or whatever."

Dorothy Jones, video buyer for Randall's, a chain with video depart- ments in 41 supermarkets, confirms that an effort to organize grocery chains is under way, but also denies grocers are considering leaving VSADA.

She notes that supermarkets that carry video have unique concerns that need to be addressed, such as how to handle customers who return defective or damaged tapes or do not return tapes on a timely basis. The supermarket buys the tapes as 65-week grocery customers.

VSADA executive VP Don Rosen- berg acknowledges that grocers may have concerns that are not being addressed by the organization, but suggests VSADA would be responsive if presented with specific problems.

"I've spoken to Craig Odanovich, but we've not discussed the VSADA issue," she says. "There may be some people in the grocery end of business who feel they aren't being represented and may be a great difference from those of other groups. They may be 100% right on that. But until I see something specific, it's hard to know how to respond." Rosenberg adds, "Our role at VSADA is to represent all retailers of video. We'll try to meet their needs, once we find them out. But if you try to take every single issue and ask can you make everybody feel the same way about it, the answer is no. But if you're ready to jump ship every time some issue doesn't go your way, we'd have 10 different trade groups. That's not in anyone's interest." Rosenberg doubts any conflict between the interests of inde- pendent specialty stores and those of larger chains. "I think the interests of various [retail] segments are suffi- ciently similar that one organization can represent them all," he says. "Their legislative interests are the same—censorship, taxes, things like that—they're the same for everyone. When we separate into a little bit in the services we supply. Does a mass-merchant need our bank-card program, for example? No. But may- be there are services they do need that we can supply. But those are issues of contention."

BILBOGRAPHY

BILLBOARD September 7, 1991

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UPDATE

NEW YORK—In the latest develop- ment surrounding a decade of conflict between Bob Marley and the estate of the late reggae artist, the New York Su- preme Court has ruled that three parties—the widow, Rita Marley, and her son, Bob Jr., must stand trial in a fraud and forgery case involving the alleged diversion of $650,000 from the estate.

The court, in an Aug. 21 ruling, denied all motions for dismissal of the case against accountant Mar- zol and attorneys Steinberg and Steinberg. The case has been pending for four years; a jury trial date has been set for Oct. 29.

"For 10 years which monies should have to the estate were diverted because of forged docu- ments," says Louis James of Ja- maica's Mutual Security Bank and Trust Co. as executive administrator of the Marley estate. "In fact, the bulk of the monies were diverted from the estate over this period make up a sizable portion of the $17 million which was diverted for the use of the estate."

Meanwhile, Michael Dolan, a representative of Metro Manage- ment, the company associated with singer Eddy Grant that had been bidding for the Marley estate, has sent a note to the estate's administrators withdrawing its controversial $13.5 million bid. The note states that "it has never been our intention to act in any manner that would cause distress or upset [members] of Bob Mar- ley's family . . . in view of Rita Marley's will, Bob Marley limited the estate's administrator to sell the estate of [her late] husband's copyrights, and her declared intention to use it to provide a third-party offer—a position we understand and unre- servedly endorse—there is no point in pursuing [any further inter- est]."

This withdrawal from the bid- ding leaves the field of competing bidders to the $650,000 bid of Rita Marley and the beneficiaries backed by Craig Blackwell's Island Logic Ltd. The Jamaican Supreme Court is scheduled to make a final ruling Oct. 26 in Kingston, Jamaica.
But nobody gets a chance to steal the star's considerable thunder. Combustible trio, The Oak and Mustang Sally and three-quarter-time “Early In The Morning” will raise a racket for album rockers who like their blues straight up.

**Radio Active Cats**

**PRODUCER:** Andy Wallace

**Mariner Rock, 26340**

Anyone familiar with the Stones, Zeppelin, or the Crews will figure out what these Cats are up to right away, but that doesn’t make this debut by I.A.Q. any less enjoyable. Big pipes, sure; but attitude vocalizing of Shel Graves (whose brother Michael milked sounds) and earwax pleasing of too-long, unsung guitarist Ian Exigencia. In a just world, “Bed Of Roses” will be a roosty smash, while “Standing In The Rain” will offer a whiff of band’s harder pleasures.

**House of Freaks**

**CAKES**

**PRODUCER:** Dennis Herring

**Giant, 34417**

Richardson, Va., duo of Bryan Harvey and Johnny Holt in a picnicked mood. The Cats deliver what could best be called a “White Album.” The instrumental interludes and overheard studio banter link together a stirring collection of original songs. “Rocking Chair,” “I Got Happy,” magnificent ballad “A Good Man,” and “Never” stand out on this richly conceived record.

**Dobby Radical**

**Unival Blue**

**PRODUCER:** Marvin Scott

**West Top 1067**

Washington, D.C., guitarist Dobby Radical smushes through with a hard-driving follow-up to his debut, “Dressen Too Short.” A hector in the ranks of the greats from Chicago’s West Side, axeman lights a blaze under a variety of blues, rock, and horn-based numbers. Elmore James, Fenston Robinson, Roy Milton, James Brown, and others. Soulful smoke for six-string fans.

**Dave Alvin**

**PRODUCERS:** Chris Shiflett, Dave Amron, and Bruce Brand

**Higarette 9309**

Former tunesmith/guitarist for the Blasters hops to Highton and delivers a superior sophomore solo project. Alvin’s axing and biting guitar licks perfectly complement his roots-rock composition. His songs themselves are deep in the American grain. Best numbers for gutsy modern rockers include title cut, Bill Haley’s “Dance With The Devil,” “Brand New Heart,” and Civil War-themed “Andersonville.” Alvin remains one of the most promising producer/performers.

**Big Drill Car**

**Sister:** Dwayne Stevenson & Stephen Egerton

**Craze 018**

California postpunk quartet creates a hair-raising, hard-edged metal build on savage guitars and solid songwriting. Highlights of a raw, reeling set include the brentwood hook of “Take Away,” the garage groove of “Restless Birds,” the full-rock of “Lot,” and the psychedelic inflections of “Faster.” Also includes a catchy cover of John’s “Freedom Of Choice.”

**R&B**

**Vanessa Williams**

**The Comfort Zone**

**PRODUCERS:** Warren, Merlyn 43232

Williams follows up the gold “Right Stuff” with a welleceived, well-produced album that finds her in fine form, showing up her pleasing vocals on both uptempo dance-oriented numbers and heartbreaking ballads. First single, “Running Back To You,” should be one of Janet Jackson’s “Pleasure Principle.” The timing is right for this to strike big. Williams’ walls could soon be platinum-lined.

**Poor Righteous Teachers**

**Pure Povery**

**PRODUCER:** Tony D.

**Profit 1415**

Stoned stance from reggae/rap trio delivers much more than the usual dancehall banter. Their set addresses some major problems, but also takes out fun for “Hot Date” and “I’m Goin’ Insane.” Titles such as “Just Serve Justice” and first single “Shatouia” may have impact at R&B radio.

**Dance**

**Ulyss Rhodes**

**PRODUCERS:** Robby Skagg, Max McDowell, Brian Egan 47389

Instrumentally and lyrically, this is “Stagg’s” most extreme departure yet.

