

# Billboard

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NEWSPAPER

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Over Motown Switch

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To Add EMI, Chrysalis  
To His Label Duties

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 23, 1991

ADVERTISEMENTS



The musical soundtrack to the movie event of the year. Following "E.T.," "Jaws," and "Raiders Of The Lost Ark," John Williams—winner of 4 Academy Awards and 15 Grammys—and director Steven Spielberg create a new blockbuster: "Hook." On Epic Soundtrax. **"HOOK"** Music in store Nov. 26. Movie opens Dec. 11.



Presenting "My Girl," the new soundtrack featuring original hits from The Temptations, Creedence Clearwater Revival, Sly & The Family Stone, The Rascals, and 7 more. On Epic Soundtrax. **"MY GIRL"** Music in store now. Movie opens Nov. 27.



**"BUGSY"** 45 minutes of music by Ennio Morricone, plus jazz classics of the '40s by Johnny Mercer, Jo Stafford, and Peggy Lee. Starring Warren Beatty and Annette Bening. Directed by Barry Levinson. On Epic Soundtrax. Music in store Dec. 10. Movie opens Dec. 20.

## Jackson Enters 'Dangerous' Race Epic, Sony Stress Global Game Plan

BY JANINE McADAMS

NEW YORK—Michael Jackson is in a race with himself. Still the most successful recording artist ever, he is releasing his latest album, "Dangerous," in the giant shadows of the 38-million-selling "Thriller" and its follow-up, the 25-million-selling "Bad" album.

For Jackson's label, Epic, the Nov. 26 release of "Dangerous" also presents a consummate challenge: how to maximize the sales of its biggest star, who has not had a new album out in four years—a period in which major changes have occurred in pop music.

The indications are positive for the first single from the album, "Black Or White." A week after its release to radio, "Black Or White" is the most-added single in the country, gaining about 91% of Billboard's Hot 100 reporting panel. It debuts at No. 35 on the Hot 100 and at No. 44 on the Hot R&B Singles chart.

Featuring 14 tracks and 77 minutes of music in all three configurations, "Dangerous" is the first dou-

ble-vinyl solo album by Jackson. List prices are \$10.98 for cassette and vinyl and \$15.98 for the CD.

A collector's edition of "Dangerous," housed in a 3-dimensional CD package, will be available with the regular version on Nov. 26 for a \$29.98 list price. Epic will not say how many of these special editions

are being shipped to retailers or how long they will be offered.

Epic will not divulge the number of copies of "Dangerous" being shipped, but sources estimate that U.S. shipments were close to 4 million, making it the largest initial shipment for any album in history

(Continued on page 77)

## Biz Prepares For Trade Winds From Vast New European Bloc

BY JEFF CLARK-MEADS

LONDON—The world's biggest record market will see its first sunrise less than 14 months from now. But the European Economic Area—which at current values would have sales worth nearly \$2 billion more than the U.S. market—is so vast and its concept so new that the music industry has not yet come to terms with its unprecedented, massive potential.

The EEA will come into being on

Jan. 1, 1993, when the 12 nations of the European Community are joined in a single trading area by the seven countries of the European Free Trade Assn.: Sweden, Norway, Finland, Austria, Switzerland, Iceland, and Liechtenstein. The 19-nation bloc will have the free movement of goods, services, and personnel enshrined in its constitution.

The EC is already the world's biggest market; its \$8.4 billion in recorded music sales in 1990 accounted for

(Continued on page 82)

## Extra! A New Billboard Takes Shape This Week

NEW YORK—From this issue onward, Billboard will never be the same. As the music and home entertainment industries expand and evolve, so must Billboard, which has been committed for almost a century to chronicling and investigating the business of entertaining the planet. In order to better serve our international readership, this week's issue introduces a number of new sections, new graphic ele-

ments, and an overall change in the configuration of Billboard.

The major transformation in this week's issue is the introduction of the Artists & Music section. This section begins in the front of the magazine and embraces the former music news, Talent, R&B, Country, Dance, and Music Video sections, as well as the Latin, classical, jazz, gospel, and contemporary Christian

(Continued on page 81)

## Baker & Taylor Being Sold To Management, Investment Company

BY PAUL SWEETING

NEW YORK—W.R. Grace & Co. has signed a letter of intent to sell video distribution giant Baker & Taylor Video and other subsidiaries to management and the Carlyle Group investment firm.

Also included in the deal are Baker & Taylor Books, the country's second-largest book distributor, and Soft-Kat, a distributor of computer

(Continued on page 84)

## Staff Cuts Hit Atlantic And Mercury Labels

BY MELINDA NEWMAN  
and PAUL VERNA

NEW YORK—Reflecting the soft state of business, both Atlantic Records and Mercury Records underwent significant staff cuts last week.

Although no layoffs at other labels have been confirmed, rumors are that some employees at other record companies may also be let go.

The layoffs at Atlantic, which sources say are not yet completed, could result in the elimination of as many as 70 jobs. Other sources say the actual number of cuts will be closer to 40.

Among those let go at Atlantic

(Continued on page 85)

## No. 1 IN BILLBOARD

|   |                    |
|---|--------------------|
| HOT 100 SINGLES   |                    |
| ★ WHEN A MAN LOVES A WOMAN<br>MICHAEL BOLTON                    | (COLUMBIA)         |
| THE BILLBOARD 200 TOP ALBUMS                                    |                    |
| ★ ROPIN' THE WIND<br>GARTH BROOKS                               | (CAPITOL)          |
| HOT R&B SINGLES   |                    |
| ★ TENDER KISSES<br>TRACIE SPENCER                               | (CAPITOL)          |
| TOP R&B ALBUMS  |                    |
| ★ APOCALYPSE '91 ... THE ENEMY<br>STRIKES BLACK<br>PUBLIC ENEMY | (DEF JAM/COLUMBIA) |
| HOT COUNTRY SINGLES   |                    |
| ★ SHAMELESS<br>GARTH BROOKS                                     | (CAPITOL)          |
| TOP COUNTRY ALBUMS  |                    |
| ★ ROPIN' THE WIND<br>GARTH BROOKS                               | (CAPITOL)          |
| HOT DANCE CLUB PLAY   |                    |
| ★ MOVE ANY MOUNTAIN (PROGEN 91)<br>THE SHAMEN                   | (EPIC)             |
| HOT DANCE SALES   |                    |
| ★ FINALLY<br>CECE PENISTON                                      | (A&M)              |
| TOP VIDEO SALES   |                    |
| ★ FANTASIA<br>(WALT DISNEY HOME VIDEO)                          |                    |
| TOP VIDEO RENTALS   |                    |
| ★ THE GODFATHER PART III<br>(PARAMOUNT HOME VIDEO)              |                    |

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SCOTT SOMMERDORF, SF CHRONICLE

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*Cheers! your family at  
Bill Graham Presents &  
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# Commentary

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

## SUPPORT COPYRIGHT-RENEWAL BILL *It Would Keep Song Income Flowing*

BY JOHN C. BARKER

COMPANION bills pending in the U.S. Senate (S. 756) and the House of Representatives (H.R. 2372) provide for an automatic renewal of all copyrights created before 1978 and still in their original, 28-year term. The intention of these measures is to prevent copyrights from prematurely falling into the public domain, robbing authors and companies of thousands of dollars of expected royalties.

Over the years, thousands of authors, publishers, motion picture companies, and others have lost copyrights after 28 years through their inadvertent failure to register applications to renew the copyright's renewal terms. In fact, if laws do not change, hundreds, if not thousands more copyrights may be lost after midnight Dec. 31. Many authors, songwriters, and other copyright holders may realize after the end of the year that the income they had been receiving for the use of their copyrighted works will no longer be collectible.

While the Copyright Revision Act of 1976 establishes a single copyright term of the author's life, plus 50 years, for works created on or after Jan. 1, 1978, the act still requires any copyrights originally secured between Jan. 1, 1949, and Dec. 31, 1977, to have an "application for renewal" filed by the proper claimant during the 28th year in order to extend the copyright term for another 47 years. It is this failure to properly file the application for renewal that has caused many valuable copyrights to expire and fall into the public domain, such as the motion pictures "It's A Wonderful Life," "A Star Is Born" (1937 version), "Meet John Doe," and "The Man With The Golden Arm."

In recent testimony before a House subcommittee, Jacqueline Byrd, the widow of songwriter Robert Byrd (better known as artist Bobby Day), explained how her husband's No. 1 hit "Little Bitty Pretty One," written in 1957, had fallen into the public domain. The publisher who had renewal rights died before the end of the renewal term, and the publisher's widow knew nothing about renewing copyrights. As Byrd lay dying, thinking his royalties would take care of his family, his wife received a letter stating that the song had not been renewed and was in the public domain.

George David Weiss, a songwriter and president of the Songwriters Guild of America, recently testified in Washington, D.C., in support of the renewal bill, along with representatives from ASCAP,

BMI, and SESAC. In referring to the renewal procedure mandated in the current copyright law, Weiss asked, "What rational basis could have existed in the minds of those who drafted the 1909 bill to impose such a draconian hardship on me? If my act of creation was worthy enough to secure copyright, why should it be lost by my failure to file a piece of paper, which literally has no other function?"

The House Judiciary Committee has pointed out the unfairness of



**'Thousands have lost copyrights through failure to register applications'**

John C. Barker

the renewal clause. In its report on the 1976 Copyright Revision Act, the committee report said, "One of the worst features of the present [1909] copyright law is the provision for renewal of copyright. A substantial burden and expense, this unclear and highly technical requirement results in incalculable amounts of unproductive work. In a number of cases, it is the cause of inadvertent and unjust loss of copyright."

According to the proposed bill, if no renewal application is made within the 28th year of the first term of the copyright, whoever owns the "expectancy" rights to the renewal term on the last day of that year will automatically own the copyright for the renewal term, even if the copyright has not been renewed. No copyright will fall into the public domain if a renewal claim is not filed.

I believe that most of us in the entertainment industry would favor the passage of this renewal bill, especially those of us who own or manage copyrighted creations. Although indications are that the bill will probably become law at some point in time, the judicial process proves to be a very slow-moving wheel when it comes to these types of changes.

In fact, this particular move for automatic renewals began as early as 1989 with a report from the Committee For Literary Property Studies. As of mid-November, the bill was waiting to be voted on by the House Judiciary Committee; if it passes muster there, the bill will go on to the full House for a vote. Washington sources have told me that it is possible for the bill to become law before the end of the year, although it could take a back seat to other pressing debates.

The entertainment industry should do all it can to assure that this bill becomes law before Dec. 31 as protection for the thousands of copyrights due for renewal by

the end of the year. Unfortunately, due to the lack of publicity and attention to this particular matter, many people are unaware of the possible changes in the copyright law and how these changes might benefit them.

The industry should take an active role in this matter, encouraging Congress to bring the bill up for a vote and to vote yes to an automatic renewal of copyrights before year's end. I encourage you to contact your local senators and congressional representatives regarding the two versions of the bill, and also to call the chairman of the House Subcommittee on Intellectual Property and Judicial Administration, Rep. William J. Hughes, at 202-225-3926, and the sponsor of the Senate version, Sen. Dennis DeConcini, at 202-224-4521.

Even if this bill becomes law, it cannot restore copyrights that have previously lapsed into the public domain. But it will recognize the inadequacy of the current renewal process and prevent any further loss of copyright income to those companies, authors, and families to whom it is due.

*John C. Barker is president of the Integrated Copyright Group Inc., an independent musical copyright administration company based in Nashville.*

## EDITORIAL

RAPPER Ice Cube may be within his First Amendment rights to suggest burning down Korean-owned stores and the murder of his Jewish former manager in two songs on his new album, "Death Certificate." A judge could well rule that calling for such violent acts is only poetic license in the context of a rap song. But it seems to us that Ice Cube's lyrics express the rankest sort of racism and hate mongering.

Overall, Ice Cube's ghetto tales, full of misogyny and homophobia as

### *Ice Cube's unabashed espousal of violence crosses the line*

well as racism, are no more revolting than those of his former group N.W.A, the Geto Boys, or any of the other purveyors of "gangsta" ideology. Moreover, Ice Cube's graphic descriptions and clever rhymes show him to be one of the more talented rappers in this genre. But his unabashed espousal of violence against Koreans, Jews, and other whites crosses the line that divides art from the advocacy of crime.

Like other performers and artist handlers who have opted for damage control when their painful messages of racial or religious hatred have aroused a public outcry, Ice Cube tries to soften the blow by contending that he is not attacking the motives of all Koreans or Jews. "I never say all Koreans, all whites, [or] all Jews..." he told Billboard recently.

Is that so? In "Black Korea," he generalizes with his description of

"Oriental one-penny-countin' motherfuckers..." (He also told the Los Angeles Times, "If things don't get better, we're going to burn [the Koreans'] stores down.") In "No Vaseline," in an apparent reference to his former manager Jerry Heller, he calls on N.W.A to "get rid of that devil, real simple/put a bullet in his temple/'cause you can't be a nigger for life crew/with a white Jew tellin' you what to do." This lingo suggests a broader agenda aimed not just at particular individuals, but at Koreans and Jews as a whole.

Ice Cube's songs represent the anger of a community that has been neglected and abused in many ways. But he lowers himself and his ideas by advocating violence against individuals or groups of people.

The music industry has made a forceful case for the protection of First Amendment rights in recent years. But that does not mean the industry should shy away from the condemnation of hateful speech, whether it is articulated musically or otherwise. Although we do not support the request of the Simon Wiesenthal Center, a Jewish human-rights group, that retailers remove the Ice Cube album from their shelves, we do feel that retailers, record companies, and others in the industry should strongly protest the sentiments expressed on that album.

It is a terrible thing to ban the thoughts of anyone, and it is just as bad to ignore the fact that certain ideas are terrible. Each of us must decide whether or not Ice Cube's record is fit to sell or purchase. Based on such decisions, we will help create the society we deserve.

## LETTERS

### GO WITH THE FLOW

In response to David Stump's letter regarding Melinda Newman's article about beach music (Billboard, Aug. 31), I feel there are a few points that need clarification.

Stump says that, according to everyone, John Hook is a self-proclaimed expert on beach music (who proclaims the experts?). Hook's expertise is in all facets of the genre, including endless hours of research on artists of Virginia, North Carolina, and South Carolina.

Stump also speaks of being in the mainstream of beach music, but I think his stream is stagnant. Beach music encompasses portions of R&B of the late '40s and '50s, some sweet soul of the '60s, and danceable disco of the '70s and '80s. All during this time, local artists have paid their dues up and down the highways of the South, but with the change in the drinking age to 21 and the disappearance of a college beach scene, some of the local groups are still stuck in a schmaltzy sound or formula songs extolling "sand, sun, surf, and suds."

Beach music has grown so big that, for every 10 shaggers, one is now a DJ; the armchair crybabies and "wannabees" are abundant. There is no one that is more a purist than myself, but you either roll with the flow, step aside, or get run over.

Chris Beachley  
The Wax Museum  
Charlotte, N.C.

### RUNNING FOR PRESIDENT?

Subtlety, be damned. After reading Joseph Castellano's claims of the generous benefits of beer sponsorship for the multitudes of responsible music fans (Billboard, Oct. 12), I was sure he was going to announce that he was Anheuser-Busch's nominee for the 1992 Presidential race.

It does not appear that Castellano has been to a concert in recent history. The responsible drinkers he refers to may indeed be at those family picnics, backyard barbecues, and other jovial celebrations. But if his sample consisted exclusively of concertgoers, the statistic might get just a little bit tipsy.

Also, the fact that Castellano

was speaking for A-B's "department of consumer awareness and education" means that sponsorship must be extremely profitable for the company.

I am not against producers of alcoholic beverages, the sponsorship of concerts, or the responsibility of artists raised by Thom Duffy (Billboard, Sept. 7). But I do believe that the intelligence of the consumers of beer and concert tickets should not be so blatantly insulted.

Jeffrey Burakowski  
Chicago

### MARIE ANTOINETTE

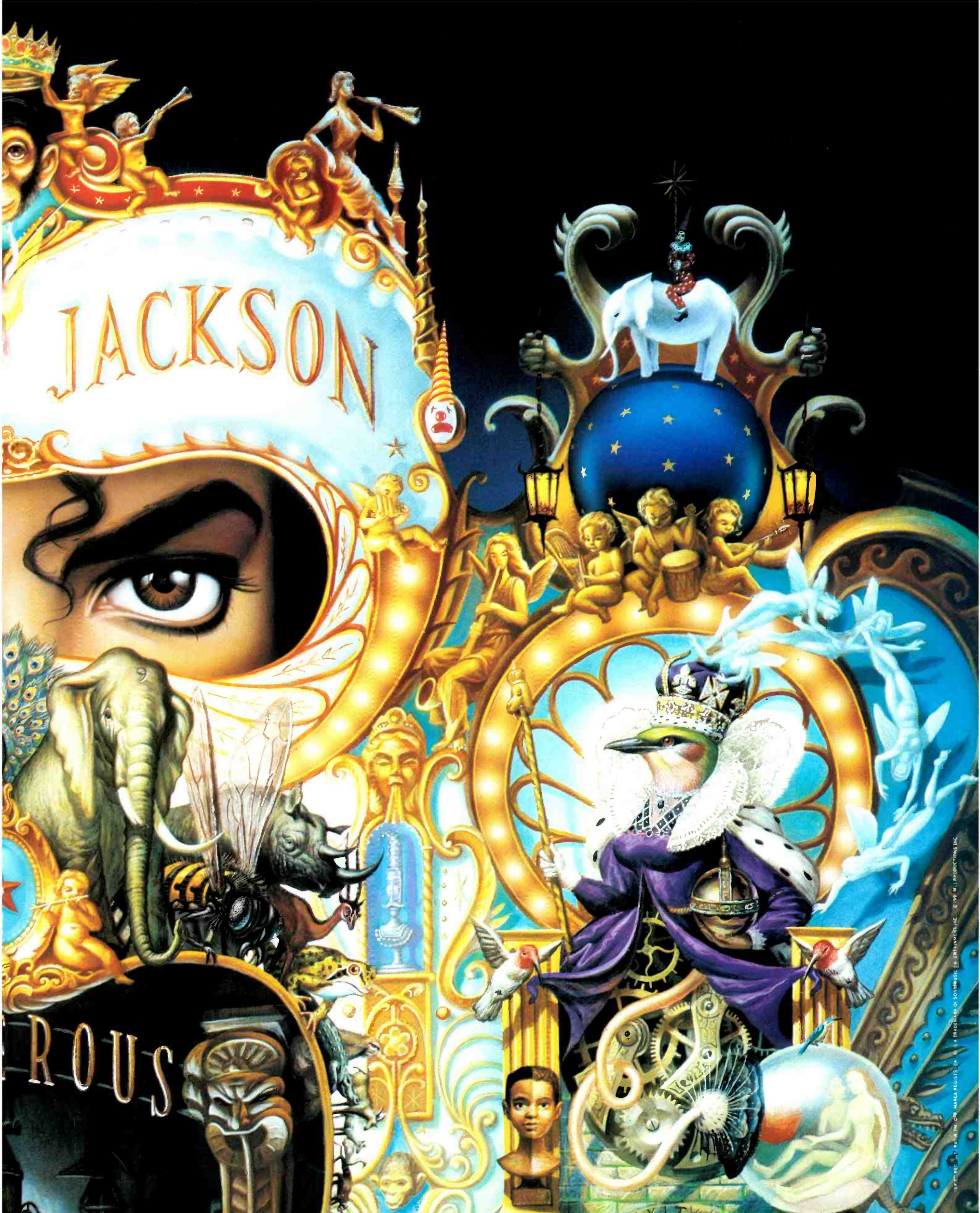
Is Russ Solomon the Marie Antoinette of the music business? By denying his customers access to jewel-box-only releases in favor of the more expensive, less desirable DigiTrak (Billboard, Nov. 9), he might as well have said, "Let them eat cake."

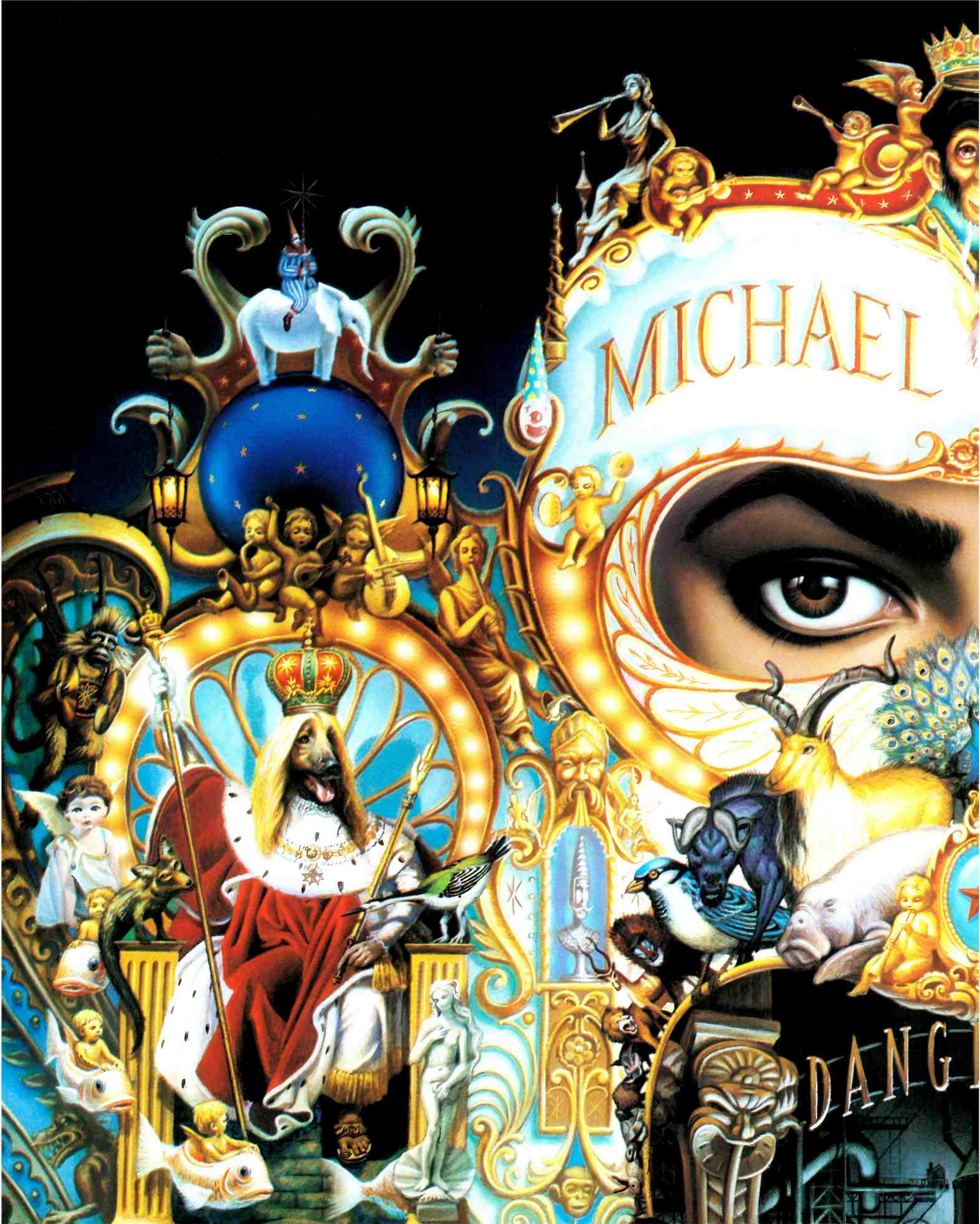
Retail music buyers unite! Only you have the power to bring down the Tower. If Solomon insists on making the buying public pay for his arrogance, then let it be (figuratively) "off with his head."

Richard Freund  
Hackensack, N.J.

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THE METAL TO

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Lita has already co-hosted "Headbangers Ball," which world premiered "Larger Than Life." "Shot Of Poison" is on MTV now.

We're picking up **press** en route

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We're driving hard at

Retail

"Dangerous Curves," the new album from Lita Ford featuring "Larger Than Life" and "Shot of Poison." Watch for "Dangerous Videos, Vol. 1" featuring "Larger Than Life" and "Shot Of Poison," now available on home video.

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Watch for Lita on 27-city national tour:

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# Sources Say Philips' DCC Debut On Hold

■ BY PAUL VERNA

NEW YORK—Philips is postponing the U.S. launch of its Digital Compact Cassette format to the fourth quarter of next year, according to informed sources.

These sources say the main obstacle keeping the format from making its scheduled second-quarter entry into the U.S. marketplace is an expected delay in the passage of the Audio Home Recording Act, which would OK digital consumer recorders and give a compensatory royalty to music copyright owners on sales of digital recording equipment and blank tapes.

In the U.S. Senate, the bill has been heard by a copyright subcommittee and has yet to be referred to full committee; in the House, it has been introduced in a subcommittee but is not scheduled to be heard until early in 1992.

While it was originally thought that the legislation would be enacted before the end of this year—giving legal clearance for the entrance of DCC into the marketplace by early 1992—sources on Capitol Hill say it is unlikely that the bill

will be approved until sometime next year.

At least seven lobbyists representing six organizations—ASCAP, BMI, the National Music Publishers Assn., the Recording Industry Assn. of America, Tandy Corp., and the Electronics Industries Assn./Consumer Electronics Group—have reportedly met with about 100 members of Congress, including Rep.

William Hughes, D-N.J., the sponsor of the legislation and chairman of the House copyright subcommittee.

Aside from the postponement of action on the bill, another reason given by some observers for the alleged delay in the DCC introduction is that Philips simply is not ready to bring out the new technology in the U.S.

If the latter scenario were true, however, why would Philips forge ahead with plans to debut the format next spring in Japan and Europe? One informed source offers a possible reason: "Because the other territories are not as large a marketplace as the U.S."

Philips denies reports of a delay. "There's no delay in our launch (Continued on page 76)

# Sony Japan Firm Going Public On Tokyo Exchange

■ BY STEVE McCLURE

TOKYO—As expected, Sony Music Entertainment Japan is going public. Formerly known as CBS/Sony Records, the firm plans to list 18 million shares on the Tokyo Stock Exchange's second section by the end of this month.

Sony will become the first Japanese recording company to offer stock to the public. An auction held earlier this month set the issue's price at 6,800 yen (\$52.30) a share, which would bring Sony 122 billion yen (\$932 million).

The issue represents 29% of the outstanding stock of SME Japan.

Analysts here say the issue had been expected for some time, especially in light of Sony Corp.'s poor recent results, and so it was given relatively little media coverage when officially announced. Hitomi Hashimoto of Kleinwort Benson International's Tokyo office says, "It certainly should help with the consolidated accounts of the overall group."

SME Japan is this country's biggest record company, with an 18.3% (Continued on page 84)

# Rock The Vote Hits The Primary Trail

■ BY SUSAN NUNZIATA

NEW YORK—As Rock The Vote awaits a Senate decision on the "Motor Voter" bill it supports, it is stepping up its efforts to reach young voters in New Hampshire prior to that state's Presidential primary in February.

Meanwhile, Rock The Vote is preparing a first-anniversary fundraiser. On Dec. 17, the music-industry group is holding a fund-raising benefit movie premiere for the Oliver Stone film "JFK" in Los Angeles. It hopes to raise \$150,000-\$200,000.

In New Hampshire, Rock The Vote's goal is to increase the turnout of young people in the Presidential primary, the nation's first in 1992. Because of stringent voter regulation requirements in New Hampshire, Rock The Vote will offer shuttle services at 15 college campuses that will transport students from the schools to voter registration sites. To further encourage registration, concerts and rallies will take place on the campuses. Students will have to prove they

are registered to be admitted to the concerts.

One of Rock The Vote's primary targets remains the Motor Voter Bill, which proposes permitting citizens 18 years and older to register to vote when they apply for or renew their driver licenses, and would also mandate mail-in registration nationwide. Now in the Senate, the bill is up for a cloture vote which, if approved, would allow the (Continued on page 62)

# Disney Distrib Suspends Dealings With WaxWorks

■ BY JIM McCULLAUGH

LOS ANGELES—Buena Vista Home Video, the home video distribution wing of Walt Disney Studios, confirms that until an FBI investigation is complete, the company, "upon advice of legal counsel," has "suspended all business activity" with Kentucky-based independent wholesaler WaxWorks/VideoWorks.

The development comes in the wake of the theft of more than 48,000 copies of Walt Disney's "Fantasia" videocassette several weeks ago (Bill-

board, Nov. 9).

The tapes were apparently stolen Oct. 23 from the Wayne, Mich., shipping yard of Video International, a transportation company employed by Buena Vista Home Video.

Several days later, the tapes were discovered by the FBI in a Memphis warehouse belonging to WaxWorks/VideoWorks.

The wholesaler claims to have purchased the tapes through an unidentified broker and that it did not know the tapes were stolen. Both the FBI (Continued on page 84)

# Video Rental Shops In India Hurt By Cable Shenanigans

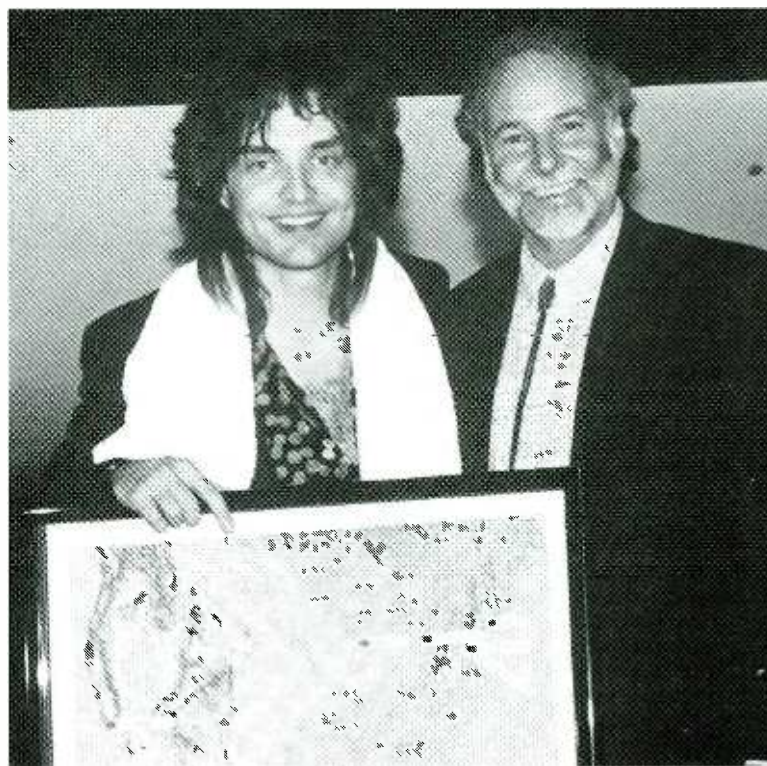
■ BY JERRY D'SOUZA

BOMBAY, India—The growth of cable TV has cut into the video rental business in India. Both thrive on piracy, but the former, which serves anywhere from 125 to 500 households per operator, is growing so fast that rental outlets have seen a drop of 25% in pickups over the last six months.

A cable operator has a control VCR in his house. A master amplifier is used to boost signals and a modulator to cut outside interference. He then connects subscribers in the apartments of his building and in the neighborhood, offering diverse fare that includes local and Western films and cartoons for children, all for an installation charge of \$12 and a monthly fee of \$4.

"I no longer keep Hindi films," says the owner of a rental store in one of the affluent areas of Bombay. "How can I compete with an operator who broadcasts a film even as it is being shown for the first time in a theater? Now with

STAR TV, I have to sell the tapes of the TV series I carry. I can only keep Western films, but even these are difficult to come by. The price of a master print has gone up to \$4,000 [compared with \$2,800 a year (Continued on page 51)



**Marathon Man.** Capitol Records president Hale Milgrim, right, presents recording artist Richard Marx with a plaque denoting the five cities Marx performed in Nov. 9 during his one-day marathon, "Rush In, Rush Out, Rush Street Tour." The presentation took place following the tour's final concert at Burbank Airport in Burbank, Calif. The other four concerts took place at or near airports in Baltimore/Washington, New York, Cleveland, and Chicago. Marx and his band performed songs from his current album, "Rush Street," including the first single, "Keep Coming Back."

# Entertainment Biz Putting Stock In Public Offerings

■ BY DON JEFFREY

NEW YORK—In recent months, at least three companies involved in the music industry have made initial public offerings of stock, reflecting a surging stock market this year and a strong appetite by investors for new issues.

Analysts say the main catalyst fueling this drive is lower interest rates, which make stocks more attractive than many other investments. In addition, the public's hunger for small stocks is strong because investors believe these issues offer better bargains and

more room for growth than do the stocks of big corporations.

The companies that have gone public recently include R-Tek Corp., owner of the Quality and Dino record labels; Gaylord Entertainment Co., operator of the Grand Ole Opry, The Nashville Network, and Country Music Television; and BET Holdings Inc., owner of the Black Entertainment Television Network, which broadcasts music video programs featuring R&B, gospel, rap, and black adult contemporary pop acts.

According to a survey by Securities Data Co., there were eight IPOs

in the entertainment industry this year through the end of October. For all of last year, there were seven entertainment-business IPOs. A more striking statistic is that the combined proceeds raked in by the companies that went public in the current quarter alone—which began Oct. 1—is more than \$300 million, compared with just \$187 million in proceeds from all of the entertainment IPOs in the seven previous quarters.

In the overall stock market, 1991 has been a far hotter year for IPOs than was 1990. Through Oct. 28, 264 companies went public, raising

\$11.5 billion, compared with 172 firms that raised \$4.5 billion in all of last year.

"The market's at an all-time high," says Keith Benjamin, senior entertainment analyst with Ladenburg, Thalmann & Co. "It feeds on itself. Once you have a couple of successful offerings at a premium, that paves the way for other offerings."

Two of the three music-related offerings are so-called small-cap stocks. Only Gaylord, whose market capitalization (number of shares times stock price) is close to \$1 billion, is not considered small. (Continued on page 62)

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CONVICTS ♦ PRINCE JOHNNY C

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# Artists & Music

INCLUDES R & B • DANCE • COUNTRY • MUSIC VIDEO SECTIONS

## BMG Distrib Establishes New CD>Returns Policy

BY ED CHRISTMAN

NEW YORK—As expected, BMG Distribution has implemented a policy that allows dealers to return opened CDs, but with a penalty attached. Initial account reaction to the program appears to be somewhat more favorable than that which greeted Sony Music Distribution's current defectives policy.

The BMG policy, which is effective Jan. 1 but applies to opened CDs accumulated during the fourth quarter, allows accounts to return up to 1.5% of purchases on a unit basis. If the return of opened CDs climbs above the 1.5% mark, a two-tier penalty kicks in: a \$1.50 surcharge for each breached package above 1.5% but less than 3%; and a \$3 charge for such returns above 3%. BMG will do bookkeeping on the policy on a quarterly basis.

In an attempt to ensure that BMG labels can continue to participate in retail chains' no-risk programs, the return policy excludes titles that are normally exempt from the company's incentive/disincentive formula.

Pete Jones, president of BMG Dis-

tribution, says the policy was shaped after consulting with accounts. "We tried to satisfy most of the accounts' concerns," he says. "Also, we wanted to make sure that we continue to get in-store play and that our policy doesn't spread or enlarge the used-CD market."

Among the other retailers that say they are willing to give the BMG policy the benefit of the doubt are Beltsville, Md.-based Kemp Mill Music, Sausalito, Calif.-based Record Shop, and Miami-based Spec's Music & Video.

Says Ron Phillips, director of marketing at 57-unit Spec's, "I applaud BMG for trying to come up with a creative solution to the issue. Let's

(Continued on page 76)



**Smell The Glove ... Again.** The legendary, albeit fictional rock band Spinal Tap announces its exclusive worldwide recording contract with MCA Records during a press conference at the Los Angeles Memorial Coliseum. Immediately following the announcement, the band auditioned 51 prospective new drummers. (All of Tap's previous drummers have died, two by spontaneous combustion.) The judges announced a 51-way tie among the applicants. A winner will be announced in the next few weeks, and will perform one song with Spinal Tap during its first Los Angeles concert performance next year. Tap's next album will be released on MCA early in 1992. Shown, from left, are band member Nigel Tufnel; Al Teller, chairman of MCA Music Entertainment Group; band member David St. Hubbins; Richard Palmese, president of MCA Records; and band member Derek Smalls.

## Black Country Act Francis Inked On Basis Of Clip

BY DEBBIE HOLLEY

NASHVILLE—Capitol Nashville is preparing to embark on what label officials say is one of the largest marketing and promotion campaigns the label has ever pulled together for a new artist. Cleve Francis, the only black country singer currently signed with a major record label, will receive this push partly because of the tremendous response garnered by a videoclip that he financed himself prior to signing with Capitol.

Francis' history reads almost like a chapter in a storybook. One of six children who were raised, as he puts it, "dirt poor in Cajun country," he dreamed about performing country music since early childhood. At the insistence of his mother, however, he completed college. Later, he went on to medical school and became a well-established cardiologist in a suburb of Washington, D.C.

Since 1973, when he started his medical practice, Francis has recorded three independent albums. Now he is preparing to leave the field of medicine to pursue his country music career full-time.

What started the ball rolling? Several years ago, Francis treated and stabilized a heart-attack patient, Olaf Hall, in the emergency room one evening. "The man warned me his 'Big Brother,' who they called 'Big John,' would be coming to visit—all of the almost



FRANCIS

(Continued on page 31)

## Rundgren's Vision Keys Video Confab

BY CHRIS MORRIS

LOS ANGELES—Keynote speaker Todd Rundgren offered a vision of video's future, and a panel of artists grappled with problems in

video's present at the opening session Nov. 7 of the 13th Annual Billboard Music Video Conference at the Hotel Sofitel-Ma Maison here.

Musician/video artist Rundgren, who was among the pioneers of music video production in the mid-'70s and then withdrew from the form in the mid-'80s after he became disenchanted with its direction, excoriated the commercial thrust of video production today, discussed the role of new technologies in music video, and issued a call to arms to video makers to explore the artistic potential of those technologies for their own sake.

The artists' panel, titled "Video Saved The Radio Star" and moderated by Billboard music video editor Melinda Newman, ran counter to its title, as half a dozen musicians recounted their confrontations with the intractable forces of

music television and their ongoing conflicts with record labels over the style and content of their videos.

Rundgren began his presentation by screening his recent video for "Change Myself," which was created on desktop computers in his home, utilizing NewTek's "Video Toaster" system. The Video Toaster is a keyboard and accompanying software system that when used with a computer allows the second computer to perform complicated tasks such as generating effects in 3-D.

"Traditionally this process is very expensive, very time-consuming, very prone to mishaps," Rundgren said. "Because of [the Video Toaster], you may see more people get involved in this type of production ... Now it's possible to consider this as

(Continued on page 36)

## Ian Thomas Retires From Key IFPI Post

LONDON—IFPI, the international label trade organization, will have a new man at the helm of its global anti-piracy and copyright-protection activities, starting in March.

Ian Thomas, director general since 1982 and an IFPI employee for 24 years, is retiring and will be replaced by Nic Garnett, currently IFPI's director of international operations and legal affairs. Thomas will retain a consultancy role with

the organization for the next two years.

Asked the reasons for his departure, Thomas says he feels 10 years is the correct length of tenure for a director general and he is happy to make way for somebody of Garnett's abilities.

Garnett, who for six years was IFPI regional director for Asia and the Pacific, says a personal priority

(Continued on page 82)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Ken Wilson is promoted to senior national director of black music promotion, East Coast, at Columbia Records in New York. He was co-national director of black music promotion, West Coast.

Keith McCarthy is appointed director of press and public affairs for Sony Music Entertainment in New York. He was a free-lance corporate writer.

MCA Records promotes Maria Kleinman to national publicity director in Los Angeles and Tom Cording to national publicity director in New York. They were, respectively, director of tour publicity, West Coast, and director of tour publicity, East Coast.