**Spotlight**

**BOB SEGER & THE SILVER BULLET BAND**

**The Fire Inside**

**PRODUCER:** Don Way, Barry Beckett, Bob Seger

**Parrot 11159**

First Seger release in eons finds the singer’s indescribable voice in song, and a heavyweight posse of guest players on board. Contributors include Joe Walsh, Rick Vito, Bruce Hornsby, Dane Huff, Steve Lukather, and Little Fast Bill. Payne’s Big Headstall and Fred Frith’s Sick Setup is a lush album rock opener; toughest cuts include “This Is Calling” “Which Way,” and “The Mountain.” Seger also shows off a newfound affinity for Tommy Emmanuel on “New Coat Of Paint” and countrified “Blind Love.” An instant winner for devoted fans.

**RANDY TRAVIS**

**High Lonesome**

**PRODUCER:** Barry Beckett

**Warner 26661**

Voces come and go, but there’s something eternal about Randy Travis. No one is more a soulful singer than he. This album leans heavily on Travis’ resonant vocals. The instrumentation is generally sparse and acoustic—rare an adornment to the total mix than an equal partner. “High Lonesome” and “Which Way” are Travis’ development as a writer. He composed half the songs—with Alan Jackson and Don Schlink—writing and mastering, and most of these cuts are marked by simplicity and style. Best of the bunch: “Oh, What A Time To Be Me,” “Better Class Of Lovers,” “Heart Of Hearts,” and “Allergic To The Blues.”

**Producers:** Jerre Vazquez

**“The Sport” MCX 91846**

It’s been well more than a year since Rhodes clicked in with DJ’s “Give Me That Pankey Bass.” Fulllength debut reveals previously hidden mainstream potential as the disc benefits from stylistically diverse material with confidence and ease. Lots of cuts here, starting with the reggae-vedge new single, “Unltnite,” and including the tasty hustles “One Sensation” and “Live It Cool.” Chances for top 40 and urban radio crossover are most evident on psychedelic acoustic-poppeyle Power Rock® and B&B title track.

**Classical**

**Perl: Messiah**

**Hurt, Minter, Parker, Philarmonia Baroque Orchestra, McGee, Harmonia Mundi USA 907060**

“A Messiah” with a difference. The inclusion of alternate treatments of a dozen or so selections allows listeners to program any of several performances together. Handel himself mounted to meet local circumstances. An instructive gimmick, a wedded to a skilful performance. The orchestra’s modest dimensions and the harp’s relatively dry acoustic keep everything in perspective. A harmony that is in tune with the spirit. Among the soloists, Lorraine Hunt and William Parler stand out with particular distinction. Three CDs for the price of two.

**Country**

**Rick Skaggs**

**My Father’s Name**

**PRODUCERS:** Robby Skagg, Max McDowell, Brian Egan 47389

“Stagg’s” most extreme departure yet.
NEW & NOTEWORTHY

NICKIE SAMBOH: Ballad Of Youth (10:30)

PRODUCER: A. T. Bates

W R I T E R S: T. DiMera, J. Jacobsen

PUBLISHER: Big Beat/EMI (c/o BMG)

R E M E R K: Short-lived

Bon Jovi guitarist takes aim at solo success with this well-crafted, inspirational rock anthem. 

Sambora's reliably strong vocals are nearly as captivating as his surprisingly potent vocals, which have a rich, worldly quality. From "Standing Strong" to "The Last of Us," this album is an easy bet for both album rock and top 40 appeal.

ZUCCCHERO FEATURING PAWEL SJEPIA: Love Dove (4:23)

PRODUCER: C. Rudini

W R I T E R S: T. DiMera, J. Jacobsen

PUBLISHER: Big Beat/EMI (c/o BMG)

This new single from Zucchero and Pawel Sjeplia's album "Love Dove" is a mesmerizing fusion of Italian and Eastern European sounds. The song's upbeat tempo and catchy旋律 make it a perfect addition to any music lover's playlist.

ITALO SANDBERG: The Secret Of The Alps (5:55)

PRODUCER: R. B. Hall

W R I T E R S: B. Eberling, E. Rodgers

PUBLISHER: B. Eberling/Midsummer/MBA (c/o EMI)

INCONTOGIO FEATURING JUGLE SERVING: Always There (6:27)

PRODUCER: J. Paolinelli

W R I T E R S: T. DiMera, J. Jacobsen

PUBLISHER: Big Beat/EMI (c/o BMG)

With "Always There," Incontogio has created a deeply emotional and uplifting track that resonates with listeners around the world.

Here's where the confusion begins. U.K. act delivers a domestic version of an R&B act that has already amassed global success in a short span of time. However, portions of song's hook have been prominently featured on recent club and crossover radio hit. "Such A Good Feeling" is a smooth R&B jam in the style of R. Kelly. Although this may initially hurt its mainstream appeal, track kicks off with a tough enough base line and performance from Brown to push it over the top.

T. SHEPPARD: It's O.K. (4:18)

W R I T E R: G. Beal

PUBLISHER: G. Beal (c/o EMI)

M I C H A E L D I A M A N : Let's Get Into This (Primal) (4:10)

W R I T E R: M. Diamant

PUBLISHER: M. Diamant (c/o EMI)


B Y A R I A N A D A M S  C a n ' t  S t a p l e Th i s T h i n g W e t t e n (4:13)

PrE-P R O D U C E R: H. Wall

W R I T E R S: M. T. Wall, M. Bos, P. B. Boston

PUBLISHERS: M. T. Wall (c/o EMI), P. B. Boston (c/o EMI)

R A N D Y J E T T  & T H E B L A C K E A R T S: Backlash (3:20)

P R O D U C E R: C. Loesch

W R I T E R S: J. Jett, P. W. Westerberg

PUBLISHERS: B. Eberling/Euro/Black 94135 (cassette single)

Jett's signature gang-chant sound is given an in your face change to vocal and songwriting participation of the Replacements/ Paul Westerberg. Die-hard Blackhearts fans are going to be devastated though on top-40 should find it worth a spin.

D A N K R E A M: Meet Up (4:40)

P R O D U C E R: R. D. Baker

W R I T E R S: N. Hoh, J. M. Sadowski

PUBLISHER: E. Rodgers/EMI (c/o BMG)

For the record: Reed was fessing rock and funk with a hip flavor of the moment. On this cut from his band's new album, "The Heart." No need to dig into the alchemical mixing metallic riffs into a fabric of mellow R&B. Thought-provoking, topical lyrics are a bonus.

R A P: M C N I T T: I Want Love (4:00)

P R O D U C E R: B. Miller

W R I T E R S: B. Miller, J. Sibert, C. Alston

PUBLISHERS: B. Miller/EMI (c/o BMG)

For the record: MC Nitty's upcoming album "I Want Love" is a hip hop masterpiece. Clever rhymes take an amusing look at a relationship in the age of social media and when Coping styles upright. Urban-oriented radio should take note.

R A M M U S: Throw Your Hands In The Air (4:00)

P R O D U C E R: B. Miller

W R I T E R S: B. Miller, J. Sibert, C. Alston

PUBLISHER: E. Rodgers/EMI (c/o BMG)

For the record: RAMMUS' "Throw Your Hands In The Air" is a refreshing take on a popular trend.