Virgin Records promotes Unice Rice to national director of R&B field staff in Texas and Dave Rosas to national director of R&B promotion in Los Angeles. They were, respectively, regional representative for Texas, Oklahoma, and New



WILSON



MCCARTHY



KLEINMAN



CORDING



RICE



ROSAS

Mexico (a position he will continue to hold), and co-national West Coast manager.

K-tel International (USA) in Plymouth, Minn., appoints Tom Lenaghan senior VP of sales and Bill Hallquist manager of entertainment marketing. They previously worked at Lieberman Enterprises as, respectively, VP of national accounts and marketing manager.

Faye Evans is promoted to director of production, manufacturing, and distribution at A&M Records in Los Angeles. She was production coordinator.

I.R.S. Records in Los Angeles promotes Laura Selwyn to senior director of manufacturing and production and Sig Sigworth to senior director of international marketing. They were, respectively, director of manufacturing and director of international marketing.

Peter Lau is promoted to managing director of Warner Music Singapore. He was sales manager at the company.

Nelson Rodriguez is named GM of RMM Records and Video Corp. in New York. He was director of promotions for the Northeast at TH/Rod-

ven Records.

Sony Music Greece in Athens promotes Dimitris Yarmenitis to managing director and George Polychroniou to senior director of creative operations. They were, respectively, international A&R/marketing manager and marketing director.

Jon Cohen is promoted to regional promotion and marketing manager for New England and upstate New York for SBK Records in Boston. He was national manager of video promotion.

Nancy Levin is promoted to national promotion manager for Re-

prise Records in Los Angeles. She was national singles promotion manager.

Steve Schenfeld is promoted to manager of A&R administration at Blue Note Records in New York. He was coordinator of marketing and A&R.

Michelle Taverna is appointed publicity coordinator for Mercury Records in New York. She is a recent graduate of St. John's Univ.

**PUBLISHING.** John Marsillo is promoted to assistant VP of telecommunications at BMI in New York. He was director of operations/telecommunications.

**RELATED FIELDS.** Symetrix Inc. in Seattle names Cal Vandegrift director of export sales. He has spent 35 years in the broadcasting business and most recently was a salesman with Broadcast Supply West.

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Bill Graham  
1931-1991

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## Rush Rolls With More Organic Sound Latest Set A 'Reaction Against Technology'

BY JIM BESSMAN

NEW YORK—"Roll The Bones," the second Atlantic Records release for Rush, debuted at No. 3 on The Billboard 200 Top Albums chart in September and has already hit gold certification, sending the veteran band on the road with a renewed sense of creativity and purpose.

The venerable Canadian techno-popper trio, whose self-titled debut bowed in 1974, came to Atlantic from Mercury Records with the 1989 album "Presto." That album, according to front man Geddy Lee, paved the way for the "organic," less synthesized production method used again on this latest release.

"It's a continuation of what we started with 'Presto,'" says Lee, singer, bassist, and synthesizer player for the band who with guitarist/backing vocalist Alex Lifeson puts music to the lyrics of drummer Neil Peart.

"It was kind of a reaction against technology, which we felt we were drowning in. We were seeing mountains of synthesizers, computers, and TV screens, and didn't really want to touch any of it. So Alex and I got an eight-track and mike, guitar and bass, and decided to see how far we could get before getting desperate for the other stuff, and it really sparked a change for us."

The change has already sparked success on radio, with the song "Dreamline" hitting No. 1 on the Album Rock Tracks chart. MTV has

had the song in active rotation.

Of course, Rush has not completely cut out technology but uses it now as an arranging tool rather than pri-

*'Change is a good thing'*

mary writing device. Lee says that the fresh approach to composition was further reflected in the band's optimistic outlook, having "sorted out the nagging debate" over how Rush could continue—and for how long.

"You have to allow yourself time to be a human being and cut ties once in a while," he says. "You can't be afraid to say what's on your mind, or remind yourself what a competitive—and very unhealthy—environment the music business is."

After so many years of writing, recording, and performing together, Rush reached a point where the members lost confidence in both themselves and the group. Lee says that at the time of the 1987 album "Hold Your Fire," each had "different mindsets," much to the detriment of band solidarity.

"We went through a period of restructuring our personal lives and priorities and now, a few years later, we're three adults in a rock band as opposed to three postpubescents. That's certainly affected the spirit of the new record, and the lyrics to a certain degree."

## Fagen Joins 'Soul' Brothers, Sisters For New Compilation

BY GENE SANTORO

NEW YORK—"The idea was not to copy the originals but to reinterpret them," says Donald Fagen of "The New York Rock And Soul Review: Live At The Beacon," a new Giant Records album of classic soul-era tunes recorded by Fagen, Michael McDonald, Boz Scaggs, Phoebe Snow, Charles Brown, Eddie and David Brigati of the Raspals, and others.

"We weren't looking for authenticity," continues Fagen. "The point of it is that these are living compositions that can be interpreted in different

ways, like a rock equivalent of jazz standards, not nostalgia."

Fagen has been experimenting around that idea for a couple of years. "Last year, Libby Titus and I produced three or four dates at the Lone Star" Roadhouse in New York, he explains, "and two or three things at Elaine's restaurant. Then we did a Beacon show with Patti Austin. It was like an old-time revue, where some of the lesser-known singers who were doing backups could come out and sing. Everybody got a shot."

The revue's expansive personnel  
(Continued on page 24)

Also helping is the new label affiliation, as Lee feels Rush's momentum suffered over the years at Mercury/PolyGram because of numerous changes in regime. Otherwise, he notes, "Change is a good thing," and he offers as proof the band's new road manager, new lighting designer, and relatively new co-producer (with Rush) Rupert Hine.

"We've committed ourselves to not changing members, so we change something else every now and then," says Lee, who credits Hine—who also worked on "Presto"—for helping realize a slightly looser sound on "Roll The Bones."

Recognizing Rush's "curious history" and "definitely crooked road to success," Lee is grateful for the band's dedicated fan base and the  
(Continued on page 17)



**Shore Friends.** A video shoot at the Stone Pony in Asbury Park, N.J., reunited Jersey Shore rockers Bruce Springsteen, left, Southside Johnny Lyon, center, and Miami Steve Van Zandt for the taping of a videoclip for "It's Been A Long Time," the first single from "Better Days," the new album from Southside Johnny & the Asbury Jukes on Impact Records. The album debuted last week on The Billboard 200 and footage of the performance aired Nov. 1 on "ABC In Concert '91."

## Grammy Game Plan; 'Pandora's Box' Tops; Marty Brown's Loft-y N.Y. Performance

THE FIRST GRAMMY bash (and certainly not the last) to celebrate the return of the awards show to New York next Feb. 25 packed the Hard Rock Cafe recently, where artists and industry execs joined NARAS officials for word of the latest Grammy Week plans.

Judy Collins, Lenny Kravitz, Donna Summer, Cy Coleman, and the members of Firehouse wound through the crowd, past the chiefs of the New York-based labels—Clive Davis of Arista, SBK's Charles Koppelman, Elektra's Bob Krasnow, EMI's Sal Licata, and Sony Music's Tommy Motola. And "we've got about a hundred [publicists] here tonight," remarked NARAS president Michael Greene.

The best news of the night, announced by New York City Grammy Host Committee chairman Jonathan M. Tisch, is the plan for a Grammy Week concert by Natalie Cole at the Apollo Theater Feb. 21, to benefit the financially troubled musical landmark. NARAS had been criticized for not including the legendary venue in Grammy Week celebrations in previous years.

Greene revealed that Bonnie Raitt will be the honoree at this year's MusiCares dinner, which last year raised \$500,000 for the music industry's charitable aid foundation. He also announced that NARAS is expanding its Grammy In The Schools program throughout New York, featuring classroom visits by the likes of Queen Latifah, Jellybean Benitez, Garland Jeffreys, and Michael Kamen, and into other cities nationwide, through the sponsorship of Columbia House and McDonald's.

As members of the New York music biz establishment prepared for their first back-to-back annual Grammy presentations in the Big Apple, L.A. resident Greene conceded one sour point: "I'm not a real popular guy in Los Angeles the last couple of years."

**BACK IN THE SADDLE:** "We weren't too ambitious when we started out. We just wanted to be the biggest thing that ever walked the planet, the greatest rock band that ever was. We just wanted it all," says Steven Tyler of Aerosmith in the liner notes of "Pandora's Box," the new Columbia Records boxed set, boasting 52 tracks on three CDs from the Boston band's platinum-plated, six-album career with Columbia, prior to its rejuvenation on Geffen Records. Among 24 unreleased

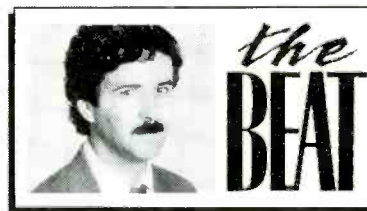
tracks are studio jams, live radio and concert recordings, and alternate takes. Along with an essay by Rolling Stone's David Wild and liner-note recollections from the band members are tributes from the late Bill Graham, Jimmy Page, Vernon Reid, Slash of Guns N' Roses, Ted Nugent, Joni Mitchell, Jon Bon Jovi, Vince Neil, Little Richard, and others.

**DOWN HOME, UP HIGH:** "I'm kinda scared 'cause I know there's a lot of important people out there," confessed MCA's Marty Brown in his Kentucky twang, before playing an intimate, unamplified, acoustic showcase at Michael's Loft in New York. He ought not have worried himself. Brown's set had the big-city big shots cheering him on. The setting, overlooking the Manhattan skyline, was a bit of a change from Brown's recent Wal-Mart tour in support of his debut, "High And Dry." Singing along on the

performance of "Don't Worry Baby," as they do on Brown's album, were MCA Nashville press ace Susan Levy and Musician magazine's Peter Cronin.

**SIGNINGS:** Soul Asylum to Columbia Records... Die Warzau to Fiction/Atlantic Records and Candyland to Fiction/Atco/EastWest in a joint-label deal between Fiction and the Atlantic Group... David Byrne, A.R. Kane, and Julian Lennon each to Shore Fire Media for publicity. Kane is the first rock act signed to Byrne's world-music Luaka Bop label... Lori Carney Angelo to the position of booking agent at QBQ Entertainment, a promotion for Angelo, who has been at the agency since '86.

**ON THE BEAT:** As tribute concerts were staged at the Ritz celebrating the 50th birthday of Frank Zappa, off-spring Dweezil and Moon Zappa broke the news that their father is battling prostate cancer... The honor has previously gone to the likes of New Kids On The Block and Clint Black. This year, RCA act PC Quest has been invited to ride in the nationally televised Macy's Thanksgiving Day Parade. The act will perform its new single, "Can't You See"... Norman "Butch" Stone, onetime manager of Black Oak Arkansas, saw his career derailed after a drug arrest and conviction in 1989. Earlier this year, an Arkansas judge overturned the conviction  
(Continued on page 16)



by Thom Duffy

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Neville Brothers

## Stanley Mills Offers Writers More Life For Old Hits

**TRY ME:** Stanley Mills, the seasoned independent music publisher who has operated New York-based **September Music (ASCAP)** and **Galahad Music (BMI)** since 1968, has an offer he hopes writers who have recaptured their copyrights can't refuse.

"The multinational publishers do the best they can with their vast number of standards, but there's only just so much they can do in view of the necessity to concentrate on their major contemporary relationships. They



by Irv Lichtman

are also now staffed with younger people who are not familiar with older copyrights." And, adds Mills, who is the son of **Jack Mills**, the founder of the legendary **Mills Music**, the situation is even more difficult for writers whose standards are not quite household words (or tunes).

His answer to writers of songs that have had a track record, especially those who have chosen to publish their own songs during a 19-year extension of their copyrights, is to exploit their material without the requirement that the writers surrender a portion of their publishing rights.

Mills works it this way: He takes 50% of publishing revenues on all new recordings or music print deals he makes; this excludes performance income unless a singles release develops from a cover he has gotten. In similar arrangements, Mills will also arrange subpublishing deals on the writer's behalf.

Mills, who has made more than 20 deals of this sort, most recently for the country evergreen "Four Walls," remembers the first one. "Charlie Grean let me exploit his 'The Thing,' a big hit for **Phil Harris** in 1950. I got three compilation tracks and two choral print versions from **Hal Leonard** and **Shawnee**. He had never gotten a choral version before."

**'SH-BOOM' MINI BOOM:** "Sh-Boom," considered to be rock'n'roll's first national hit back in 1954, when the **Crew-Cuts'** recording on **Mercury** held down the first spot for nine weeks, has been licensed for the first time as a commercial. A remake leads off a new ad campaign developed for the **Fur Vault**, said to be the largest retailer of fur and leather garments and accessories in the New York tri-state metropolitan area. Also, the song is performed in the opening and closing credits of a new film, "The Super," starring **Joe Pesci**. The song is published by **Warner/Chappell Music**, which, according to a spokes-

man for the **Fur Vault**, was paid \$10,000 for use of the song, with an option to continue. The group had some hits afterward, but never another No. 1 showing. It disbanded in 1963.

**BY GEORGE:** **Walter Rimler** is the author of an unusual approach to the songs of **George Gershwin** in "A Gershwin Companion—A Critical Inventory & Discovery, 1916-1984" (\$55, **Popular Culture Inc.**, Ann Arbor, Mich., 498 pages). What sets this

Gershwin tome apart from others is that his songs—some 300 published and 300 unpublished works (with-

out musical notation)—take the spotlight. Rimler, beyond giving the basic identities and origins of the songs, also presents some background, under the heading of "Lore," then analyzes his subjects in technical terms and provides lists of recorded versions where applicable. Though the concept works well, it would have been nice—but admittedly unwieldy—to have included the full lyrics instead of Rimler's story-line summaries, which cannot, of course, give a sense of the wit of **Ira Gershwin** or others. Summarizing a lyric's story is like making an outline of an outline. Rimler, an author who has done both fiction and nonfiction, is said to have completed the book with the cooperation of the Gershwin family and music publisher. Although **George Gershwin** died in 1937, the book's title reference to the year 1984 refers to the first publication that year, in a **Warner Bros. Publications** folio, of several songs.

**DEALS:** **NEM Entertainment** president **Ira Jaffe** has signed **Hard Corps** to a publishing deal. The Nashville-based group with a "rock'n'rap" sound recently debuted on the **Interscope** label with an album called "Def Before Dishonor."

**IT'S** the **American Movie Channel Words & Music** referred to in an item in the Nov. 9 issue on special **Veteran's Day** programming Nov. 11.

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

1. **Harry Connick Jr.** Songbook
2. **Whitney Houston**, I'm Your Baby Tonight
3. **Robin Hood: Prince Of Thieves** Soundtrack Selections
4. **Paula Abdul**, Spellbound
5. **Led Zeppelin**, Remasters

# BMI New York Music Awards

## NEWSMAKERS



**PRO-SET NEW YORK MUSIC AWARDS.** The Sixth Annual New York Music Awards (Nov. 1) was, once again, a real home town celebration of the music and musicians of the city. BMI, co-sponsor of the Awards since their inception, presented a New Songwriter Award to **Peter Zizzo**, writer of the hit single "Whispers" for **Corina**. Pictured following the on-stage presentation are (l. - r.) **Paul Valenti** and **Joe Marrella** of **Peavey Electronics Corp.** (who presented Zizzo with a Digital Phase Modulation synthesizer-DPM2); BMI's **Charlie Feldman**; Award presenter **Donna Summer**; **Peter Zizzo**; BMI's **Mark Fried**; producer/songwriter **Keith Diamond**, who co-presented the award; and BMI's **Rick Sanjek**.



**RAP ROUND-UP.** **Public Enemy** (Def Jam/Columbia) walked away with the New York Music Award for Best Rap Group at the Beacon Theater ceremony. Shown here following the presentation are (l. - r.): BMI's **Cat Jackson**; **Public Enemy's Flavor Flav** and **Chuck D.**; **Russ Irwin** (SBK Records); BMI's **Mark Fried**; Irwin's manager **Greg Zinn** of **KRT Management**, and BMI's **Eric Coles**.



**CONGRATS.** **Francesca Beghe** (SBK Records) stopped by to congratulate **Marshall Crenshaw** (Paradox/MCA) after he won the Best Rock Album—Solo Artist award for his **Life's Too Short** album. Crenshaw is a regular at the New York Music Awards, having won a similar award at the very first NY Awards show. **Marshall** and **Francesca** are joined here by BMI's **Mark Fried** (left) and **Rick Sanjek** (right).



**STILL WINNING.** **Julie Gold** (right), songwriter of "From A Distance", picked up the 1991 Grammy Award Song of the Year. She's obviously made some in-roads as an artist as well since she was recognized as The New York Music Awards Rising Star Award winner. She's shown here with BMI's **Mark Fried** and **Alison Smith**.



**A PILE OF TEENAGERS.** **Young Black Teenagers** (Soul/MCA Records) decided to take a rest in the Awards show's **China Club** press room. Pictured here are **Teenager Pop**; BMI songwriter **Essra Mohawk** ("Change of Heart"/"So Intense"); **Teenagers Kamron** and **First Born**; BMI's **Cat Jackson**; and **Teenagers DJ Skribble** and **Tommy Never**.



**THE RAW AND THE HAPPY.** The members of **Raw Youth** (Giant Records) were all smiles after picking up a New York Music Award for Best Video ("Tame Yourself"). BMI's **Eric Coles** (rear) celebrates with **Flair**, **Angela Gallambardo**, **Brad Mallyn**, **Myoshin Setley** and **Eric Michaels**.



**HANGIN' OUT.** The **China Club** press room drew a number of New York music people who just wanted to be with their pals. Here's BMI's **Eric Coles** greeting songwriter **Denise Lopez**.



**A LOVELY BUNCH OF ...** **Kid Creole** and the **Coconuts** won the Best Vocal Group Award. That's **Kid Creole** (right) showing off the award with **Coconut Adriana Kaegi** and BMI's **Rick Sanjek** joining the celebration.

(All photos: BMI/Gary Gerloff)

## ARTIST DEVELOPMENTS

### FOLLOW FOR NOW'S LEAD

Described as everything from Sly Stone meets Black Sabbath to Jimi Hendrix meets Metallica, Atlanta's Follow For Now has arrived on the music scene with an explosive funk'n'roll blend of energy and social consciousness.

"Signing them was really an easy call for me," says Chrysalis A&R director Duff Marlowe. "It hit me in

the face within half a second!"

Follow For Now—which takes its name from a Public Enemy lyric—is vocalist/guitarist David Ryan-Harris, drummer Enrique, guitarist/vocalist Chris Tinsley, keyboardist/vocalist Billy Fields, and bassist Jamie Turner. The band has been building a following and a critical buzz for more than two years, both from its own headlining club dates, including

regional talent showcases such as South By Southwest in Austin, Texas (Billboard, March 31, 1990), as well as opening concerts for everyone from Billy Idol and Faith No More to Red Hot Chili Peppers, Fishbone, and Living Colour.

Marlowe says he signed the band "based on two factors. First, quality of songs—great material, topical, well-developed lyrics. Second, amazing arrangements, structures, and emotional impact that come together incredibly well for a band that young."

Working with producers Matt and Paul Sherrod, the band's bottom line was "to make a record that would create a feeling like the one I get when I hear the music my parents listened to in the '70s," says Ryan-Harris. "Guitars that sound like guitars, with real people playing them."

Marlowe is not surprised by the strong critical reception that has greeted the group. "Follow For Now is bringing back realism, emotion, and musicians playing their instruments. The press they're getting is really well deserved because they

are a breath of fresh air. The way they write and perform songs—there is a certain beauty there that defines what rock'n'roll is, and has been lacking for a long time."

Ryan-Harris believes Follow For Now has the necessary ingredients to be all things to all people. "I don't think anybody who comes to see us and gives us a chance can't find something they like," he says of the band's music. "It's not targeted. It's for any- and everybody. Whether someone likes Metallica or rap, I want them to grab an element of what they're into, find it in us, and dig the whole record. I don't think that's too far-fetched a request."

ELIANNE HALBERSBERG

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### THE BEAT

(Continued from page 14)

after a key witness admitted he lied in testifying against Stone, who's looking to spread word of his cleared name in the music biz . . . Jellyfish, planning to record a new album for release on Charisma next year, is auditioning for a new guitarist. Interested players should contact Industrial Management in San Francisco . . . Delaney Bramlett, who retreated from the music business after his partnership ended with ex-wife Bonnie Bramlett, has been writing, recording, and showcasing new material. He is represented by Blue Heart Management in North Hollywood . . . KRS-One teams up with the National Football League and Starter Sportswear as spokesman for an anti-violence campaign dubbed "Chill" . . . Larry Crane, former guitarist with John Mellencamp, has recorded an indie solo album, "Eye For An Eye," and is planning showcase dates.

**ON THE ROAD:** "Happy" are Keith Richards' fans with word of the upcoming Virgin Records release "Keith Richards & The X-Pensive Winos Live At The Hollywood Palladium: December 15, 1988," now set for release Dec. 10. The live disc of that night's show on Richards' solo tour and accompanying longform video are being packaged as a limited-edition, individually numbered, boxed set. Keef, meanwhile, is expected to record a new solo album for Virgin next year . . . Elektra/American Explorer artist Jimmie Dale Gilmore is opening dates for Bob Dylan through Nov. 13, and supporting John Prine for the latter half of the month . . . Tour openings: Ozzy Osbourne, Nov. 12, Palmer Auditorium, Austin, Texas . . . Dramarama, Nov. 12, the Paradise, Boston, with new recruit, former Blondie drummer Clem Burke, aboard . . . Pearls At Swine from Germany, Nov. 12, Venus de Milo, Boston . . . Tin Machine, Nov. 14, the Tower Theater, Philadelphia . . . EMF, Nov. 15, the Aragon Theater, Chicago . . . Grateful Dead drummer Mickey Hart, backing his Rykodisc album "Planet Drum," Nov. 16, Zellerbach Auditorium, San Francisco . . . Siouxsie & the Banshees, Wednesday (20), the Opera House, Austin.



## ARTISTS IN CONCERT

**ROD STEWART**

*Miami Arena, Miami*

FLYING SOCCER BALLS and familiar classics were the order of the evening as soulful soccer aficionado Rod Stewart kicked and crooned his way through a rapidly paced, two-hour concert here that left his 14,000

singing, enamored fans gasping for more.

Sandwiched between Stewart's animated, kicking exhibitions was a highly polished, technically flawless outing propelled mightily by the sheer gravity of Stewart's still-evocative wails and beguiling showmanship. Though the raucous, tightly scripted affair was performed at times a bit too mechanically, the hard-working Scotsman still was able to extract earnest excitement from

the concert's inherent predictability.

Stewart's current Vagabond Tour is named after his latest effort, "Vagabond Heart," yet, curiously, he sang only two tracks from that album, "Rhythm Of My Heart" and "The Motown Song," during this Oct. 13 show, the first of a two-night stand here.

The balance of the foot-stomping performance, which also featured a strong effort by Stewart's 10-piece band, contained emotive renditions of most of his biggest hits, including "Tonight's The Night," "Hot Legs," and "Maggie May."

The hearty Stewart sang strongly throughout the concert, except for a feeble-voiced treatment of "You Wear It Well," one of many tunes that Stewart had difficulty handling during his second show the following night.

Indeed, Stewart's lackluster Oct. 14 concert raised questions about his ability to perform shows on consecutive nights. A disheartened Stewart admitted as much at that concert's conclusion when he apologized to a slightly smaller, but appreciative, audience for a show-weary voice that was not quite up to snuff.

JOHN LANNERT

**JOHN LEE HOOKER  
BUDDY GUY  
TINSLEY ELLIS  
JOHN CAMPBELL**

*Beacon Theatre, New York*

THE CLOSING NIGHT of the Benson & Hedges Blues festival's New York run Oct. 20 was fired to a rare peak by an incandescent Buddy Guy. Onstage at the Beacon Theatre, Guy played the packed, increasingly enthusiastic house like he owned it—which, after a bit of his fiery set, he

*(Continued on next page)*

### RUSH'S ORGANIC SOUND

*(Continued from page 14)*

good will generated by its quality concert showmanship. "I'm not really sure who's out there, but there's great variety, and we've managed to remain headliners for over 10 years," he says.

Rush embarked on a North American tour Oct. 25 that is due to continue through mid-March. Meanwhile, the title track from "Roll The Bones" has followed lead track "Dreamline" as the second cut serviced to album radio.

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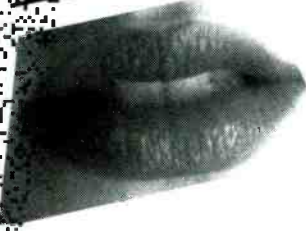
- **The Anatomy of a Record Company,** *Wayne Edwards*, Executive Vice President, Norman Winter/Associates, Public Relations
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finds a new guitarist **Robbie Robertson** explains

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other **Blue Aeroplanes** try to be unconventional

**Southside, Steven** and **Springsteen** play a bar

gig **Ronald Shannon Jackson** and **Ginger Baker**

explain African rhythms **Soundalike** lawsuits

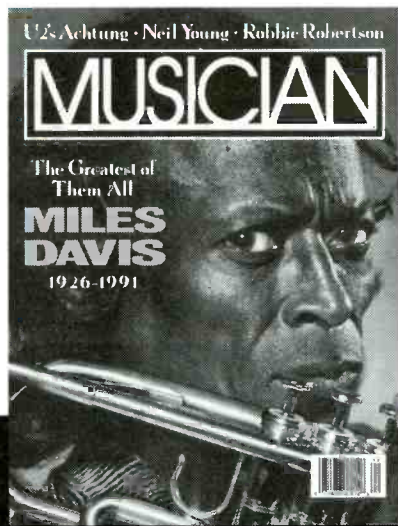
heat up **Miles** talks to **Musician** and **Dizzy**

**Gillespie, Chick Corea, Carlos Santana, Max**

**Roach, Herbie Hancock,**

**Wayne Shorter** and **Tony**

**Williams** talk about **Miles**



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## Artists & Music

### ARTISTS IN CONCERT

(Continued from preceding page)

did. Wearing overalls and a look that veered from demonic concentration to grinning transcendence, he casually stalked the stage with the kind of seemingly careless control only long years of virtuosity can confer.

"I want to play other people's music, some of the reasons I'm doing what I do," Guy drawled several times when the audience shouted for tunes from his fine Silvertone Records album, "Damn Right I've Got The Blues." And so he kicked into Robert Johnson's "Sweet Home Chicago," with the riff that made a career for Elmore James—whose frenzied attack was a major influence on Guy. He demonstrated his mastery on Willie Dixon's "Hoochie Coochie Man," a Muddy signature cut; "Sweet Little Angel," a hit for Lowell Fulson and B.B. King; and Jimi Hendrix's "Voodoo Child." By the time he encored with Wilson Pickett's "Mustang Sally," the crowd had risen to his level of possessed intensity.

Unfortunately, his bill mates didn't, or couldn't. Tinsley Ellis, who was first up, got to the still-sparse audience with his vapid guitar pyro-

technics; he left no cliché unturned as he sutured licks into a model of how not to play blues with feeling. By contrast, John Campbell overcame some shaky interplay between his singing and playing to offer a more focused and rewarding Chicago-style ensemble blues with lyrical twists—witness "Tiny Coffin" on his "One Believer" album from Elektra. By the end of his set, after mixing up what he described as "Leadbelly's piano style, Texas banjo style, and Mississippi Delta bottleneck" into a slash-and-burn round-robin, Campbell had earned his applause.

Sad to say, headliner John Lee Hooker sent the audience back to its seats or dribbling out the door when he followed Guy with the Coast-To-Coast Blues Band, a lackluster group that managed to transmute the terrifying energy of classics like "Crawling Kingsnake" into formulaic boogie. Though Hooker's wrenching, resonant voice remains intact, it, like his spiky guitar and pungently erratic metrical sense, was diminished by the band's Vegas-sized blues.

GENE SANTORO



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**BOXSCORE** TOP 10 CONCERT GROSSES

| ARTIST(S)  | Venue   | Date(s)              | Gross Ticket Price(s)                          | Attendance Capacity | Promoter                                |
|--|---|----------------------|--|---------------------|---|
| GRATEFUL DEAD  | Oakland-Alameda County Coliseum<br>Oakland, Calif.                                  | Oct. 27-28,<br>30-31 | \$1,349,460<br>\$22.50                         | 59,976<br>sellout   | Bill Graham Presents                    |
| FRANK SINATRA<br>STEVE LAWRENCE &<br>EYDIE GORME<br>CORBETT MONICA | Spectrum<br>Philadelphia  | Nov. 9               | \$579,302<br>\$100/\$50/\$25                   | 11,516<br>15,000    | Frank J. Russo                          |
| HARRY CONNICK JR. & HIS ORCHESTRA                                  | Wang Center for the Performing Arts<br>Boston                                       | Nov. 8-11            | \$405,355<br>\$32.50/\$22.50                   | 14,844<br>sellout   | Great Northeast Prods.                  |
| VAN HALEN<br>ALICE IN CHAINS                                       | Capital Centre<br>Landover, Md.   | Oct. 17              | \$360,518<br>\$22.50                           | 16,023<br>sellout   | Cellar Door Prods.                      |
| ROD STEWART  | Thompson-Bowling Assembly Center & Arena<br>Univ. of Tennessee,<br>Knoxville, Tenn. | Nov. 1               | \$349,930<br>\$30/\$22.50/\$20                 | 16,443<br>sellout   | C & C Entertainment                     |
| AC/DC  | Sydney Entertainment Centre<br>Sydney   | Nov. 8               | \$319,703<br>(\$407,525 Australian)<br>\$41.50 | 10,779<br>sellout   | Garry Van Edmond Enterprises            |
| METALLICA  | Target Center<br>Minneapolis  | Nov. 8               | \$313,404<br>\$20.50                           | 15,288<br>sellout   | Jam Prods. Company 7                    |
| ROD STEWART  | Providence Civic Center<br>Providence, R.I.   | Nov. 10              | \$302,456<br>\$40/\$23.50                      | 13,123<br>sellout   | Frank J. Russo                          |
| JERRY GARCIA BAND  | Hampton Coliseum<br>Hampton, Va.  | Nov. 9               | \$275,080<br>\$20                              | 13,754<br>sellout   | Cellar Door Prods. Bill Graham Presents |
| PAULA ABDUL<br>AFTERSHOCK  | Civic Arena<br>Pittsburgh   | Nov. 7               | \$264,923<br>\$22.50                           | 11,774<br>sellout   | DiCesare-Engler Prods.                  |

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## TERRI ROSSI'S RHYTHM SECTION

**AT THE TOP:** Tracie Spencer scores her first No. 1 with "Tender Kisses" (Capitol) in its 17th week on the chart. It has reports from 99 stations, gaining WRKS New York. "Right Down To It" by Damian Dame (LaFace) moves 3-2; it does not have sufficient point gains to maintain its bullet even though it gains three stations: WNJR Newark, N.J.; WOWI Norfolk, Va., at No. 29; and gets readded at WZHT Montgomery, Ala. Among the remaining records in the top five, there doesn't appear to be a sure winner for next week's No. 1 spot. "Feels Like Another One" by Patti LaBelle (MCA) ranks No. 3 in radio points, but trails at No. 9 in retail rank. "Are You Lonely For Me" by the Rude Boys (Atlantic) and "I'll Take You There" by BeBe & CeCe Winans (Capitol) rank either No. 4 or No. 5 in radio and retail rank. Both records have 96 reports each and gained about the same amount of points this week. All three records have equal chances of making it to the top of the chart next week.

**THE STRONGEST RECORD** in the top 10 is "Private Line" by Gerald Levert (EastWest). Nationally, its reports and resultant point increases are significant, with the exception of one market: Dallas, where KJMZ holds the single as an extra for the third week and KKDA-FM drops "Private Line" in a purge that included five other records that had been in their top 20.

**AS A RESULT** of the avalanche of new releases, radio stations have become very selective in their new music choices. Big-name artists and smash hits are given a chance; new artists and records that require development must wait. Furthermore, programmers have begun to slow down their playlists so that new music can be properly presented to their listeners. This week some playlists appear to have been reported only to list a few new must-add records. Take a look at the Radio Action Box: The third-most-added record drops down to 35 adds compared to the number of adds held by the top two most-added records.

**MOST ADDED:** "Black Or White" by Michael Jackson (Epic) enters the chart at No. 44 with 90 stations, and "Keep It Comin'" by Keith Sweat (Elektra) gains 84, debuting at No. 49. Both records are likely to garner 100% of radio quickly.

**"FINALLY"** by CeCe Penniston (A&M) regains momentum with six adds: WRKS New York; WFXE Columbus, Ga.; WHQT Miami; WCDX Richmond, Va.; KIPR Little Rock, Ark.; and is readded at WKYS Washington, D.C.

**NEW ON THE CHARTS:** "Death Certificate" by Ice Cube (Priority) debuts on the Hot R&B Albums chart at No. 10. This album, which reportedly has platinum sales, has only been available on vinyl and cassette until this week. A recent RIAA survey shows that, in the first half of 1991, CD album sales accounted for approximately 48% of total sales. Therefore, "Death Certificate" should fare very well in the coming weeks.

## HOT R&B SINGLES ACTION

### RADIO MOST ADDED

|   | PLATINUM/<br>GOLD<br>ADDS<br>25 REPORTERS | SILVER<br>ADDS<br>23 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>53 REPORTERS | TOTAL<br>ADDS<br>101 REPORTERS | TOTAL<br>ON<br>CHART |
|---|---|--------------------------------|--|--------------------------------|----------------------|
| <b>BLACK OR WHITE</b><br>MICHAEL JACKSON EPIC               | 22  | 20                             | 48   | 90                             | 90                   |
| <b>KEEP IT COMIN'</b><br>KEITH SWEAT ELEKTRA                | 21  | 18                             | 45   | 84                             | 84                   |
| <b>UUH AHH</b><br>BOYZ II MEN MOTOWN                        | 9   | 11                             | 15   | 35                             | 38                   |
| <b>THE WAY I FEEL ABOUT YOU</b><br>KARYN WHITE WARNER BROS. | 3   | 8                              | 14   | 25                             | 63                   |
| <b>LOVE IS CALLING</b><br>GENE RICE RCA                     | 1   | 5                              | 18   | 24                             | 25                   |
| <b>CAN'T LET GO</b><br>MARIAH CAREY COLUMBIA                | 5   | 5                              | 13   | 23                             | 62                   |
| <b>I BELONG TO YOU</b><br>WHITNEY HOUSTON ARISTA            | 4   | 5                              | 12   | 21                             | 57                   |
| <b>I WANT YOU</b><br>JODY WATLEY MCA                        | 4   | 5                              | 10   | 19                             | 82                   |
| <b>BE TRUE TO YOURSELF</b><br>2ND II NONE PROFILE           | 4   | 1                              | 11   | 16                             | 16                   |
| <b>WHAT GOES AROUND...</b><br>LENNY KRAVITZ VIRGIN          | 1   | 3                              | 11   | 15                             | 16                   |

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

# HITTIN' HARD AND HITTIN' HIGH.

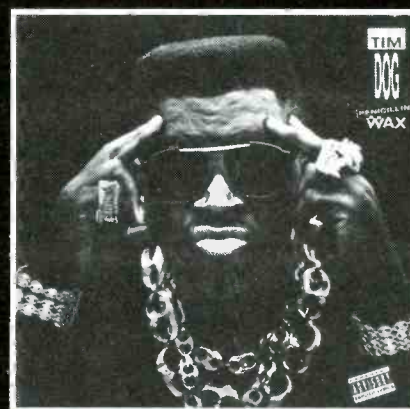
**TIM DOG** was ruff enough to mangle a small California city with his No. 1 single, F-ck Compton. Now he's ready to cure the ill with a shot of "Penicillin On Wax," his long-awaited debut album, -- shipping 100,000 right out of the cage.

**CYPRESS HILL** are smoking the rap scene with two tracks at once -- How I Could Just Kill A Man and The Phuncky Feel One -- as their own brand of bold blunted funk climbs the college *and* rap charts. From the self-titled debut album.

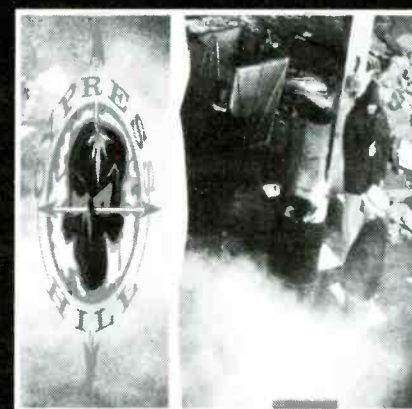
And that was just the beginning...

**MOVEMENT EX** will soon return to enlighten you with a whole 'nother story. And the newest ruffians, **CHEBA**, **LATIN SCIENCE**, and **KRIS KROSS** are in the house for '92.

# IT'S BEEN A RUFF YEAR AND IT'S GONNA GET RUFFER...



**PENICILLIN ON WAX**  
48707



**CYPRESS HILL**  
47889



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# Chris Walker's 'First' Solo Step Singer/Musician Swings On Pendulum

BY GERRIE E. SUMMERS

NEW YORK—Singer/musician Chris Walker fulfills his early promise with the release of his first solo album, appropriately titled "First Time," on Pendulum Records. The leadoff single, "Giving You All My Love," is in its 10th week on the Hot R&B Singles chart.

A native of Houston, Walker had performed in his minister father's gospel group, the Walker Brothers, which recorded a few locally released albums. Upon graduating from high school, he came to New York at age 18. After wandering into an auditorium at the New School and jamming on his bass with some musicians, Walker was able to get a full scholarship. But with no job, he was broke.

He lived with a fellow student, paying \$25 a month rent, until he started to get gigs at Greenwich Village clubs and got an apartment with a friend. But the friend soon went on tour and neglected to send his half of the rent. Walker says that whenever he needed money, a check would mysteriously arrive from the New School. "Somebody was looking out for me," he says.

It was through the New School that Walker got a call from Ornette Coleman, whom he later toured with for 2½ years. He then toured as a bass player for vocalist Regina Belle, later becoming her musical director. He also found time to sit in with the Gil Evans Orchestra at Sweet Basil's in New York.

During this period, Walker met Ruben Rodriguez, then senior VP of black music at Columbia, to which Belle was signed. When Rodriguez left to head up Elektra's black music

division and started his own Elektra-distributed label, Pendulum, Walker was signed.

His debut album is also the label's first album release. Walker wrote nine of the 11 cuts and produced five. His songs are all based on true stories, he says, with the exception of "Giving You All My Love."

"I wrote that as a fantasy of mine. I haven't lived it out," he admits. "I wanted to say what I wanted to say without being vulgar or nasty, because men always degrade women in certain songs."

The album features some special guests, including Elektra artist Lisa Fischer on the duet "Someday" and Elektra rapper Shazzy on "Take Time." Walker also performs a remake of Roberta Flack's "The First Time Ever I Saw Your Face," produced by Nick Martinelli, who produced a total of six cuts on the album.

To familiarize retail, radio, and press with Walker, Pendulum/Elektra hosted listening parties in 12 cities. Four or five cuts from the album were played for the audience, before Walker was introduced to perform live with piano.

"We felt that the music would speak for itself," says Rodriguez, president and CEO of Pendulum, adding that the presentations were especially effective at retail, which doubled its orders in most cities. "It's great when you have an artist that can do it on record and can also kick it live. That's going to really speed up the process when it comes to developing him as an artist."

Meanwhile, Walker has written songs for Gerald Alston and Howard Hewett, and hopes to record again with both Fischer and Belle. Recent-

ly, he performed two tunes from his album during Belle's Apollo Theater engagement, and hopes to continue to share stages with her. "She's great like that," he says. "She's been behind me 100%. She always told me, 'When you get your chance, it's going to be major. You just hang in there and wait and see.' And she was right."



**Nikky Kixx It For The Sisters.** Up-and-coming rap artist Nikky Kixx gets support from Ruffhouse/Columbia rapper Tim Dog during the shooting of "Sisters In The Name Of Rap" at the Ritz in New York. Kixx performed as part of a tribute to her sister, the late M.C. Trouble.