I t a l o - s a n d b e r g c o m b i n e s a B l a c k - l i k e house beat with thought- provoking rhymes, diva vocals, and the hook from Depeche Mode's "I Want You." This fusion of styles brings fresh new elements to the dance floor.

S C U M R a p: I Wish You Could Be With Me (3:32)

P R O D U C E R: B. Miller

W R I T E R: J. Sibert

PUBLISHER: B. Miller/EMI (c/o BMG)

For the record: Scum Rap's "I Wish You Could Be With Me" is a testament to the power of music.

M O N K E Y N T R A C K S: Scum Rap (3:10)

P R O D U C E R: B. Miller

W R I T E R: J. Sibert

PUBLISHER: B. Miller/EMI (c/o BMG)

For the record: Scum Rap's "Monky Tracks" is a unique blend of hip hop and electronic beats.

"Let's Get Into This" is a new single from Michael Diamant, and it's a perfect example of the genre's versatility.

Scum Rap continues their hit single "I Wish You Could Be With Me" with "Monky Tracks," and it's another solid effort from the duo.

"The Machine" is a intense and powerful song that showcases the group's musical prowess.

Acoustic guitar and spoken word elements create a unique sound that is both soothing and engaging.

"Let's Get Into This" is a follow-up to Scum Rap's hit single "I Wish You Could Be With Me," and it continues the group's trend of incorporating diverse musical styles.

Scum Rap is back with another fantastic single, "Monky Tracks," that's sure to impress fans of the genre.

Scum Rap recently released their latest single, "Monky Tracks," which is a continuation of their unique sound.

Scum Rap's "Monky Tracks" is a testament to their ability to create powerful and meaningful music.

Scum Rap's "Monky Tracks" is a perfect example of their ability to blend different musical styles into a cohesive sound.

Scum Rap is a must-listen for fans of acoustic and electronic music.

Scum Rap's "Monky Tracks" is a great addition to any music collection.

Scum Rap continues their hit streak with "Monky Tracks," a powerful and thought-provoking single.
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Billboard HOT 100® SINGLES
FOR WEEK ENDING SEP 7, 1991

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND
ONE-STOP SALE REPORTS AND TOP 40 RADIO PLAYLISTS

** No. 1 **

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<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<td>(EVERYTHING)</td>
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** Power Pick/Plays & Airplay **

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** New No. 1 **

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<td>HOT SHOT DEBUT **</td>
<td>RHYTHM SYNDICATE &amp; THE GOSPEL CHOIR OF JERUSALEM</td>
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| No. 1 | HEY DONNA | J. D. JEFF & THE FRESH PRINCE |

| No. 2 | THE DEVIL CAME UP TO MICHIGAN | THE KINGSTONES AND THE BUCKS OF LONDON |

| No. 3 | YOU BEEN BUSY | J. F. L. S. |

| No. 4 | THAT'S THE WAY LOVE GOES | MICKY & ALONG |

| No. 5 | SHE'S GONE (LADY) | R. C. R. C. |

| No. 6 | UNBELIEVABLE | N. T. K. |

| No. 7 | CAN YOU STAND THE RAIN | J. D. JEFF & THE FRESH PRINCE |

| No. 8 | NOT GETTING ANYTHING | J. D. JEFF & THE FRESH PRINCE |

| No. 9 | NAUGHTY BY NATURE | J. D. JEFF & THE FRESH PRINCE |

| No. 10 | O.P.P. | J. D. JEFF & THE FRESH PRINCE |

| No. 11 | SOMETHING | J. D. JEFF & THE FRESH PRINCE |

| No. 12 | BAD ENGLISH | J. D. JEFF & THE FRESH PRINCE |

| No. 13 | TAKE IT DOWN | J. D. JEFF & THE FRESH PRINCE |

| No. 14 | WHY CAN'T YOU COME HOME | J. D. JEFF & THE FRESH PRINCE |

| No. 15 | NEVER STOP | J. D. JEFF & THE FRESH PRINCE |

| No. 16 | GET SERIOUS | M. C. H. KING |

| No. 17 | TURN IT UP | M. C. H. KING |

| No. 18 | HERE I AM AND I TAKE IT | M. C. H. KING |

| No. 19 | JUST ASK ME IF | M. C. H. KING |

| No. 20 | WISHING ON THE SAME STAR | M. C. H. KING |

| No. 21 | I WISH YOU | M. C. H. KING |

| No. 22 | LOVE | M. C. H. KING |

| No. 23 | PRAY | M. C. H. KING |

| No. 24 | I WANT YOU | M. C. H. KING |

| No. 25 | LOVE ON A ROOFTOP | M. C. H. KING |

| No. 26 | FIVE | M. C. H. KING |

| No. 27 | KISS ME | M. C. H. KING |

| No. 28 | SOUL | M. C. H. KING |

| No. 29 | TIL SOMEBODY LOVES YOU | M. C. H. KING |

| No. 30 | THE BLUES | M. C. H. KING |

| No. 31 | HARD TO HANDLE | M. C. H. KING |

| No. 32 | LOW RIDER (ON THE BOULEVARD) | M. C. H. KING |

| No. 33 | FACE THE MUSIC | M. C. H. KING |

| No. 34 | I AM AMOR | M. C. H. KING |

| No. 35 | ONLY TIME WILL TELL | M. C. H. KING |

| No. 36 | I CAN'T WAIT ANOTHER MINUTE | M. C. H. KING |

| No. 37 | THE MOTOWN SONG | M. C. H. KING |

| No. 38 | NOW THAT WE FOUND LOVE | M. C. H. KING |

| No. 39 | LOVE OF A LIFETIME | M. C. H. KING |

| No. 40 | AMERICA | M. C. H. KING |

| No. 41 | LOVE TO LOVE | M. C. H. KING |

| No. 42 | SHYNY PEOPLE | M. C. H. KING |

| No. 43 | LET ME BE | M. C. H. KING |

| No. 44 | TEMPTATION | M. C. H. KING |

| No. 45 | ROMANTIC | M. C. H. KING |

| No. 46 | ONE MORE | M. C. H. KING |

| No. 47 | I'M GONNA BE | M. C. H. KING |

| No. 48 | ANOTHER | M. C. H. KING |

| No. 49 | SOMEWHERE | M. C. H. KING |

| No. 50 | A POET'S LIFE | M. C. H. KING |

| No. 51 | WIND OF CHANGE | M. C. H. KING |

| No. 52 | TIME, LOVE AND TENDERNESS | M. C. H. KING |

| No. 53 | I DON'T WANT TO BE | M. C. H. KING |

| No. 54 | FADING LIKE A FLOWER | M. C. H. KING |

| No. 55 | SOMETHING TO TALK ABOUT | M. C. H. KING |

| No. 56 | LET'S TALK ABOUT SEX | M. C. H. KING |

| No. 57 | CAN YOU STAND THE RAIN | M. C. H. KING |

| No. 58 | THE DEVIL CAME UP TO MICHIGAN | M. C. H. KING |

| No. 59 | YOU BEEN BUSY | M. C. H. KING |

| No. 60 | THAT'S THE WAY LOVE GOES | M. C. H. KING |

| No. 61 | SHE'S GONE (LADY) | M. C. H. KING |

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| No. 100 | I DON'T WANT TO BE | M. C. H. KING |
Billboard
FOR WEEK ENDING SEPTEMBER 7, 1991