Billboard® FOR WEEK ENDING NOVEMBER 23, 1991

## Hot Rap Singles™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                                  | ARTIST                             |
|-----------|-----------|-----------|---------------|---|------------------------------------|
| 1         | 1         | 1         | 7             | ★★ NO. 1 ★★<br>CAN'T TRUSS IT<br>(C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA | ◆ PUBLIC ENEMY<br>3 weeks at No. 1 |
| 2         | 2         | 4         | 8             | CHECK THE RHIME<br>(C) (T) JIVE 42011                                       | ◆ A TRIBE CALLED QUEST             |
| 3         | 3         | 3         | 9             | WHEN IN LOVE<br>(C) (T) FIRST PRIORITY 4-98715/ATLANTIC                     | ◆ MC LYTE                          |
| 4         | 4         | 7         | 9             | AIN'T GONNA HURT NOBODY<br>(C) (M) (T) SELECT 4-64847/ELEKTRA               | ◆ KID 'N PLAY                      |
| 5         | 6         | 6         | 8             | POP THAT COOCHIE<br>(C) (M) (T) LUKE 4-98712/ATLANTIC                       | ◆ THE 2 LIVE CREW                  |
| 6         | 5         | 2         | 15            | MIND PLAYING TRICKS ON ME<br>(C) (T) RAP-A-LOT 7241/PRIORITY                | ◆ GETO BOYS                        |
| 7         | 8         | 9         | 9             | BLUE CHEESE<br>(C) (M) (T) WILD PITCH 50377/EMI                             | ◆ U.M.C.'S                         |
| 8         | 9         | 11        | 6             | STEP IN THE ARENA<br>(C) (T) CHRYSALIS 2352                                 | ◆ GANG STARR                       |
| 9         | 7         | 8         | 8             | GLORY<br>(C) RUTHLESS 4-98740/ATLANTIC                                      | ◆ YOMO & MAULKIE                   |
| 10        | 11        | 12        | 5             | THE SYMPHONY PT. II<br>(C) (CD) (M) (T) GOLD CHILLIN' 4-19227/WARNER BROS.  | MARLEY MARL                        |
| 11        | 12        | 16        | 7             | THE PHUNCKY FEEL ONE<br>RUFFHOUSE 38-73930/COLUMBIA                         | CYPRESS HILL                       |
| 12        | 13        | 14        | 7             | I WANNA B URE LOVER<br>(C) (T) GIANT 4-19224/REPRISE                        | ◆ F.S. EFFECT                      |
| 13        | 17        | 19        | 6             | IS IT GOOD TO YOU<br>(C) (CD) (M) (T) UPTOWN 54200/MCA                      | ◆ HEAVY D. & THE BOYZ              |
| 14        | 21        | 21        | 3             | KISS YOU BACK<br>(CD) (M) (T) TOMMY BOY 993*                                | ◆ DIGITAL UNDERGROUND              |
| 15        | 18        | 27        | 4             | JUST THE TWO OF US<br>(M) (T) SELECT 4-66502*/ELEKTRA                       | ◆ CHUBB ROCK                       |
| 16        | 10        | 5         | 12            | FLAVOR OF THE MONTH<br>(M) (T) MERCURY 868 317-4*                           | ◆ BLACKSHEEP                       |
| 17        | 15        | 13        | 16            | O.P.P. ▲<br>(CD) (M) (T) TOMMY BOY 998*                                     | ◆ NAUGHTY BY NATURE                |
| 18        | 20        | 26        | 4             | STRAIGHT CHECK'N EM<br>(C) (T) ORPHEUS 38-73998/EPIC                        | ◆ COMPTON'S MOST WANTED            |
| 19        | 22        | 28        | 4             | LIL TRIG<br>(C) (M) (T) PENDULUM 4-64844/ELEKTRA                            | ◆ HEN-GEE & EVIL-E                 |
| 20        | 14        | 15        | 11            | LET'S TALK ABOUT SEX<br>(C) (M) (T) NEXT PLATEAU 333                        | ◆ SALT-N-PEPA                      |
| 21        | 19        | 17        | 13            | HIP HOP JUNKIES<br>(C) (M) (T) RAL 38-73784/COLUMBIA                        | ◆ NICE & SMOOTH                    |
| 22        | NEW ▶     | 1         | 1             | 1-800-SKY-TALK PIN #110279<br>(C) EPIC 34-74023                             | ◆ CANDYMAN                         |
| 23        | 23        | 25        | 4             | 25 TA LIFE<br>(M) (T) JIVE 42030-4*   | ◆ D-NICE                           |
| 24        | 28        | —         | 2             | SHAKIYLA<br>(C) (T) PROFILE 5344  | ◆ POOR RIGHTEOUS TEACHERS          |
| 25        | 24        | 23        | 11            | HERE WE GO AGAIN<br>(M) (T) DELICIOUS VINYL 868 677-4*/PLG                  | ◆ DEF JEF                          |
| 26        | 27        | —         | 2             | I'LL BE THERE FOR YOU<br>(C) (T) EAR CANDY 38007                            | ◆ JIBRI WISE ONE                   |
| 27        | 16        | 10        | 15            | F-CK COMPTON<br>(M) (T) RUFFHOUSE 38-73892*/COLUMBIA                        | ◆ TIM DOG                          |
| 28        | NEW ▶     | 1         | 1             | BE A FATHER TO YOUR CHILD<br>(C) (M) (T) PWL AMERICA 867888/MERCURY         | ◆ ED O.G & DA BULLDOGS             |
| 29        | 26        | 30        | 4             | ACROSS THE 110<br>(C) (T) RELATIVITY 1089                                   | ◆ 2 BLACK 2 STRONG MMG             |
| 30        | 30        | 20        | 9             | FLY GIRL<br>(CD) (M) (T) TOMMY BOY 991*                                     | ◆ QUEEN LATIFAH                    |

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

## ARTISTS IN CONCERT

NATALIE COLE  
SOUND OF WARREN HILL  
Historic Orpheum Theater  
Minneapolis

NEITHER Liza Minnelli nor Julian Lennon has done it. Nor has Nelson or Wilson Phillips. Natalie Cole is the first artist with enough courage—and career savvy—to mount a touring show of songs associated with her famous parent, in the wake of her surprise No. 1 album "Unforgettable."

During her first number Oct. 23, Cole promised "a night of romance, memories, and a little bit of magic." Indeed, there was romance and memories—but too little magic. The 80-minute performance lacked momentum and magic and the singer failed to consistently connect emotionally with the songs of Nat King Cole. She belongs in a league with such pop-singers-moonlighting-in-standards as Linda Ronstadt and Toni Tennille, not with Ella Fitzgerald, Sarah Vaughan, or even Nancy Wilson.

Cole will always suffer unfairly by comparison to her father. His voice was velvety, hers is high-pitched and girlish. His phrasing was natural and impeccable, hers is occasionally mannered. His material was fabulous, and, of course, so is hers in this program featuring a 35-piece orchestra playing dad's arrangements. The Elektra artist seemed comfortable enough doing her father's material but she was clearly more confident on certain tunes, especially the swing numbers on which she was able to assert her natural R&B sensibilities. She also was convincing on the romantic medley of "Sentimental Reasons," "Tender-

ly," and "Autumn Leaves," and on her father's signature tunes, "Nature Boy" and "Mona Lisa."

Easily the most memorable moment was "Unforgettable," for which she was accompanied by her father on tape and on a video screen, featuring images of dad and daughter throughout the years. It was programmed sentimentality but brought much-needed emotion to a rather perfunctory performance.

MCA saxophonist Warren Hill's septet opened with a crowd-pleasing set of "Fuzak" featuring melodious sax and uninteresting rhythms.

JON BREAM

## FAGEN JOINS 'SOUL' BROTHERS, SISTERS

(Continued from page 24)

pany really insisted that songs the featured singers were known for get on the record, 'cause otherwise they figured they couldn't sell it. Jeff Young had a version of 'Dark End Of The Street,' the James Carr tune, that I wish we could have kept on, for instance."

Overall, though, the less-than-ebullient Fagen seems content. "It

was fun being onstage again. I always enjoyed performing, what I hated in the old days was the traveling, the one-nighters. The first time I did it after so many years I was pretty nervous, but by the Beacon I was back into it. Besides, you only have to sing a few songs, then Phoebe comes out and rescues you, so it's not that bad."



## Rollin' On: Georgio Aims To Build Solid R&B Base With New Album

NEW YORK—With his current album, "Rollin'," on RCA, singer/songwriter Georgio makes a solid bid for R&B acceptance on a new label after a handful of dance-oriented hits at Motown.

The album, released in September, first yielded the title-track single, which did well in clubs and reached No. 35 on the Hot R&B Singles chart without benefit of a videoclip. With the second single, the ballad "This Time" (which went out to radio the second week in November), RCA hopes to consolidate R&B radio support, as well as eradicate any remaining comparisons with early mentor Prince.

"I think I will get rid of that Prince thing on this album," says the soft-spoken artist. "When you come out with something new they have to compare you to somebody. At first I was honored. To me this guy is slammin', I looked up to him when I was in junior high. Now I think I've proven that I have my own style . . . We might be similar, but there might be other light-skin black guys with long hair. But we are different."

Part of the strategy for getting "This Time" established is a sharp video produced by the L.A.-based Rainmaker firm. Skip Miller, VP of black music for RCA, says, "Promotionwise, we get different types of radio stations on Georgio. He has a history of airplay in the past, but there wasn't a lot of imaging done on him between then and now. We cut a video on him that's a little more on the edge. He's always been kind of a child of the world, but this has given him a more street edge."

The album features nine tunes penned by the artist. While he produced and arranged the majority, producers Stan Sheppard and Terry Carter produced the ballad "Always Girl"; Cirocco co-produced "This Time"; and Gordon Jones co-produced three tracks. Other tracks of interest are "Stand," a danceable "welcome to the '90s" in which the artist calls for racial equality ("It's not about making people feel bad, but they should see that the world is deeper than superficial things"), and the funk-laden, mostly rap "M.L.K.," which pays

tribute to the life and ideals of the late civil rights leader Martin Luther King Jr.

Born in New Orleans of French, Indian, Italian, and African-American heritage, Georgio grew up in San Francisco with a wide range of musical influences. The boom of the Minneapolis sound attracted him to Prince: the young artist met Prince and then-Revolution bassist Brownmark after a show and trav-

eled to Minneapolis to collaborate with them on an album. But things didn't work out: "I felt that I was contributing a lot of ideas, but they didn't want to accept me for producing and writing," he says. "So I came back to San Francisco, wrote a song called 'Sexappeal,' put it out independently [on Macola in 1987] and sold 9,000 records. Motown was offering the best deal at the time: They said I could write and

produce my own album, so I signed."

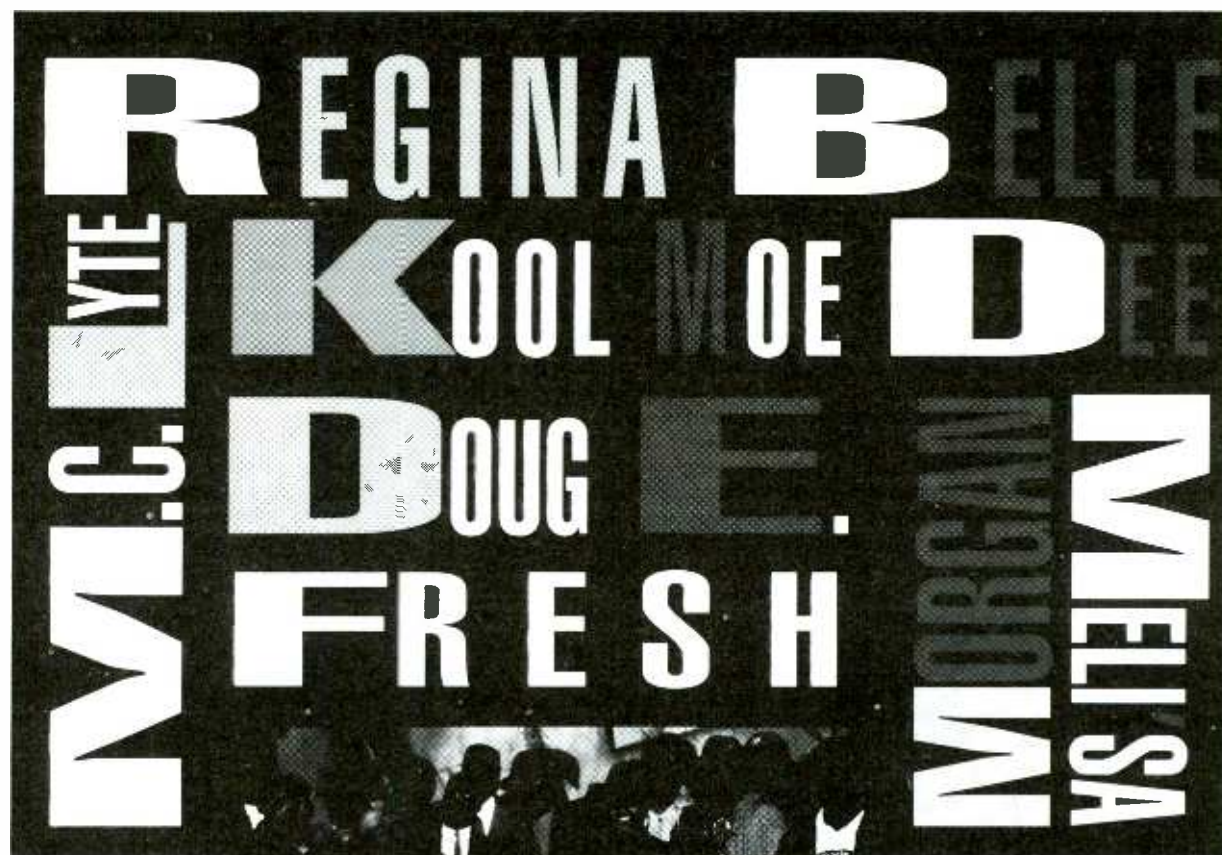
Three charted singles from 1987 to '88, including "Lover's Lane" and the No. 5 "Tina Cherry," from his self-titled debut were the result. "At the time we started off well," says Georgio, "but when I was coming back out they were selling the company and I didn't want to get caught up in that. It took me about as long to get off the

label as it would have to wait for my next album to come out."

With his second album project on the market, RCA plans to get Georgio maximum exposure. "We want to get him out on the road promotionally and on some sort of tour, probably a combination of club and live dates," says RCA's Miller. "He was always successful when he got out in front of people."

JANINE McADAMS

THE ALL STARS TALENT SHOW NETWORK  
& ITS EXECUTIVE PRODUCERS,  
REV. AL SHARPTON & DR. FRED NEWMAN, THANK



**First Glimpse Of The Future.** Superproducer Teddy Riley celebrates the signing of his first act, Girlstown, to his new label, the Future, to be distributed by MCA. At his Virginia Beach, Va., studio, Riley is surrounded, from left, by Amanda Miller, Kim Baranof, Tara Rust, Jen Bizik, and Claire Wiener of Girlstown.



for giving our talented youth a hand this coming  
Saturday, November 23rd at Town Hall at the  
All Stars Talent Show National Finals.

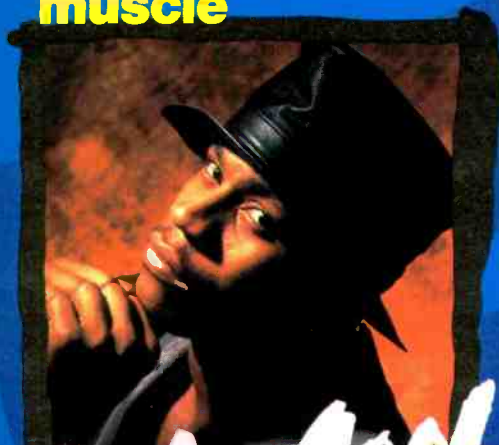
Photo: May 1991 winners

All Stars Talent Show Network  
500 Greenwich St. #201  
NY NY 10013  
212-941-5800  
Producers: Pam Lewis and  
Candice Sherman

All Stars Talent Show Network is a project of the Community Literacy Research Project, Inc.

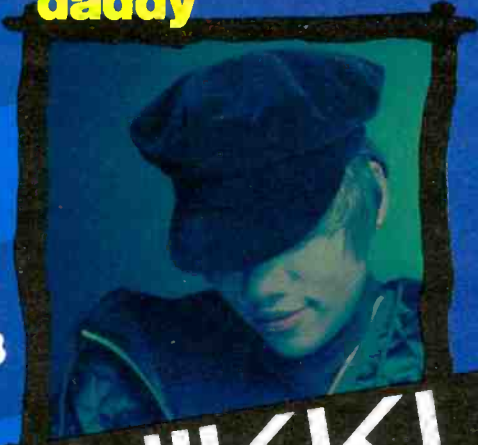
# what does every artist dream of having?

muscle



L.L. Cool J

daddy



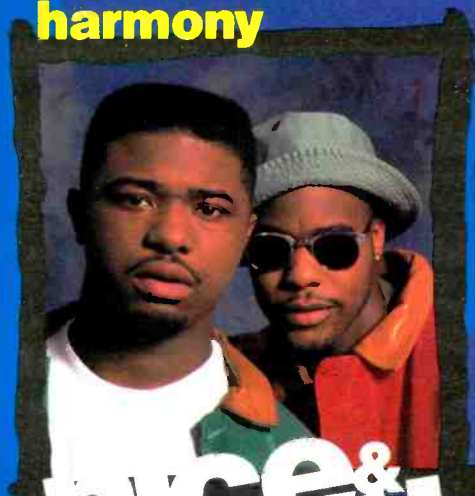
NIKKID

dialect



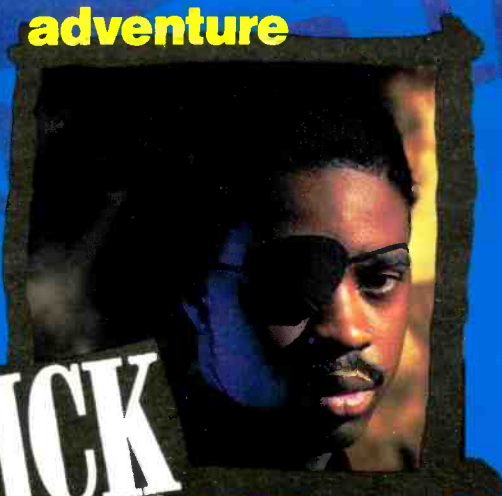
3 BASS

harmony



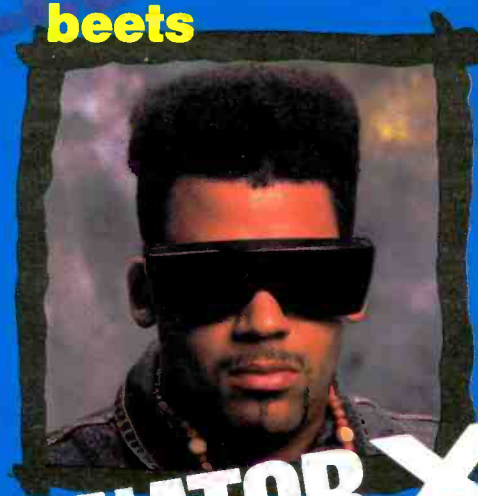
nice & smooth

adventure



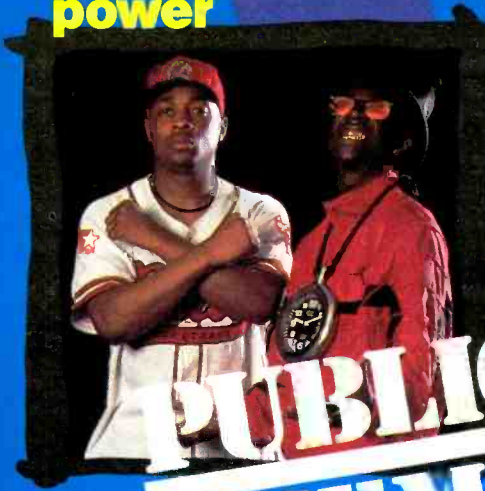
SLICK RICK

beets



TERMINATOR X

power



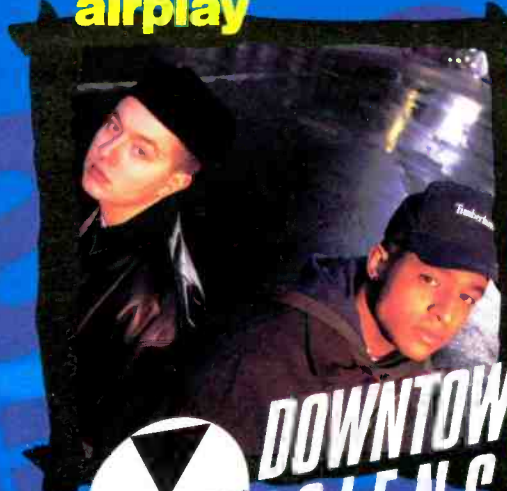
PUBLIC ENEMY

dollars



EPMD

airplay



DOWNTOWN SCIENCE

a def jam.