Top POS Singles Sales

![Image of Billboard chart page showing Top POS Singles Sales]

**HOT 100 A-Z**

**Title** (Artist) - (Label)

1. **EVERYTHING** (Do I Do It For) (Everything (Do I Do It For) - (Atlantic))
2. **SHADES** (Got To Love A Shade (Shades (Got To Love A Shade)) - (Virgin))
3. **EVERYTHING** (I Do It For You (Everything (I Do It For You) - (Atlantic))
4. **EVERYTHING** (In The Name Of Love (Everything (In The Name Of Love) - (Atlantic))
5. **EVERYTHING** (In The Name Of Love (Everything (In The Name Of Love) - (Atlantic))
6. **EVERYTHING** (In The Name Of Love (Everything (In The Name Of Love) - (Atlantic))
7. **EVERYTHING** (In The Name Of Love (Everything (In The Name Of Love) - (Atlantic))
8. **EVERYTHING** (In The Name Of Love (Everything (In The Name Of Love) - (Atlantic))
9. **EVERYTHING** (In The Name Of Love (Everything (In The Name Of Love) - (Atlantic))
10. **EVERYTHING** (In The Name Of Love (Everything (In The Name Of Love) - (Atlantic))

**HOT 100 SINGLES ACTION**

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The early figures came at the point in time when it was going to be incorporated into our standard sample. Once we found out this would be a standalone, we felt a 1,000 sample size that was 'off the chart'.

Lindstrom notes that if the system were dismantled, it would be extremely costly to start up again later. Once a system is set up, the researcher needs to know how to better position titles or can be supplied by the studios to ad agencies to make more informed decisions about placing commercials on prerecorded videocassettes.

There are 1,000 households equally divided among our Home Video Index tracking equipment, according to Lindstrom, approximately 1,400 fewer than the Nielsen Home Video Index reached, which was launched when it was launched in 1990. (Billboard, April 22, 1989.)

**Sony Closes RCA/Col Buy Suits Dropped; TriStar Video Born**

NEW YORK—Sony Pictures Entertainment has completed the acquisition of the 50% interest in RCA/Home Video that had been owned by NBC's Home Video branch. The deal was estimated at $50 million.

Sony now owns 100% of the former distribution company, which will be renamed Columbia TriStar Home Video. (Billboard, Aug. 17.)

NBC has agreed to drop its suit against the joint venture, which it believes violates the terms of the agreement with Sony. The suit was filed in July 1991.

While the Columbia TriStar Joint Venture will distribute on videocassette films made by the Sony-owned studios Columbia Pictures and TriStar Pictures, as well as movies made by other companies such as Orion.

Orion, meanwhile, is renegotiating that distribution deal with Sony. To avert bankruptcy, Orion agreed to a recapitalization plan with the company's bondholders that requires the renegotiation. The deal-ridden company needs to gain more cash flow from movies that it produces, such as the recent hits "Dances With Wolves" and "The Silence Of The Lambs." Orion executives say they have had "no problem" on the talks. A spokesman for Sony said at press time: "There are no current plans to renegotiate Columbia's joint venture with TriStar."

One source familiar with the companies says, "Orion had to offer was something Sony was interested in.

**Nielsen Vid Viewer Index May Fade**

**By BILLY PAIGE**

LOS ANGELES—As Fox Video's "Home Alone" debuts as one of the biggest-selling home video titles ever (Billboard, page 1), it is also at the center of another debate battle between the nation's two largest soft-drink makers.

At Phar-Mor, a representative acknowledges that the chain's tie-in with Coca-Cola, but declines to discuss the promotional tie-in, saying it's "off the record."

At Fox Video, a representative says Fox has "no comment" on the tie-in, saying it's "off the record."

The tape features music recorded by Cher from past albums as well as her current Geffen release, "Love Hurts." Cher will conduct a national

**Cher Fit To Take On Special-Interest Vid Sector**

**Continued from page 5**

Fly With Me," which reportedly has sold close to half a million units so far.

The video features music recorded by Cher from past albums as well as her current Geffen release, "Love Hurts." Cher will conduct a national

**Sonos Videos Home Delivery Just In Time For Retailers**

(Continued from page 1)

disc and mail order, by street date.

With reorder, the figure was up to 9.9 million one week after release, adds sources. Best-selling tape titles to date have been RCA's Universal's "E.T."

We think the self-serve percentage after five days was extremely high. Our figure is based on 10 million units.

"We think the self-serve percentage after five days was extremely high. Our figure is based on 10 million units."

 çocuk (

"Fox Video's Home Delivery Just In Time For Retailers"

(Continued from page 1)

"won't stop. It's going right on through until the end of the year. No one's going to forget the title, I assure you."

However, the Diet-Pepsi tie-in caused some excitement on its own when the Phar-Mor drugstore chain chose to put "Home Alone" in Coca in its 270 outlets (see story, this page).

"There's nothing wrong with it," says Ron Castell, VP, blockbuster video.

"We ordered plenty on it and priced it at $19.95. With the free, it's eight million. It's off the radar on legs, we'll find out. But it has one hell of a marketing campaign behind it.

"It's also renting well. Castell notes. "It provides a lot of low-priced rental inventory. It helps the retailer at the end of the year by getting dollars he missed at the beginning of the year because of the Gulf war."

Castell adds that "Home Alone" has "charged the business." He notes that the upcoming releases of "Wolves," "Silence," "Godfather III" and "E.T."

"I'll bet the 1991-92 will only help ship in the final quarter of 1991."

Sun safe. The videocassette video manager at Tower Video headquarters in Sacramento, Calif., "Home Alone" has been an incredible hit for us. We look at it as well as we could have hoped.

"We placed a reorder prior to street date that we expected to be bumped up orders. And I have a feeling we will be placing another reorder by [Aug. 30]."

Most retailers and distributors are picking up thanks in part to increased store traffic resulting from the big hit. "Home Alone" not only increased in sales compared to this time last year, hopefully 10%-16%," she says.

Mehring, like other retailers, observes that while "Home Alone" is No. 1 chainwise, the "Terminator," Hormeld Videolale's low-price-reduced of the 1984 original Arnold Schwarzenegger-set hit, is still selling extremely well.

"Home Alone" is the "probably the one title that took everyone by surprise this summer," she adds, "and it's still No. 2."

"A lot of people still are "applauding" a Warners-sell-through effort on "Robin Hood.""

"Besides "Home Alone," we're THE BIGGEST SELLER in the store,..."

Bob Knight, merchandise manager of 34-store Stars & Stripes Video of Decatur, Ill., says "Home Alone" did "everything that was expected" and "more than I thought."

He claims to have ordered about 10,000 copies, or 333 percent.

Overall, Knight says, "business is picking up everywhere."

He also points to the sell-through-priced "Turtles II" as a leading title in the business surge. "It wasn't as sensational as a sell-through title, but it's doing all right," he reports.

"Home Alone" arrived in stores July 31 as the first fullsell title.

At the Music Plus chain in Los Angeles, manager Barry Duffin says the store is "buying a lot more disingenuous than expected. It seems disingenuous since there's such an enormous campaign in place to push it. It's bringing more people into the stores and sales appear to be up in general.

"Says Ted Engen, president of Min.
MORE BLACK MUSIC ACTS ARE BANDING TOGETHER AS TREND TOWARD ENSEMBLE SOUND GAINS GROUND

(Continued from page 1)

Power Generation member Tony M. "Neb" Newson says the band has worked their way back into having total bands. A lot of the tracks [on the new album] were made up from jams in the studio. "This is the first time we've only done album cover art for ourselves. This is a band that he really feels he's been waiting for.

New Jersey-based keyboardist and vocalist Rosie Gaines adds: "This whole thing is different for Prince because he's letting everybody into his band and he's only doing what he's interested in doing. There's something about this band that sparked. He's a person who's always been a rebel. He just has that vibe, when you have the whole band there and you get all that energy." (For more on Prince's new album, see another section.)

What's behind that resurgence of the live band dynamic in black music? industry observers see it as a reaction to a certain sterility in the studio-generated music of recent years; a younger generation's rediscovery of the allure of live music. George Clinton, James Brown, and Jimi Hendrix; and, most important, a backlash response to alternative black bands by modern-rock and some album-rock programmers.

Some suggest that the limits on what the music Biz has to offer prompted labels to sign and market black acts that can be promoted to other formats—often acts with a band sensibility.

"There's no substitute for the chemistry of a band," says Warner Bros. A&R VP Benny Medina, one of the industry's top R&B talent execs. "You look at the chart and you see a lot of acts that put out pop or rock labels' rap, pop, and jazz rosters. "You ask yourself, 'What happened to the real thing? To Earth, Wind & Fire, War?' As the electronic age allowed everybody to make a record as the closest by themselves, musicians realized this missing dynamic was real important."

Other artists and label executives believe that artists and producers knew both the potential and pitfalls of alternative black music acts face in challenging industry stereotyping. "The best of the black rock/rap collaboration fell apart when Prince] himself broke down when he emerged as an album-rock star in the '80s..." and the business and the public, they're not entirely listening," says festa Ian Mussington, drummer with the black British trio Stress, signed by Warner/Reprise, a label that put out "the first mark in the U.S. at modern rock radio. "If you check out a lot of black artists... they restricted themselves. They had this way of thinking that black music is rap music or dance music." No longer. Virgin Records' Kraitz, fronting a band and drawing on a multi-regional musical palette ranging from the Beatles to Curtis Mayfield, opened a phone line to the band's Full Color Rock Tracks chart with "Always On The Run" before charting on the R&B Hot 100 with the debut of "I Got It Going On" 100 charts with "It Ain't Over 'Til It's Over." -E.T.

The site has been swaying up audiences on this summer's alternative-oriented Lollapalooza. The band, with a rap-metal mix of its band body Count, featuring its Sire Rec

..."Columbia Records' funk/violin masters Fishbone have broken through as modern-rock radio favori

..."It's primarily music made by per

..."People aren't listening to KisKiss FM to hear Fishbone. There's always somebody who's outside the mainstream who's struggling for more exposure and we have this discussion every year, starting with Tracy Chapman's 'Fast Car.' It is an opportunity to split the map musically—and I'm not sure that work—we would play more Bob Marley, Johnny Ma


..."Are there more black artists doing 'rock' than there ever have been?" asks Bob Nevin at modern rock WFXN Boston. Modern rockers are picking up on the new crop of alternative black bands "out of their color but because the music fits."

..."What has become really important to do is get out there and show the industry people first what a brilli

..."The black community doesn't get a great performance anymore. It's not..."

The album boasts the most hip-hoppin' tracks of his career...

Like they're getting a show like James Brown, the Jackson 5, or Sly Stone used to give them."

..."The new work is a collaborative ef


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..."The black community doesn't get a great performance anymore. It's not..."
Top 40 Radio Monitor.

FOR WEEK ENDING SEPTEMBER 7, 1991

JRS TO DISTRIBUTE NEW BFE LABEL
(Continued from page 11)

some morning in my high-rise and said, “What the hell am I doing here?”

Blixseth sold out his interests in Crowne Pacific in 1990 to concentrate on the music business. He suggested to Fisch that they start a label together and spurred Fisch’s relocation from Nashville to Portland. Blixseth is providing all of the financing for the company.

The first BFE release, “Curtsi Salt/Zee Stiletto,” was released Aug. 25. The album features the blues/R&B-based singing and harmonica-playing of Portland-based Sal-

gado, former vocalist with the Rock and Roll Band and Boz Scaggs Band and Roomful Of Blues and the inspiration for John Beshii and Dan Aykroyd’s Blues Brothers Band.

BFE has also signed Dirty Rhythm, a Portland-based rock group. The band’s debut album, produced by Paul Dean of Loverboy, will be a probable November release.

Blixseth says that the label has “verbal agreements” with two other acts, including one country act.

Fisch says he anticipates that BFE will release four to six albums within

the first year of operations. He adds that at least half of the label’s artists will be from the Pacific Northwest, although the artists the company is currently negotiating with are not from the region.

“After we hope to become the SBE of the Pacific Northwest,” Fisch says.

While BFE currently has videos pro-
duction and art staffs and three and

motion staffers in its home office, it will use the resources of JRS (which has its own regional promotion team of 14) and BMG for marketing and promo services.

“It’s a great deal for everybody concerned,” Fisch says. “Artie gets some additional material, and BMG can obviously use the volume our companies can supply.”

MOTLEY CRUE ON VERGE OF MEGABUCKS DEAL
(Continued from page 1)

dustry sources say that if the band continues to perform up to its track record, the deal could be worth in ex-

cess of $35 million.

The deal also includes a clause stating the act will not be charged for postage and paperworks and it will receive payment on free goods.

The free-goods clause is “not shocking,” says an industry source, although he had never heard of such a deal. “It’s just an attempt to make the royalty rate calculations less complex. However, the fact that the band will receive payment on free goods doesn’t mean that its deal is necessarily better. If they are get-

ing the same royalty rate, someone else who’s getting an 18% rate and paying for free goods still has better brig-

ing rights. The band seems to have a good distribution. The deal comes on the heels of Aerosmith’s recent pact with Sony Music. According to a statement from the new label, that deal “involves a commitment in the $32-

million range” (Billboard, Aug. 17).

Elektra officials confirmed that the

band is in renegotiations with the la-

ble, but declined to comment on the specifics of the deal.

According to the band’s attorney David Rudich, Motley Crue had been in negotiations with Elektra since January, despite the fact that the band had at least three albums to de-

liver on their EMI contract it signed in Sep-

tember 1986.

“I suggested to the group and management and their business maa-

ger that I felt the time was right to renegotiate, and they agreed,” says Rudich. “I approached Elektra and made a proposal. The most recent al-

bum [1985’s “Dr. Feelgood”] sold so well, and the group is clearly at its strongest ever and continues to get stronger and stronger.”

Revelation of the new deal comes as part of the release of “Decade Of The Decadence,” the band’s great-

east hits package, which hits the streets Oct. 1.