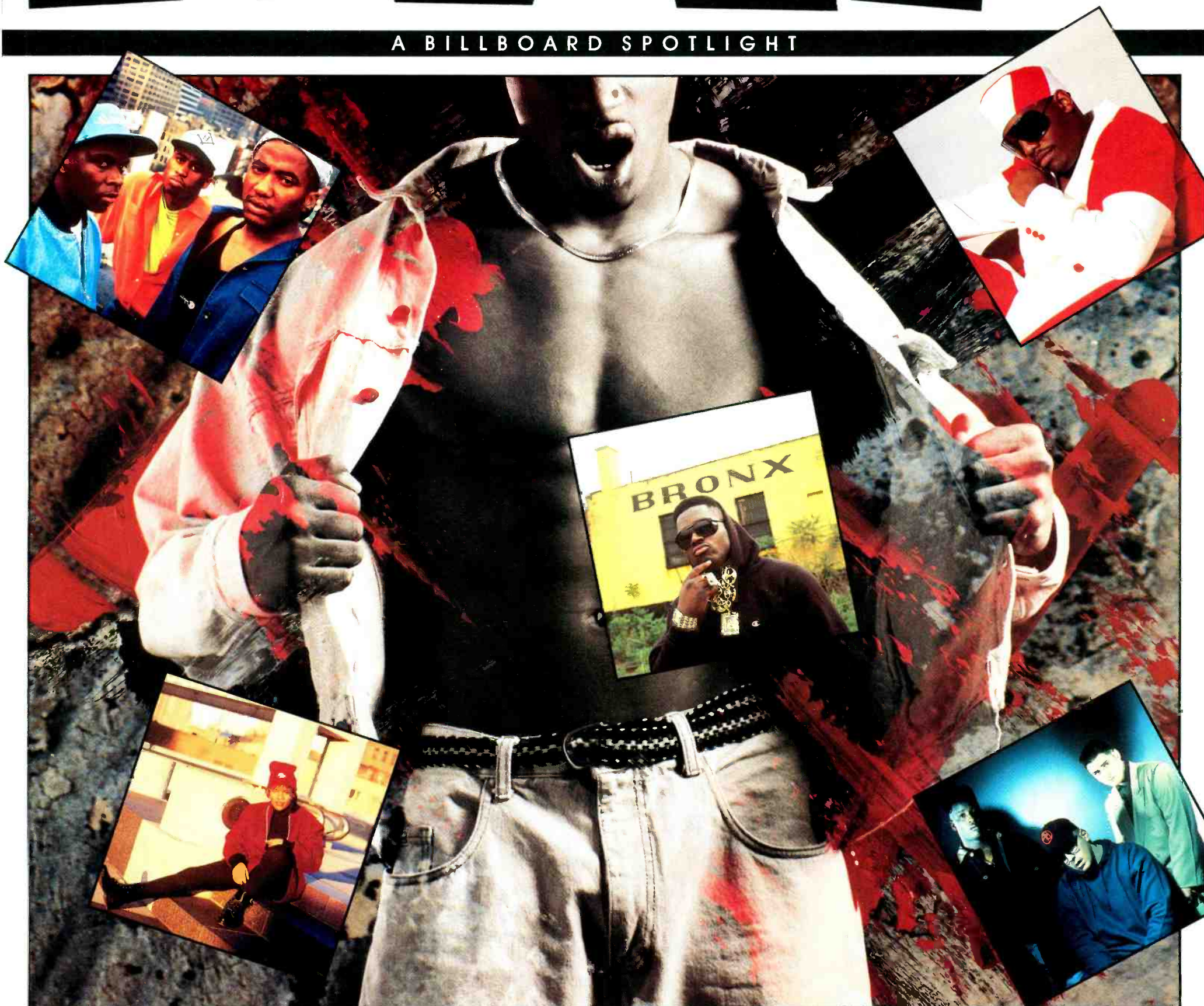
Def Jam, RAL, Columbia, beyond dope.

"columbia" reg. u.s. pat. & tm. off. marca registrada./© 1991 sony music entertainment inc.

# RAP

State of  
Triumph of the Hip-Hop Nation

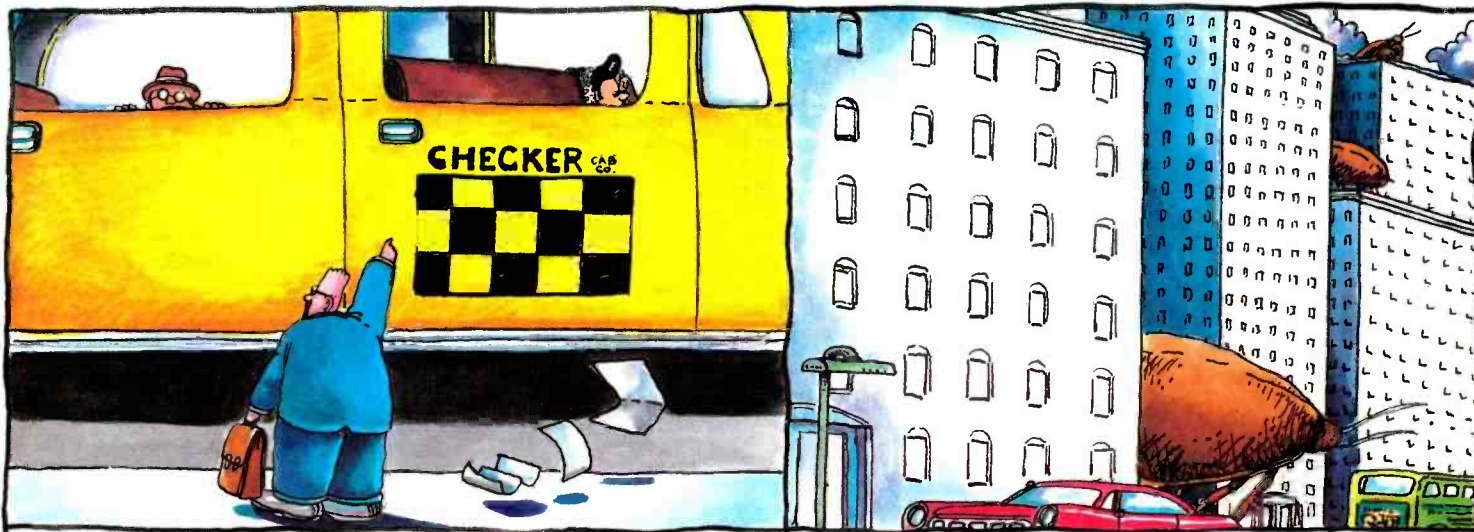
A BILLBOARD SPOTLIGHT



INSET (TOP TO BOTTOM, LEFT TO RIGHT): TRIBE CALLED QUEST; KOOL MOE DEE; TIM DOG; NIKKI D; 3RD BASS

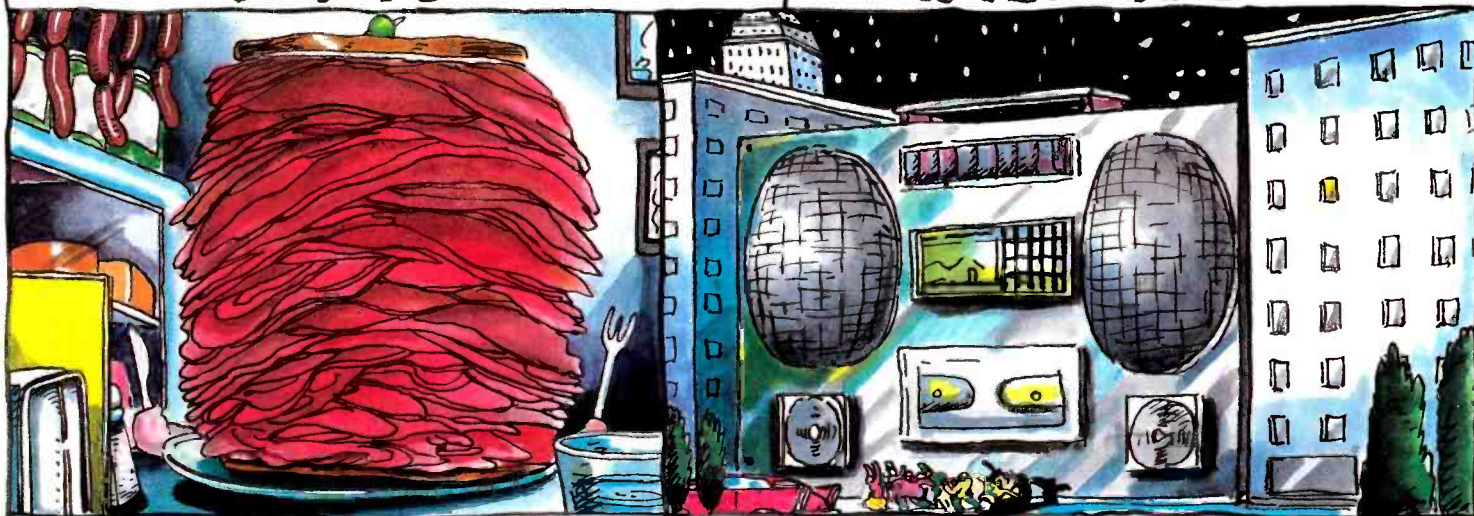
PHOTO ILLUSTRATION BY AUDREY BERNSTEIN

# Everything is Bigger in New York City



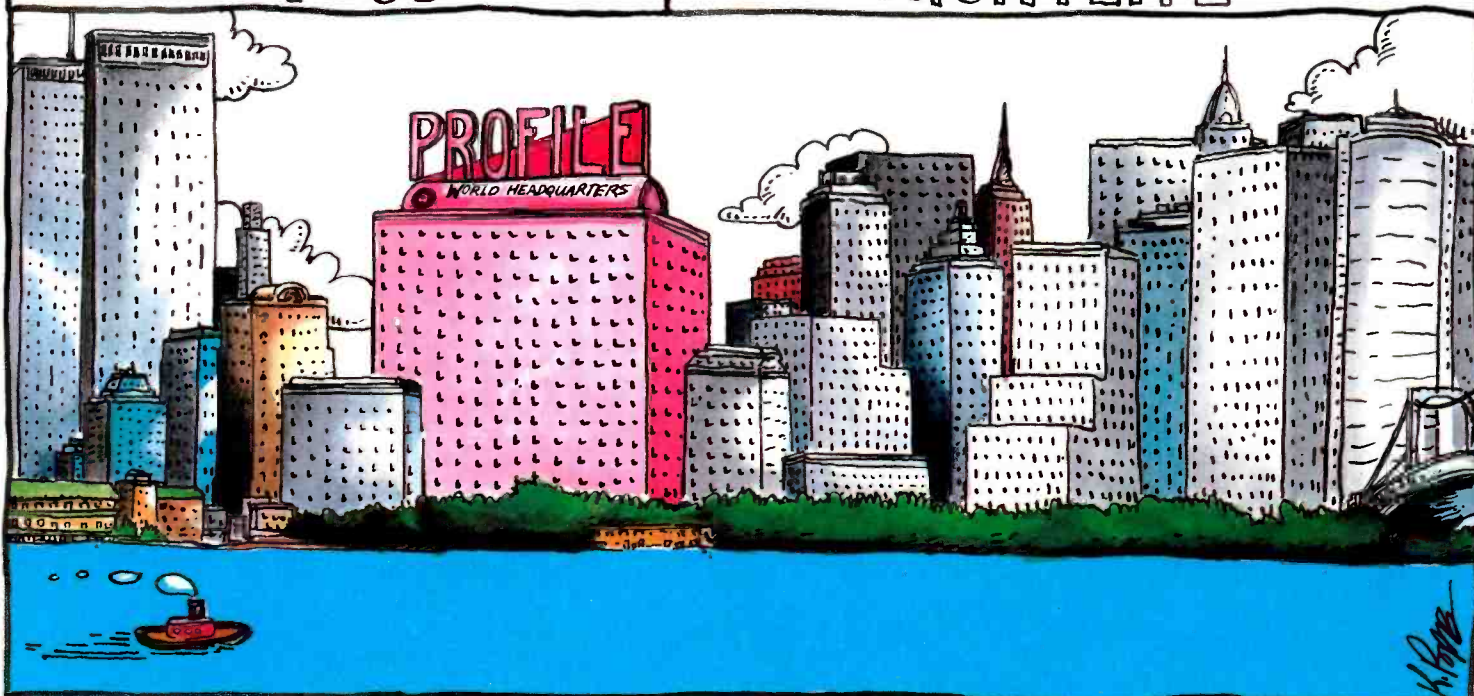
TAXIS

WILDLIFE



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and PROFILE RECORDS

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**A**ct like you know: The question of whether rap has arrived is moot.

It *has*. The new debate in rap is over the quality of accommodations.

Right now there are more rap singles on the R&B singles chart—meaning that they are getting a great deal of R&B radio airplay—than ever before. The Geto Boys, Heavy D. & the Boyz, Shabba Ranks, Queen Latifah, MC Lyte, Naughty By Nature, Public Enemy, M.C. Breed & the DFC, Jazzy Jeff & the Fresh Prince, Kid 'N Play, 2 Live Crew, Hammer, P.M. Dawn, Nice & Smooth, Digital Underground, Tribe Called Quest, Tone-Loc, Tam Tam, Marky Mark & the Funky Bunch, 3rd Bass, the UMC's and SNP represent a wide number of musical styles, images, and lyrical messages and all have current singles. They also represent product from independent as well as major labels. But while these artists are getting wider exposure than ever before on radio, there is a

the fashion and language of rap culture by American youth.

But the street credibility of mainstream rap records and artists is being questioned by those who have been in the business since it began. Much in the way that R&B artists suffer from accusations of sellout once their records have been accepted by top 40 radio, rappers with notable mainstream acceptance are being classified in a category unto themselves.

Like an infant who must be fed

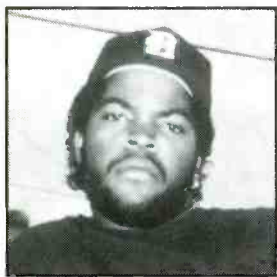


A RAP OVERVIEW

# CREDIBILITY & COMMERCIALITY

**As rap tastes ultimate success, can it still keep its rebellious soul?**

By JANINE McADAMS



From top: KRS-One, N.W.A., Ice Cube

fraction of hip-hop diehards who feel that rap—like disco ten years earlier—is being weakened and diluted by blatant commercialism.

**STARTING SMALL**

The mainstream audience—the so-called “pop” audience—has always had a ravenous appetite for new trends. And it has traditionally turned to new trends in black music, where creativity is high and innovation is a means of survival, not just in the industry but in life. Thus has rap music broken through on a national scale, with radio airplay, widely popular videoclip exposure on MTV and Video Jukebox, merchandising, and the adoption of

pabulum before it can graduate to solid food, the mainstream audience had to be slowly introduced to a strained and diluted version of rap music first before it could graduate to the harder, full-strength stuff. Rap, which began in the streets of the late '70s and talked about street supremacy or sexual conquests or social injustice or poverty or crime or simply partying ghetto style, and featured simple beatbox beats and scratching, was way too avant garde, too “ghetto” so to speak for the average middle American to accept or understand. And therefore it remained a street phenomenon, sold through the mom & pop stores and out of the trunks of cars in the black and Latin neighborhoods that birthed the form and heard only on community-based radio or on dance mix shows. Until rap came along in the form of white acts, like the multi-platinum Beastie Boys in the early '80s, or

(Continued on page R-10)



THE ARTISTS RAP

## WHERE IS RAP HEADING?

**KOOL MOE DEE:** There are four types of rap: pop/commercial, which is Hammer, Vanilla Ice, DJ Jazzy Jeff and the Fresh Prince; street, which is N.W.A., Geto Boys, 2 Live Crew; somewhere in the middle, which is Heavy D, Queen Latifah, MC Lyte, myself; and political, which is Public Enemy, KRS-1, myself too. Trends are set by the hits, and hits are made by promotion, exposure, and politics at the radio level. Usually, rap takes a U-turn after (what's currently popular): after Hammer and Ice, this year there's more hardcore. Next year, it'll be more R&B. I also see it heading more into the cinematic area—a lot of rappers are in movies. Hollywood is starting to tune into rap's commerciality, hooking up rappers and rap product with box office starts.

**PHIFE (A TRIBE CALLED QUEST):** Rap is heading in a positive direction, but the popularity part is getting scary. There's a lotta white rappers—rap is not a white thing

neighborhoods, you hear a lotta brothers that are great, but they're not being seen, (because) the companies are signing fluke artists.



Vanilla Ice making movies? Come on!

**MC SERCH (3RD BASS):** There's a lot of hypocrisy, but right now what is in the forefront is definitely confrontation, which I think we were definitely a key to starting. It's always real important

to step in front and say what you gotta say about who you gotta say it to. But on a real note, hopefully with the emergence of (Naughty By Nature's) “O.P.P.,” and A Tribe Called Quest, we're developing a more...pop side, I guess that would be it. Real hip hop, but on a larger scale. Taking groups like that, and other bands, hopefully like KMD, to bigger heights. With more radio people realizing the strength of real hip hop, as opposed to mindless stuff.



Daddy-O from Station-O once said to me—and I think he's the Nostradamus of hip hop, because he saw things coming years before anybody—he said three years ago that for rap to survive in the '90s, rap has to go pop. All rap, whether it's

hardcore, heavy metal, whatever. But black radio is a scary place for hip hop. Black radio is the place where it's the most misunderstood. And that's the unfortunate thing. I think at urban radio, you forget how important the street side is. You forget that there's a marketplace, commercially and otherwise, for rap. They have to supply a sponsor, but whatever happened to supplying the demo? You have a younger

(Continued on page R-20)



From top: Kool Moe Dee, Phife Dawg, MC Serch, Public Enemy

or a black thing, but there are a lot of rappers that are garbage, that are going platinum, double platinum, triple platinum. I don't include Hammer in that group, but Vanilla Ice, Icy Blue, Jesse James. A lotta black rap artists are garbage too. I'm not the best MC out there, but there are so many (good people) out there who want to rap. You go around the

In the late '40s/early '50s, soul music was recorded in small studios, heard only in the black community (over jukeboxes), sold in neighborhood mom-and-pop shops and rarely heard on the radio. In the late '70s/early '80s, a similar scenario was occurring in the new-found world of hip hop. Although young people in Any Ghetto, USA were rocking to the beat of this new funk movement, it would be almost a decade before major labels would start taking it seriously, realizing what small independents knew all along—that there were bucks to be made here.

Benny Medina, the west-coast VP of A&R, Warner Bros., says, "I felt like rap was just fun when I first heard it. Somehow, it didn't seem like a skillful and legitimate artform. But like any music I've been interested in, including jazz and rock 'n roll, it took a while to truly understand its essence, its cultural genesis."