Motley Crue’s five albums have all gone platinum. “Dr. Feelgood” has passed the 4-million sales mark in the U.S. In addition, 1980’s “Shout At

The Devil” has been certified triple platinum, with double-platinum certifi-


According to Rudich, the band did not threaten Elektra that it would go elsewhere. “We didn’t think that it would ap-

proach,” he says. “We came forth as gentlemen and we are really pleased with the company’s reaction. They made us feel like we are a very impor-

tant act and gave us a real vote of confidence.”

When word got out that the band was renegotiating, other labels, in-

cluding Geffen, expressed interest. Geffen A&R executive Todd Tatnall signed the band to Elektra in the ear-

ly ‘80s, when he worked at that label.

“We had to tell everybody that we were really quite far from being a freeagent situation,” Thaler says.

The group truly does believe in loyalty,” Rudich adds. “Elektra did a fantastic job for the group and they were willing to recognize the change in the group’s stature.

BERRY GORDY SUES AUTHOR

Claims Libel In Bio On Jackson

LOS ANGELES—As expected, Mo-

town Records founder Berry Gordy has filed a lawsuit charging libel and false facts. The suit was filed by author J. Randy Taraborrelli and New York-based Carol Publishing Group (Billboard, Aug. 31).

Berry filed suit in L.A. County Su-

pior Court Aug. 22, targeting Tar-

aborrelli’s unauthorized biography, “Michael Jackson: The Magic, the Madness,” published by the Car-

ol Group’s Birch Lane Press Division.

Gordy’s suit is a press conference.

Finally, a day he filed suit, citing 22 specific references in the Jackson bi-

ography, which he says are “totally false and malicious,” and is

regarding way he ran Motown Records. He seeks $100 million in general and psi-

tual damages.

“I have nothing to hide,” Gordy said during the press conference. He de-

scribed statements in the book—in-

cluding allegations that he was a “boothfeeder pimp” and a “crook who cheated Motown artists and the com-

pany” — as “lies unleashed by unguide-

SCUD missiles.”

Taraborrelli’s publisher, Steven Schragis, stands by the book’s integ-

rity, and says his firm will file a $100-

million counterclaim on behalf of the author against Gordy, charging libel and damages.

Taraborrelli released a statement through the Carol Publishing Group Aug. 25, noting that he has “great re-

spect and admiration for Mr. Gordy, I lost the idea of using him for defen-

sion. However, he has left me no alternative.”

DEBORAH RUSSELL

TOP 40 Radio Recurrent Monitor

(Continued from page 11)

BERRY GORDY SUES AUTHOR

Claims Libel In Bio On Jackson

L O S A N G E L E S — A s e x p e c t e d , M o-

town Records founder Berry Gordy has filed a lawsuit charging libel and false facts. The suit was fi-

led in Los Angeles County Superior Court Aug. 22, targeting Taraborrelli’s unauthorized biography, “Michael Jackson: The Magic, the Madness,” published by the Carol Group’s Birch Lane Press Division.

Gordy’s suit is a press conference on the book. Finally, a day he filed suit, citing 22 specific references in the Jackson biography, which he says are “totally false and malicious,” and is regarding way he ran Motown Records. He seeks $100 million in general and psychological damages.

“I have nothing to hide,” Gordy said during the press conference. He described statements in the book—including allegations that he was a “boothfeeder pimp” and a “crook who cheated Motown artists and the company” — as “lies unleashed by unguided SCUD missiles.”

Taraborrelli’s publisher, Steven Schragis, stands by the book’s integrity, and says his firm will file a $100-million counterclaim on behalf of the author against Gordy, charging libel and damages.

Taraborrelli released a statement through the Carol Publishing Group Aug. 25, noting that he has “great respect and admiration for Mr. Gordy, I lost the idea of using him for defamation. However, he has left me no alternative.”

DEBORAH RUSSELL
J.S. BACH THROUGH Z.Z.TOP. 
FROM "NEW YORK, NEW YORK" 
TO "CALIFORNIA DREAMIN'"
(AND ALL THE MUSIC IN-BETWEEN!)

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**TOP ALBUMS**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPARED, AND PRODUCED BY THE BILLBOARD 200.

**FOR WEEK ENDING SEPTEMBER 7, 1991**

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**ARTIST**

**LABEL & NUMBER DISTRIBUTING TITLE SUGGESTED LIST PRICE OR EQUIVALENT**
"Fantasia" is all-time Laserdisc sales champ

(Continued from page 1)

100,000-115,000 copies. However, the "Top Gun" numbers were achieved in the four years since distributor Pioneer LDCA launched "Top Gun" on disc in 1987. At that time, it passed 175,000 units in less than 40 days.

By contrast, Image has just shipped about 50,000 laserdiscs of the VHS megabit "Home Alone," according to DelGrosso, who expects that title to end up in the 70,000-80,000 range.

Other top laserdisc sellers include "Ghost," with a total of 91,000 units after a 60,000 stocklisting at "Hunt For Red October" with a total of about 60,000 units; and "The Fabulous Baker Boys," which has sales to date of between 75,000 and 100,000 units.

MCA/Universal's blockbuster "E.T. The Extra-Terrestrial," released in 1988, has sold more than 70,000 units, and was the laserdisc sales champ of the '80s.

On the music side, Madonna's recent "Blond Ambition" laserdisc was considered a strong seller at 38,321 units.

The ["Fantasia"] total could exceed 200,000 by ship date," says DelGrosso. "This is a very significant event for both us and the laser industry."

Image will shortly bring in an accounting firm for outside verification of the record-breaking numbers.

We want to be as accurate as we can in helping people understand the growth of the laser industry. We're pretty excited about the progress laser is showing," he says. Th e laserdisc orders have broken down to 117,492 orders for the $59.99 three-sidel CD (extended play) version of "Fantasia" and $67,807 units ordered for the $99.99 five-sided CAV boxed set, according to DelGrosso.

While acknowledging that retailers are bringing in larger quantities because of the moratorium factor, he notes the title has strong "collectibility" appeal among both Disney fans and laser fans.

"With the CAV version, for example, viewers can enjoy it frame-by-frame," he says. "There's also a sea in the moratorium factor that in November-Decem ber is the peak sell-through season.

At the recent Video Software Dealers Assn. convention in Las Vegas, Bill Mechanic, Disney's president of international theatrical distribution and worldwide video, predicted the "Fantasia" laserdisc would sell at least 100,000 units.

Says Disney Video VP Tanis Steele, "I don't think we anticipated a number quite this high. We know it's a growing business, however."

"We put a lot of money into the restoration of the film," adds Steele.

"It's as technically perfect as we could make it and we're feeling it was from the outset that if we were going to put it out, it would have to be in the best technical state possible."

Reflecting retail enthusiasm, Vicky Mehring, product manager at the Sacramento, Calif.-based Tower Video web, a major laserdisc propenent, describes "Fantasia" as a "perfect" title for the chain. "This is a disc we can put in a noticeable position in our record stores as well as our video stores both on laser and on cassette. We can take the soundtrack and put them in the video stores."

She adds that just as Pink Floyd's "Dark Side Of The Moon" was the "Ultimate" release, "Fantasia" is the "Ultimate" laserdisc.

Bob Knight, merchandising manager at Discount, Ill.-based Sears that stores Video, with 30 stores, says "Fantasia" was single-handedly responsible for Sears & Stroops' recent addition of laser to its product line.

He adds that the store has received four orders for "Fantasia" and will start stocking that and other titles on a per-request basis.

"I think it's going to give us the boost we've been looking for," he says.

According to Ted Engen, president, Video Buyers Group, Minneapolis, "We noticed the demand for laser really took off with 'Ghost,' and that has continued to build. We now have laser programs in place."

He adds that Disney's "Resquie Down Under" is another big laser title for him.

Assistance in preparing this story was provided by Paul Verna in New York.

NAME GAME: As noted on page 5, we have changed the name of what was previously called the Top Pop Albums chart to The Billboard 200 Top Albums. We thank Bruce Hinton, president of MCA Nashville, for proposing the new moniker, which better reflects the chart's purpose: to rank the nation's best sellers, regardless of genre. Now writer Cliff Radel of the Cincinnati Enquirer can stop losing sleep over the issue he raised in May, when he asked: "What are country albums doing on the pop chart?"

HALF FULL: Industry observers are still shaking their heads in wonderment over the whopping first-week numbers—in the neighborhood of 600,000 units—scored last week by Metallica. "Ride the Lightning"'s initial sales over 200,000 b y s h i p d a t e , " says DelGrosso. "This is the second-largest one-week tally we've seen since the piece-count system debuted in the May 26 issue, and still exceeds the huge total that Van Halen posted when it opened at No. 1.

ROAD WORK: Cole, who is selling out halls and earning critical raves on her "Unforgettable" tour, continues to build momentum, and just might recapture the top spot in the next week or two. There is a significant gap between her title and the rest of the pack. Her concerts are also reminding consumers of her late, great father, too, as the Nat King Cole "Collector's Series" moves 104-98... Heavy concert action, big MTV play, and rock radio exposure power Van Halen back into the No. 1 spot. Of all the acts on the Lollapalooza tour, the act that has benefited most from the eclectic concert package appears to be Siouxsie & the Banshees. That tour, and the Banshees' new single, accelerate the group's album at 31-97.

GOIN' TO THE COUNTRY: Mary-Chapin Carpenter, nominated for the Country Music Assn.'s Horizon Award, gets a boost from her hit "Down At the Motor Hotel Shout," which was No. 1 at Billboard 200 at No. 9 last week. She moves up to No. 4. The video, shot with Beausoleil, is getting play on both country cable stations and limited exposure from VH-1. Meanwhile, on the World Music chart, Beausoleil's "I Got Myself a Gun"/#1 and "Chi Chi Chico,"/#2 mark the group's first chart engagement to date. The group promises to remain on the charts for some time in the future, according to the group's publicist, who says, "There's no telling what--hitting the country radio charts, etc."

WHILE CHART HAWKS clamor about the high debuts and fast moves that have occurred in the new point-of-sale system, Tony Childs is proving that slow-but-steady works, too. He hasn't had much help from top 40 radio, but adult stations and MTV keep pushing "Heart Of The Sun,"/#3. The slow build seems to be going for Cassie for Cathy Dennis (142-119). She makes big moves at Musicland and Roundup... A new single also helps Ziggy Marley & The Melody Makers (170-124).
I doubt, it consists of three representatives from the tape manufacturers and three from rights owning organizations.

When it became clear that consensus was not going to be reached, van der Loute agreed with his two independent advisers—Jans Hut, accountant with the Netherlands' leading steel company, and Jan Bannister, former executive of Rotterdam city council—made an independent decision.

The CEMA spokesman George Hoepp says his organization is "not unhappy" about van der Loute's decision. Local IFPI group VPI says it, too, is content.

However, IFAR president Peter Haan says, "It's an absurd decision."

He adds that IFAR is likely to seek to have van der Loute's decision overturned in the courts.

Haan says that, when Value Added Tax is taken into consideration, IFAR will be paying 69 cents per each 90-minute tape. "Taking into account that the levy's retail price of such a tape is $2,06", then a levy of 69 cents is incredibly high in our opinion."

He points to the Swedes, where a blank-tape levy was introduced some years ago. "The Swedish market collapsed, showing that the levy in that country, which is a bit lower than the Dutch levy, is counterproductive."

He says there are 26 million and 30 million blank audiocassettes are sold in the Netherlands with a total recording time of between 35 million and 40 million hours, respectively. The Swedes, who have a total recording time of between 28 million and 30 million blank audiocassettes are sold in the Netherlands with a total recording time of between 35 million and 40 million hours, respectively. As a result, a levy produces a levy income of up to $2.7 million annually.

A total of 10 million blank videocassettes are sold in the Netherlands each year. They represent a total recording time of 30 million hours.

MUSIC MERCHANTS WELCOME FALL DEALS

(Continued from page 6) chael Bolton, and Luther Vandross.

On Aug. 19 to Sept. 20 at 7% off cassettes and 10% off CDs. This roster contains such items as Pink Floyd's "The Wall," and many of Sony's developing sets.

All of Sony's music video product released before August is counted 10% from Aug. 19 to Sept. 20.

Dating for all three tiers of the Sony program is Jan. 10.

CEMA's "ESSENTIALS"

CEMA Distribution's "Fall Essentials" program offers dealers three options: a 7% discount with a Dec. 10 payment date; a 5% off option due Jan. 10, and a 5% off alternative with Pay One Date.

Dealers are offered two chances to order from the program, and they may exercise any of the different discounting options each time.

Effective dates are Aug. 26-Sept. 25, and a minimum order of 500 units is required to qualify.

Some of CEMA's speciality lines are included in the three-option discount program, like its "Price Buster," and "Rock Your Day," "Incredible Collections," and "Soul Hits Of The '70s" series; Capitol "Collection Series," and "EMI Legends Of Rock/Roll Series."

CEMA will also offer a three-op tion developing-artists program titled "Brilliant New Music" from Sept. 3 through Oct. 25.

UNIVERSAL APPEAL

Uni-Universal Distribution launched its program Aug. 19, offering midline reissues on cassette and CD at 10% off, and front-line product at 7% off. The program runs through Sept. 20 and is payable Dec. 10.

The program also is offering prepacks of 120 units on a selection of rock and RB titles at 12% off, according to Uni president John Burns.

PGD'S HIT PARADE

PolyGram Group Distribution has an option program whereby dealers can choose a 7% discount on full-line product with Jan. 10 dating or a 5% discount on the same titles with no extra discount.

The Soundwave series is going for 5% off with 60 days extended dating.

Both the full-line and midline programs run Aug. 26-25, Oct. 15.

A new budget line called Great Sounds, which typically carries suggested lists of $9.98 or less and $9.98 CD, will be on offer at 17% off and 5% off, respectively, for tapes and CDs. That program runs from Aug. 26 through Dec. 20.

MEL LEWINTER TO NAVIGATE ATLANTIC GROUP IN NEW VICE CHAIRMAN POST

(Continued from page 6) As to the use of financial resources for music investments, Lewinter holds that when taking shots, "don't bet on any one facet. You've got to balance it out with megastars and finding young people to sign. Basically, you like to follow the beliefs of your A&R staff. When you want to accomplish something, my job is to deal with lawyers and business managers and make it happen." Lewinter comments, business Lewinter says that Atlantic will be "able to hold its own even in a down year," and believes that, with some apparent relief from the soft economy, the fourth quarter is "quarterly. But I guess you could also say it's a crystal ball that's a little dusty."