Rap was created by sonic outlaws, but today it's a prime cut on the soundtrack of (mainstream) American pop culture, the "noise" blaring coast-to-coast over airwaves (TV and radio), inside advertising and fashion, under movie dialogue. Major-label execs who dismissed rap early on, calling it a

genre these days don't really have an understanding of it. There are too many rap albums, too many mediocre rap artists to choose from. And the public's confused." Or as Def Jam Recordings CEO Russell Simmons puts it, "You could have a group that you *think* is big, but a lot of times sales figures show that the public isn't buying every group that's



THE ARTISTS RAP

MAINSTREAM VS. MEAN STREETS

**Can rap remain mainstream and still keep its street credibility?**

**CHUCK D. (PUBLIC ENEMY):**

Yes, if radio is open-minded enough. I think a lot of people are paranoid that if rap is played on a top 40 station, or an R&B station, it'll make the rest of the station pale in comparison. Because rap has

more soul than that other nonsense. I'm not naive to think that all record labels are on my shit, y'know? Even at CBS—this is the place that had Bessie Smith, Aretha Franklin, Johnny Mathis, Sly and the Family Stone, Earth Wind & Fire... And I'm looking at all them artists now, saying, Sly's in jail, Earth Wind & Fire, they really on the down and out. These are the artists that were at the beginnings of this label. Majors have made a killing. But I understand it's a business. I understand that I'm not here 'cause they love me; I'm here because I can bring a scenario to the table. So it's best to be up to us to control it, and at least be able to explain

you're talking about. You can't expect the guy from Kansas, whose music appeals to a wider range of people, to talk

about things kids in the inner city are gonna understand. But if a kid from the inner city, or a kid from Kansas, is it possible to make music that touches both? Absolutely. I don't make music for any target audience, any one particular audience. I make my

music for everybody. And I don't aim to make music that is too abrasive. I don't have to be overly aggressive to show that I'm cool.

Right now you're gonna find a lot of people just jumping on the bandwagon for the sake of jumping on it.

But for the music to last and be around, is up to the groups and individual artists to stay creative and keep coming up with new and exciting ideas. As far as rap in

commercials, all it means is mainstream America sees this music as a vehicle to get a dollar. Let's be honest. They understand how influential music can be.

**LUTHER CAMPBELL (2 LIVE CREW):** Yes. If you can be street, and still sell records to black and white people, that's main-

stream. I like Public Enemy, Ice Cube. I like hardcore rappers, not soft rappers. There's a place for DJ Jazzy Jeff, Vanilla Ice, Hammer ) they're more like suburban rappers. It's mainstream, popular rap music. Once you sell some records, you're doing a hell of a job. But commercialization is the thing rappers have a problem with. When people turn on their TV and see the Pillsbury Doughboy rappin', it's like any- (Continued on page R-20)



From top: Geto Boys, Chuck D, The 2 Live Crew, 3rd Bass

it, and take care of business. 'Cause I can't sing. You think I'm gonna tell anybody from the outside tell me about rap? Screw that.

**LL COOL J:** See, what is street credibility? When you're from Kansas, your streets have hay on 'em. When you're from Chicago, your streets may be a little different. Street credibility is according to whose street

THE MAJOR LABELS

MERGERS, MONEY & MARKETING

With the help of former indie powerhouses the majors get in on the rap boom.

successful on the radio."

What makes the difference between a turntable hit and a retail smash is artist development which, to Simmons, has changed only slightly over the years. "The same way you sell a rap artist is the same way you sold the Jackson Five, except now you have more image things," he says

The deal between Def Jam and Columbia (now Sony Music) is among the first indie/major mergers. That arrangement is responsible for the distinct careers of L.L. Cool J., Slick Rick, Public Enemy and others. Now quasars, those artists were all developed "from the streets," and Def Jam/Columbia's way of marketing artists and building careers formed the blueprint others followed. This year, Columbia inked its second distribution deal with a rap indie, hooking up with Philadelphia-based Ruffhouse, whose roster includes Larry Larr, (Continued on page R-18)

By HAVELOCK NELSON



From top: Black Sheep, LL Cool J, Del Tha Funké Homosapien

fad, can now bow their heads in shame.

A whole spate of rap independents have been bought up or absorbed into major-label marketing and distribution systems in recent years. Still, such indies as Rap-A-Lott, Profile and Cheetah continue to supply stiff competition in the rap marketplace. "The true rap consumer realizes that a great rap record can still come from a small indie, and that it can still be made on an eight-track right around the corner," says Medina.

Barry Weiss, senior VP/general manager Jive/Silvertone Records, agrees but adds, "The problem is that 90% of the people in the

# TOMMY BOY



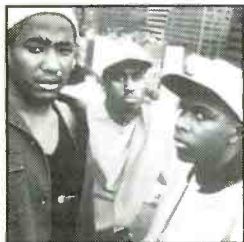
AND WE MAKE GOOD RECORDS, TOO



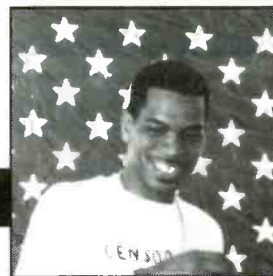
**W**hen rap was the newest thing happening, only an indie could possibly keep up. Cutting edge, niche marketing and immediate street response were among the catchphrases used to explain why major labels couldn't begin to compete in the genre. As rap has matured, though, major labels have gotten into it in a big way. While there's still plenty of true independents around, an increasing number of the more successful indies have since signed distribution deals, or been bought outright, by majors. Select and Wild Pitch are simply the latest in a long list of rap labels who no longer qualify for the indie roundup.

**MINI-MAJORS**  
Two indies are large and powerful enough to really compete with the majors head-on. Profile Records in New York and Priority Records in Los Angeles have led the field in recent years, clocking gold and platinum on a regular basis, growing to the point where each now distributes a variety of smaller indies. Priority bolted

into the big time when their core act (N.W.A.) exploded onto the marketplace a few years back; when that core split into a multitude of powerhouse projects (Eazy-E's solo work, Ice Cube, etc.) the hits just kept on coming. Strong A&R, and a short but high quality roster, has led to relatively few projects but with a high percentage of hits. And while everyone else complained that new sales-based chart methodology made their hype machines obsolete, Priority and NWA scored indie triumph of the year, enjoying a #1 pop album the second week out. Priority is primed for another



THE INDEPENDENTS



THE ARTISTS RAP

# TOO CONTROVERSIAL FOR WORDS

**LUTHER CAMPBELL (2 LIVE CREW):** I did a (distribution) deal (with Atlantic). Traditionally major companies move too slow, and don't want hardcore. But Atlantic said, "We're with you, we're down with you." But then they tried to tell me to tone it down. They did tone down my album cover (of the 2 Live Crew's "Sports Weekend"). I never covered those girls' behinds; I let them cover it, and I regret that I let them do it. I don't mind them putting the bars on the clean version, but the adult version, on My (upcoming) solo album, "I Got Shit On My Mind," they ain't going to do nothing to that. I'm sitting on the toilet and there's two naked girls in the shower, though they don't show anything. If they can run those Calvin Klein ads, and have Demi Moore naked on the cover of a magazine... They tried to get me to tone down the content, but I refused. "Sports Weekend" is doing great. Jack Thompson is still sending faxes out—I just got one in my hands now. He

Go to the opposite extreme, to an excess of profanity and violence. If you'll notice, before 1988, there wasn't excessive profanity in rap. Now, since it's not being played, there's a lot of tension and frustration, because of the kids' major avenues is blocked. So it's "F... radio, f... the police." A lot of people are rebelling against radio. And it's selling records; now, to be commercial, you be uncommercial.

Rap has been another outlet for (ghetto youth) as opposed to selling drugs, but now it's, "They don't want us to have this." With kids in underprivileged situations, there's a lot of disrespect for adults, which is deepening and getting younger as we speak. You don't see your parents as authority figures, and if you don't hear the music you want at your radio station, you see the people running it as weak.

Combine that with a way to make money: "You mean, I can curse, I don't need radio, and I can still make money?"

**CHUCK D. (PUBLIC ENEMY):** If (programmers) are gonna be afraid, then they need to just shrivel up and die, go in a cave. How can you be afraid? You know

what it is? Rap music is separating old people from young. If you're old and programming a radio station that mostly young people listen to, then you don't need that job. Older people usually watch television, they don't listen to the goddamn radio. So what's goin' on here? We got dinosaurs who want to keep their jobs and money.

**LL COOL J:** What's good for the goose isn't always good for the gander. A lot of these  
*(Continued on page R-20)*



From top:  
Luther Campbell, Cypress Hill, Naughty By Nature, Ed O.G. & Da Bulldogs

sends 'em to the retail stores—says that if they want to continue selling the album, they're in violation of the Florida obscenity law.  
**KOOL MOE DEE:** Madison Avenue tells black radio not to play rap, so they stop playing rap. Kids see this. The kids that want to rap are having their music suppressed, so their position is, "forget about radio."

# LAUGHING LAST, LAUGHING BEST

Lean and mean, indie rap labels still strike gold by keeping their ears to the ground.

By WENDY BLATT



From top:  
A Tribe Called Quest, De La Soul, W.C. and the M.A.A.D. Circle

strong season, with Ice Cube's new LP Death Certificate and the Lench Mob-produced WC & the MAAD Circle both out in time for Christmas (and WC touring with Cube through January). First quarter releases include Eazy-E's Temporary Insanity album, the Mod Squad out of Digital Underground's Oakland camp, a sophomore effort from KMC, and a debut from former Geto Boy Johnny C. With five times the billing of their closest indie competitor (according to Soundscan), label president Bryan Turner attributes Priority's success ratio to a variety of factors. "We have a tremendous compilation catalog (including country-western, a disco series, and a 10-volume 70's rock series) that we continue to add to at the rate of 50-60 albums a year," he notes. "The machinery on the compilation end is so established that we're able to get a lot of the best material, and the labels li-  
*(Continued on page R-12)*



LP MAIN COURSES FOR '91

- 1. DJ JAZZY JEFF + THE FRESH PRINCE "HOMEBASE" - Served on a Platinum dish
- 2. A TRIBE CALLED QUEST "THE LOW END THEORY" - Smokin' on a platter
- 3. D-NICE "TO THA RESCUE" - Hot Plate Special. Served after Nov 26

APPETIZERS FOR '91

- 1. Fu-Schnickens "Ring The Alarm" - New recipe getting rave reviews
- 2. Grandmaster Slice "Thinking of You" - Light + satisfying
- 3. Boosie Down Production "Duck Down" - Hardcore but easy to digest (avail for the holiday season)

SPECIALS FOR '92

- 1. BDP "SEX AND VIOLENCE" - IF YOU CAN TAKE THE HEAT, THIS ONE'S FOR YOU
- 2. SPICE ONE "LET IT BE KNOWN" - JIVE'S NEWEST OAKLAND-FLAVORED DISH
- 3. NEW LP'S From our other master chefs:
  - Fu-Schnickens
  - Too \$hort
  - Mr. Lee
  - 2 Too Many
  - MC POOH
  - Kool MOE DEE



Jive's Fat

Over the past few years, female rappers have made great strides in an industry that was initially reluctant to embrace their artistry. Five or six years ago, when rap first made a strong national impact, there were only a handful of female rappers, like Roxanne Shante, Salt N' Pepa, and MC Lyte, on the national tour circuit. Recently the number of female rappers with record deals has increased dramatically, causing publications from music magazines to The Wall Street Journal to declare a "women rappers" phenomenon in sometimes insightful, sometimes patronizing ways.

"I think we're getting what we need to become equal to males," reflects MC Lyte on all the attention. "We're getting more articles about us, we're on the covers of more magazines. But there are still some male rappers who can't handle females. Some of them can't handle opening for MC Lyte—even if

they've only had one hit and I've had three albums! I've had many male rappers open for me, but not by choice. It's hard for them to relate to it—they get a hit and think they're the stuff. So female rappers do get respect from male rappers, but a different kind."

For rising star Queen Latifah, "Women rappers give more women something to identify with. Women have been very supportive

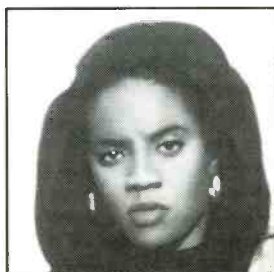


RAP TRENDS

# WOMEN RAPPERS BREAK NEW GROUND

Different voices, different issues expand rap's range and help tear down the walls.

By BEN MAPP



From top: B.W.P., Queen Latifah, M C Lyte

and I think men have been just as supportive."

Still, it's hard to stuff all the women rappers into one bag. As MC Lyte puts it, "There are no female rappers that are alike." The styles and focus of the current bumper crop of lady rappers are as diverse as their male counterparts, from the Afrocentricity of Queen Latifah, Yo-Yo, Harmony, Nerfertiti to the more pop-oriented styles of Salt N' Pepa, J.J. Fad, Cookie Crew, M.C. Lyte, and the girl-next-door image of Nikki D and Monie Love, all the way out to the hardcore of Bytches With Problems and Hoes With Attitude (H.W.A.).

But though they don't fit in one convenient bag, women rappers are addressing different issues than men, issues that men cannot or will not raise themselves. Whether it is Queen Latifah's self-explanatory "The Evils That Men

(Continued on page R-21)



THE ARTISTS RAP

## HOW HAS THE MUSIC CHANGED?

**LUTHER CAMPBELL (2 LIVE CREW):** When we wake up dead records (using samples), the original artist wants to take over your whole record. Even when you pay 'em and give 'em credit, they want more money. A lot of people are getting away from samples now; it's too expensive.

Rap is built around sampling ) that old record you ain't heard in 30 years. So now, with people doing less sampling, the people who did the 30)year old records won't get any money. As for touring, rap groups went out with bands this summer, and it didn't go over. We use turntables and drum machines.

**LL COOL J:** After "Unplugged," on MTV, I definitely felt like I wanted to use a band, and I've been travelling around the country with a band. I do my concerts with a whole band; I have like a 20)piece band. With a horn section. No deejay. Samples are cool, if you can give somebody their publishing money. Samples

woodwork, for anything they can find. Plus, you probably have lawyers in the business that create problems. 'Cause they know they can get another dollar or two. Like Luther said, sampling is definitely becoming more expensive than it used to be.

**THE FRESH PRINCE:** In the next couple of years, you'll see rappers with band again, like in the early days.

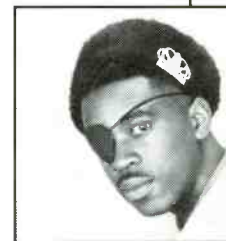
**DJ JAZZY JEFF:** Right now it's the beginning of a trend—in the next few years it'll be the standard.

**THE FRESH PRINCE:** We're going out with a band again in December. We have a computer and Jeff and drum machines—the band will be short only a live drummer.

**DJ JAZZY JEFF:** Samples? I use some, just for flavor. Once you get the flavor, you can do what you want. There have been times when I just take a sample, put the original music around it, and then realized that if I took the sample out, the song would still have the same impact. Right now a lot of people are just using drum samples, with all original music otherwise. You can't really tell they're drum samples. Our own records are now 60% live.

**D-NICE:** I think rap is getting a lot more musical—even hardcore is using live guitar and bass, along with samples to keep the street sound. I play live with a deejay and drum machines and keyboards, but I want to work up to live stuff. As far as samples go, on my first album I used them. On the new one, there are still samples, but I'm incorporating my own stuff. On the next one, I'll have my base audience, and there will be even more original stuff.

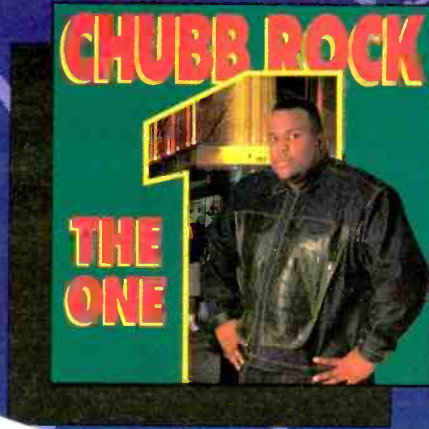
—Moira McCormick



From top: DJ Jazzy Jeff & the Fresh Prince, D-Nice, Slick Rick, Nikki-D

are only wrong when you just take and don't contribute. For the most part, the records that are being sampled now...when those guys made those records (originally), they weren't really getting paid. So now they're hungry and broke. God bless 'em, I'm not disrespecting 'em, but it's true, for the most part. They just coming out of the

# SELECT THE BEST!

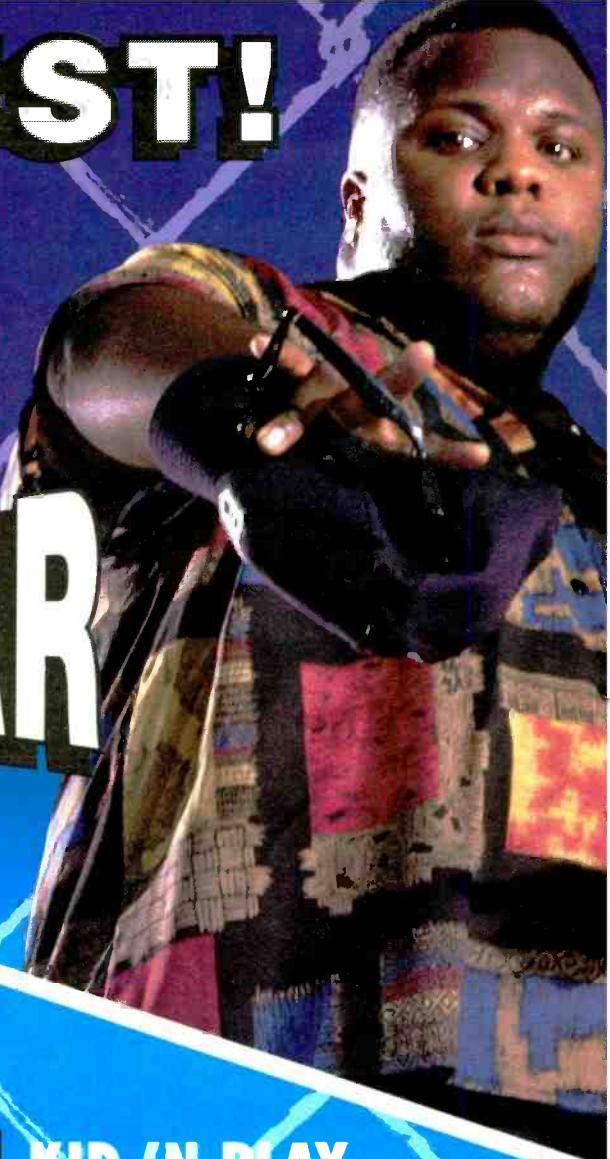


## CHUBB ROCK

Many proclaim this, "album of the year"  
Featuring: "Just the Two of Us" 66507  
and two #1 rap singles:  
"Treat 'Em Right" and "The Chubbster"

21640

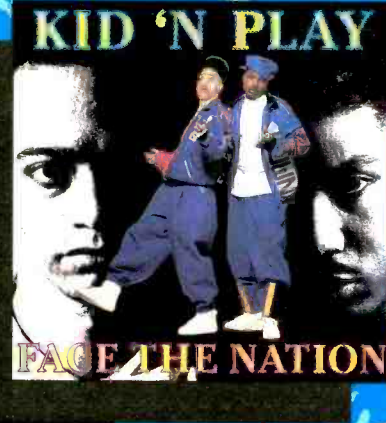
# THIS YEAR



STARS OF HOUSE PARTY



# NEXT YEAR



## KID 'N PLAY

Featuring:  
"Ain't Gonna Hurt Nobody" 66502  
"Slippin'"  
"It's Alright Y'all"

61206

## E.S.P.

Featuring:  
"Oh Well" 66496  
"Fingertips"  
"Makin' Nat Green"



61208

# AND BEYOND



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DOPE SINGLE

"MIND PLAYING TRICKS ON ME"

## SCARFACE

THE LOC ALBUM

"MR. SCARFACE IS BACK"

CRAZY SINGLE

"MR. SCARFACE"

## O.G. STYLE

THE POWER ALBUM

"I KNOW HOW TO PLAY 'EM"

SUCKER SINGLE

"CATCH 'EM SLIPPIN'"

"PLAYING IT COOL"

## CONVICTS

THE DOA ALBUM

"CONVICTS"

ILLEGAL SINGLE

"THIS IS FOR THE CONVICTS"

## CHOICE

"STICK AND MOVE"

SOON TO BE RELEASED!