Lewinter reports directly to The Atlantic Group co-chairman/co-CEO Doug Morris, who refers to Lewinter as his "right-hand man" who "occupies a pivotal role in setting the course of The Atlantic Group in the '90s and beyond."

Ahmet Ertegun, co-chairman/co-CEO, in joining in the announcement of Lewinter's promotion, notes Lewinter's "rare combination of business savvy and musical sensibility."

After joining Atlantic in 1970 as comptroller, Lewinter was promoted to VP/comptroller in 1974 and became a senior VP in 1980. In May 1990, following the departure of Shelden Vogel to the Warner Music corporate level as CFO, he was named chief financial officer/senior VP.

LEWINTER'S VIDEO COUP

(Continued from page 7)
**Turner Hopes That Failed Soviet Coup Is Vid Success**

**NEW YORK—**The second Russian Revolution continues—and home video is there.

Even as the shifting story unfolds, Turner Home Entertainment, via its recently christened CNN Video line, is rushing out the touring "The Soviet Crisis: Three Days In August". MPI Home Video also is planning a video on the same subject, but says it will wait for events taking place in the Soviet Union to unfold further before it brings a title to market.

Meanwhile, Simitar Entertainment, which issued a series of tapes on the Persian Gulf War, has decided that current-events videos are too risky a product line and will not offer any titles on the Soviet Union crisis. Turner Home Entertainment's title, which carries a $14.98 price tag, is pulled from CNN footage and narration. The tape is due in stores by mid-September, making it the company's quickest turnover between news event and video documentary. A three-part "Desert Storm" series was released earlier this year, with releases beginning in March and ending in July. That series, according to Turner Home Entertainment's executive VP Steve Chamberlain, has sold more than 500,000 units. He says that production of the Soviet tape was actually spurred by advance retail interest. "We were debating whether to do it during a meeting at Blockbuster in Fort Lauderdale discussing other titles like 'Cute Ken.'" says Chamberlain. "Blockbuster and Waldenbooks have a lot of pre-ordered titles for us to go for, and a retail push indicates that this kind of product is something new and different for the consumer."

Chamberlain says that revenues from the "Soviet Crisis" video will be invested back into CNN to increase news coverage. He notes that the Gulf War brought CNN tremendous name recognition, such that the company should now "own the franchise" on the emerging news and information home video genre. "We learned from the 'Desert Storm' tapes to get product out quickly and give retailers a turn-key formula in marketing instantly publishable-type releases," he says. "Now they're more sophisticated in how to position and sell it."

Chamberlain has five Turner-owned cable networks at his disposal, and he says the Soviet tape will be advertised heavily on them. He adds that because of the new title's international appeal, virtually all of Turner's international licensees have expressed interest, thereby freeing up another "upside" prior to release.

Overall, Chamberlain predicts that a title this size and scope in home video documentaries will be released annually, with material encompassing the full range of CNN coverage. "So many major news events come around quickly with marque value and a lot of background interest," he says. The next CNN title scheduled will commence on page 17.

**"Instant Classic"**

"Country music has always had a way with words. In 1945 it was Tex Ritter's 'You Two-Timed Me One Time Too Often'. In 1991, it's newcomer Travis Tritt's 'Here's A Quarter (Call Someone Who Cares)'.

David Zimmerman

USA Today

"You can add the name Travis Tritt to your list of box office heavies."

Jerry Vovscko

Worcester Telegram & Gazette

"Here's A Quarter is an instant classic country single. It should be on jukeboxes forever."

Wheaton Daily Herald

**TURNER EN'T. has asked for an audit concerning MGM-Pathe Communications' sales performance on its catalog of more than 3,000 MGM and pre-1948 Warner Bros. titles. According to a source, however, says the best of Turner feels the Warner Home Video sales force is currently too overburdened with product to give adequate attention to its catalog.**

**PROMOTED: Fred Ehrlich moves up at Columbia as VP/GM, with day-to-day responsibilities for all department operations.糖尿病, including marketing, promotion, and publicity, in addition to A&R and promotion, which continue to report to label president Don Immer. Ehrlich, who also reports to Immer, has been associated with parent EMI Records (now Sony) since 1982 and was named a VP of Columbia in August 1990.**

**LATE WORD has major changes at Emmis Broadcast going beyond the ouster of WFAN New York GM Scott Miter (Newsline, page 33). KPWR Los Angeles has named Mark Frolla VP and music director. Former WQAM Miami's Paul Korn has landed at Drake Doyle Ross assumed his duties. Back at WFAN, PD Mark Mason is now OM. GCM Joel Holland is named station manager. Emmis honcho Jeff Smulian, who has a lot of creative aspirations to pay for the Seattle Mariners, may now have to sell the M's too, according to the Seattle papers, if he can't reap the nearly $40 million being tossed in the Mariners' hat.

**GOING SOUTH: This year's Looking East & West music industry conference has been canceled as a result of the upheavals sweeping the U.S.S.R. It was to have taken place Nov. 7-9 in Warsaw, but now will not happen before next spring. Last year's event drew between 400 and 500 from Eastern and Western Europe to Budapest.**

**NEW IAP FLAP: Easy-E of the rap group N.W.A has filed suit against band mate Dr. Dre and rapper the D.O.C., alleging that he was coerced into releasing the artists from their recording contracts. The action, filed Aug. 23 in Los Angeles Superior Court, Easy-E claims he holds exclusive contracts with Dre and the D.O.C., and was pressured into signing an April 23 release of those contracts. Agent Marion Knight, who now claims to hold contracts with the artists, is also named as a defendant in the suit, which seeks a declaration of the original contracts and unspecified real and punitive damages.**

**BUZZ ON THE BIZ: The B'nai B'rith & Performing Arts Unit has arranged two panel discussions in New York as part of monthly meetings at the Sutton Place Synagogue Sept. 3 and Oct. 7. For the former, Billboard radio editor Sean Ross will moderate a panel on New York radio featuring radio figures Russ Davis, Bob Dunny, Kevin McCabe, Gary Fisher, Joe McCoy, and Vinnee Brown. On Oct. 7, a panel dubbed "Inside Scoop" will feature journalists/authors Meg Cox, Frederic Dannen, Fred Goodman and Billboard senior music editor Ken Terry.**

**A GOOD NIGHT: The McDonald Center of Scripps Memorial Hospital raised more than $10,000 during a Thru the Night fundraising drive in Los Angeles. The annual event was supported by Atlantic Record Group's Doc Doug Morris and Paul Cooper, with involvement of Warner Music Group.**

**WILD ABOUT HARRY: AT&T has exclusive sponsorship of Harry Connick Jr.'s U.S. concert tour of 30 cities, starting Thursday. The tour will coincide with the release of his Columbia album, "Blue Light, Red Light." Engineering the tie was EMCI, the Jay Coleman-headed entertainment marketing and sponsorship group.**

**STREICH-ING OUT: Jazz keyboard veteran Chick Corea/Guest Soil's Last Waltz is to be called Street, which will be distributed by GRP, its label home for the last six years. First release on Street will likely be a concert video performed by John Patitucci, Corea's bassist, and Corea also plans to feature new artists.**
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