## OVERVIEW

(Continued from page R-3)

performed to music they were familiar with, as Run-D.M.C. did with their string of rock-based records, rap was dismissed as a black-only phenomenon that would soon go the way of most fads.

### BIGGER AND DEFFER

But the '90s are evidence of the continued strength of rap. Unlike disco, an essentially hedonistic form, rap is tied inextricably to African-American culture and politics that can not be as easily dismissed. Artists such as KRS-1 and Boogie Down Productions and H.E.A.L. projects, Public Enemy, Sister Souljah may not sell the multiple millions of copies that Hammer does, but they present a consistent message while keeping in tune with the sociopolitical realities that are at rap's core. So-called gangsta rap poses such as the multiplatinum N.W.A, the gold-certified DJ Quik, Compton's Most Wanted, the Geto Boys, Ice-T, and ICe Cube may paint lyrical pictures of a harsh and violent world, but their popularity is based in the basic realism of street life they present. As Bushwick Bill of the Geto Boys says, "Life is uncensored." And more and more, the uncensored realities presented in rap are breaking through to the mainstream.

Some argue that core artists still have not received their due. Some point to hip-hop favorites Big Daddy Kane, Eric B. & Rakim, Schoolly D, Busy Bee, and pioneers like Melle Mel and Grandmaster Flash as among those who deserve more exposure and respect. So can it truly be said that core rap music is being represented in the mainstream? Well, here's a start: L.L. Cool J is a multiplatinum artist who just scored seven nods at the recent New York Music Awards, Naughty By Nature's "O.P.P." was certified gold, and the Geto Boys' "Mind Playing Tricks On Me" is a top-requested top 40 hit. And none of these acts can be said to be commercial pabulum.

As much as rap has survived for many years as an underground phenomenon not dependent on radio airplay or popular acceptance, it's growing exposure is positive. The competition in rap music is fierce, and for every artist who makes it, 100 others with recording contracts and no hits are waiting in the wings. What we may see in the '90s is rap splitting further into multiple categories that have more to do with the look and music of the artists than whether they sing or rap their lyrics. And many industry insiders see a shakeout coming from too much product in the stores. But one thing we won't see any time soon is any waning of rap's influence and commercial success. The hip hop nation really does have the last laugh.

INC PRESENTS

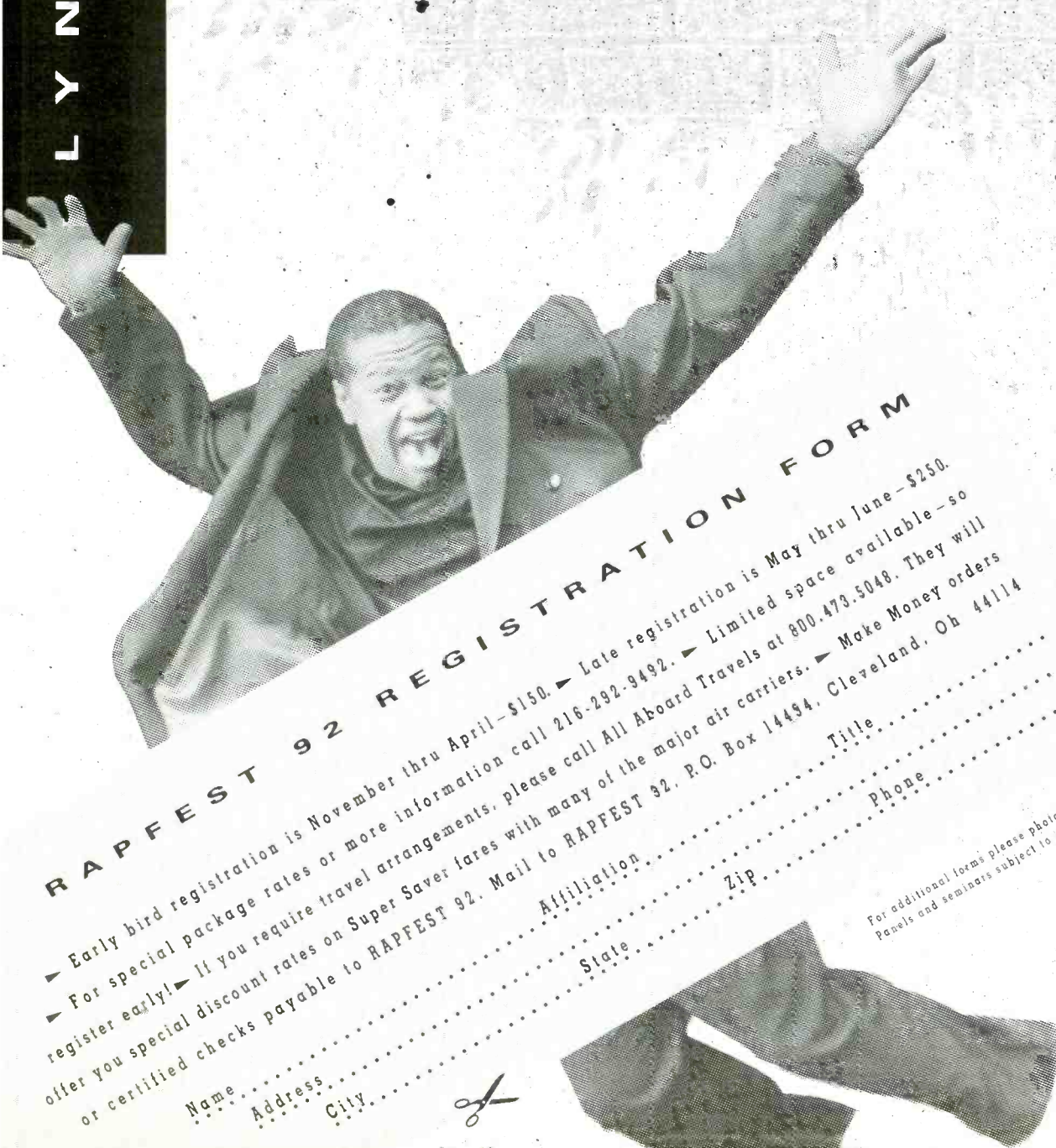
LYNN TOLLIVER JR

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## INDEPENDENTS

(Continued from page R-6)

cense to us pretty regularly. That we have a lot of front-line artist hits impresses upon the other labels that they can be confident in licensing to us; we won't go bankrupt like K-Tel. In turn, that allows us to be very selective in the artists that we sign. Unlike other small labels that rely entirely on the billing and success of front-line, new, original artists, a lot of our volume still is done through our catalog and these compilations, so I'm not under fiscal constraints to sign artists just to release product and keep the machine going. We're only signing the groups we really think are great and unique and there's a tremendous opportunity." As far as competing with majors, that's no longer a problem at Priority. They could probably outbid most of the majors for an act if they wanted to, and there's no shortage of retail interest in whatever they happen to put out. "The only thing a major can still do that we don't is a pop promotion regional staff," says Turner. "So I just don't sign acts that would need that. One of our criteria from the beginning was, since we couldn't compete with majors as far as pop airplay was concerned, we would concentrate on signing acts that wouldn't want that anyhow. And they can fly their artists around in their own private jets, and we can't do that." And as for marketing tips, all he'll say is, "I try not to be safe, not to do things that have been done before just because they worked.

Question everything, and always keep an open mind. Just because we didn't do something before doesn't mean it wouldn't work now."

Profile has looked for years to be the next indie to hit major status, and they continue to inch closer to that distinction. With almost a decade of steady growth, president Cory Robbins attributes their success to "putting out records people want to buy. We're an A&R-driven company," he adds, "not a promotion driven company. Rap is still the biggest portion of our billing, but we also concentrate on reggae, especially dancehall, which is rap-related but still different. We have a separate A&R person who just does reggae, and we're probably put out close to a dozen reggae albums or more in the last two years, with more coming up; a reggae Christmas album, Nardo Ranks, Barrington Levy, the Doo Experience, and others. Our commitment to reggae has been strong for the past two years, although the sales are nowhere near as strong as rap. And we have some hardcore groups and artists like Judy Torres, Channel. But most of our releases are reggae or rap. Those two fields are closing, but I wish they would get closer faster. I think a lot of the people who enjoy rap are starting to accept reggae, but I don't see the sales yet. It's not uncommon for us to sell in the hundreds of thousands for a rap album, even the ones that aren't that big, but the reggae albums haven't sold that well yet." Robbins adds that all of Profile's

eight gold or better LPs were rap).

With consistent success, Profile's been able to afford the biggest difference in the rap market; with major labels involved, new artists are significantly more expensive than they used to be. "We have to pay six-figure advances on occasion," notes Robbins, "where we never had to before. Now it's sometimes necessary; we've been in bidding situations with other labels and the price gets up there. Until 1990 I never paid anywhere near \$100,000 for a record, and now I've done it a few times. Before that it wasn't uncommon to sign artists with finished albums for \$40,000. Now those are the exception."

Higher prices aren't the only reason they've become more selective about signings; another is "because there are so many rap records that only the really good ones break through. In the past we put out records that weren't that good, that weren't our A records, but we still knew we could sell 100,000 copies. Those days are gone. You don't sell 60,000 of anything if it's just good; only the best records sell. We do very few 12" deals anymore; everything's an album signing, everything has a video. We used to throw a lot of records out just to see how they'd do; signing an artist wasn't such a big deal. Now it's much more involved. Between signing an artist, making a video, doing promotional items, advertising, posters, it's hundreds of thousands of dollars. We have to be more careful."

### THE INDIE HYBRID

Tommy Boy is owned by Warner

Bros., but label president Monica Lynch feels "We're a bastard child, a hybrid. It's the best of both worlds. First and foremost we consider ourselves an independent label—and I define that as being independently distributed, which we are. We use both independent distributors and numerous direct accounts with major chains and one-stops." As for the day-to-day impact of being owned by Warners, Lynch insists, "We're totally autonomous. Warners, in its infinite wisdom, has realized that if it ain't broke, don't fix it."

From Lynch's perspective, the rap business "certainly has changed dramatically. I remember very clearly in the early '80s major labels and to some degree black radio—and pop radio—looking down their noses at rap, and it's ironic to see those same people today are definitely trying to play catch-up and learn as much as they can about the rap marketplace. It has a lot to do with how explosive this area of the business has been, with all these gold and platinum artists. But the downside has been that there is a tremendous glut of product in the marketplace, and a lot of meaningless artists who are out there.

"I think to some degree there's been a dilution of hip hop, and I think you can draw some parallels between what happened in the late '70s when the majors went on a disco binge, and then it all fell apart in the early '80s. I don't think it's going to fall apart the way disco did, because we're dealing with a music that has

much more of a grass-roots foundation, and it's much more personality-driven than disco ever was. However, I do think there's going to be a tremendous shakeout, and I think that if you spend any time talking to retailers they'll tell you that there's just too many releases and there's a lot of stuff just sitting there collecting dust."

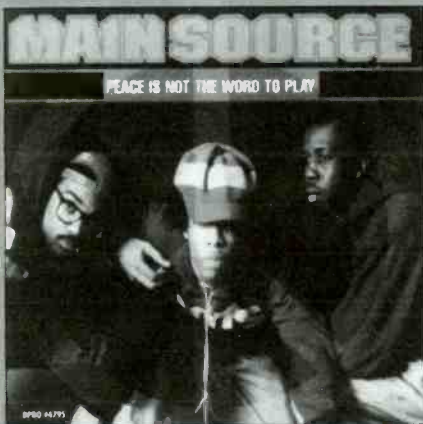
Tommy Boy's stuff hasn't been gathering much dust. One of its top acts, De La Soul, has been making heavy international inroads, while another, Naughty By Nature, has been the surprise hit rap act of '91. And Queen Latifah and Digital Underground have both reached rap's upper echelon. Newer artists include Paris, Prince Rakim, Groove Garden and Almond Joy. Lynch feels Tommy Boy is particularly good at developing artists that maintain a solid fan base, which she says generally tend to be "artists whose lyrics are politically and socially connected and who tend to have not only a very strong black base, but an enormous white male college base as well. Or artists who are on the other extreme, the ones who are entirely socially negligent. When you look at an N.W.A. and then you look at a PE (Public Enemy)—those are both acts that have enormous bases and can pretty much be guaranteed to go platinum on every release and yet philosophically they're at opposite ends of the spectrum.

Just how important is that white audience in creating a hit? "I think that generally speaking most of

(Continued on page R-14)

# BEATS FROM THE STREETS

## MAIN SOURCE PEACE IS NOT THE WORD TO PLAY



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**SYLK SMOOV**

**B.O.X. (BEYOND Ordinary X-istence)**

**Diamond & THE  
PSYCHOTIC NEUROTICS**

**DJ Fred E'STEIRE**

*The Rhythm and Black Music Group*



PolyGram

## INDEPENDENTS

(Continued from page R-12)

the rap artists who've had a consistent pattern of platinum sales have had both a very strong black base AND a strong white base. In that sales range, you've got to have both audiences.

### HEALTHY INDIES

These are the independents who still get by doing what indies do best; avoiding taking on the majors directly, preferring instead to release records the majors couldn't do much with, market at the street level, and take only some of their records to radio, and even those not right away. Florida-based Cheetah Records gets next to no publicity, radio play or club reports, yet they've struck gold with records no one seems to know exist (DJ Magic Mike). And only four years into their existence, they've got 14 artists on the roster, spread across three labels. "We're building a cult rather than building album sales off a hit single," says President Tom Reich. "Our ASCAP reports for four years came in zero. We had no publicity, we didn't tour. By the time radio got started on DJ Magic Mike we had total sales on the 3 albums of 1.2 million copies; now we're closer to 1.6. 'Back To Haunt You' is about to go gold; 'Bass Is The Name Of The Game' went gold about a month and a half ago." And these are hardly typical rap records. "'Bass Is The Name Of The Game' was an experiment," Reich smiles, "primarily an instrumental bass album. It has four raps on it and eight in-

strumental songs on it, and it's still selling today, an independent double-record that went gold!"

"In-store play was the key factor," says Fred Held, VP of Operations. "We concentrated on mom and pop stores, the retail base and in-store promotion. It's been very systematic. Our mailings are almost a thousand units at retail level alone. We take small steps, and we make sure the street has the promotion. I don't want 30 in every account—that just gathers dust. But if I put three in on Monday and they re-order two on Friday, I know I've got a hit. We don't overpress, we don't overhype, we don't oversell, we don't over-return. In three years, our returns are less than 10%. And when we got on the charts, it brought the chains in." Cheetah also feels that quality counts. "All our tapes are all HX-Pro, they're all top-quality BASF chrome," notes Tom Reich. "The shortest album we ever put out is 62 minutes, and most are closer to 70 minutes."

And Cheetah is one label that plans to support vinyl. "It's the least of our sales," notes VP Mike Hampton (aka DJ Magic Mike), "but there are still people out there who like vinyl, and if they still want it, we're going to give it to them. People want any vinyl they can find, DJs don't want to go to the CD format, so we try to look at it from a DJs standpoint and we'll always have vinyl."

Seattle-based NastyMix has settled their much-publicized lawsuit with Sir Mix-a-Lot and continued on with a range of rap acts both homegrown and otherwise.

Rodney O & Joe Cooley have sold over 200,000 albums off their first single, "Get Ready to Roll"; when their second single "Oldie But Goodie" comes out late November, the label expects it to take the album gold. Kid Sensation's new album Voice of the Youth should be out first quarter, including a single with Mariner center-fielder Ken Griffey Jr. Criminal Nation's 3rd single, "The Right Crowd," is still pushing the first album, with a follow-up LP planned for Spring, and dance/pop rap act Mario has a new single *l e o f f h i s d e b u t a l b u m* Scandalous.

"As an indie, we can do street promotion like nobody's business," notes Ramon Wells, VP of National Promotion. "What usually happens is we start some innovative kind of promotion, then the majors follow. On the street level, one thing an independent like us can focus on is street club DJs and mobile DJs. We also try to do creative merchandising and creative parties. Where we can't compete with the majors is to offer the large sums of money for artists to sign with us. And when doing promotion, they can use their superstars as leverage to help their new acts, and we can't do that." As far as vinyl is concerned, Wells says, "We'll still be pressing it for at least another year. So they say it's not selling as much? Then just don't press up so much. But people still want it, and we have to do keep making vinyl because as an independent we'll probably soon be the only source for vinyl. And because of the importance of the

DJs role in promoting a record, we have to keep making it for them. Vinyl is still their preferred format."

Next Plateau has clocked up pop hit after pop hit, most notably with Salt 'n Pepa. "Rap has changed a lot in the past few years," explains label boss Eddie O'Laughlin, "and we're not doing any of the gangster rap that's so popular right now. What we're working on is pop crossover rap—Salt 'n Pepa, Tony Scott. And obviously we're having big success with that. We have a new artist called Don Q and the Don Squad, and there will be a new solo Spinnerella album in the new year. We're going really for straight, hit, R&B, crossover rap." As for why they shun the harder street rap, O'Laughlin states, "I just don't like the gangster rap; it doesn't support people. We could put it out, but we just choose not to. We're having big hits by going the pop R&B route."

Competing in the mainstream pop market, indies still have a few disadvantages compared to the majors. "I can't get 150 stations in a week like majors do" is the one difference O'Laughlin can point to as an indie. "We have to go 15-20 a week. At the end of the day we both sell the same amount of records, it just takes us a few more weeks to get there. What we do that they can't is listen to a record on a Monday and have it on the street the following Friday. That kind of speed still matters in rap, it's important to get the vibe while the vibe is there, to be able to move when you have

ideas. Speed is good. And being flexible, and getting answers, having the artists and producers be able to get answers quickly, within hours, instead of waiting a month and a half for one department of talk to another department, is of value."

Tuff City has managed to stay on the cutting edge of hardcore hip-hop, putting out a consistent stream of quality material while never crossing over to the commercial mainstream. Imminent new product, a probable instant classic, is a long-awaited album from Grandmaster Caz (of the Cold Crush Brothers). "The Grandest Of them All," with single and video ("Star Search") will be out late November; producers are Ced G (from Ultramagnetics) and the Mighty Maestro (did some tracks on the Flavor Unit album). Also due soon is Funkmania, Maceo Parker and Fred Wesley blowing over 45 King break beats. "Breakbeat albums are just a part of what rap's all about," says label president Aaron Fuchs. "We just released the fourth variation of 'The 900 Number,' this time with remixes with Ced G and a capella vocals by YZ and Lakim. The commitment to that hardcore DJ audience is always there."

That commitment has led to longevity, which Tuff City will be celebrating in February with the release of their Decade Anniversary Box. The five-CD set will be divided by producer, and what a list they've had: 45 King, Marley Marl, Pumpkin, Davey D/Master OC and Teddy Riley/Ced G. The

(Continued on page R-16)

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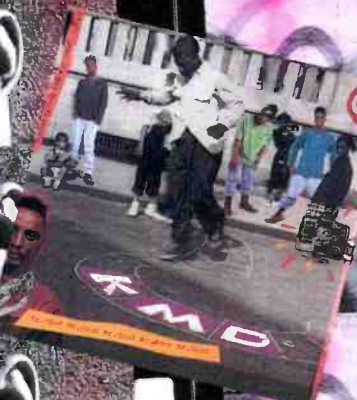


DEL THA FUNKEE HOMOSAPIEN  
I WISH MY BROTHER GEORGE WAS HERE



HEN-GEE & EVIL-E  
BROTHERS

K.M.D.  
MR. HOOD



# RAP

*mind movement*



PETE ROCK & C.L. SMOOTH  
ALL SOULED OUT

BRAND NUBIAN  
ONE FOR ALL



LEADERS OF THE NEW SCHOOL  
A FUTURE WITHOUT A PAST

H.E.A.L.  
CIVILIZATION VS. TECHNOLOGY



## INDEPENDENTS

(Continued from page R-14)

cover will be a photo of a subway car with Tuff City's logo graffitied on by Phase II. As for recent changes in the rap marketplace, Fuchs notes, "It's pretty apparent there's going to be a dancehall and live funk influence. What's really important for the label devoted to rap is to try and stay away from the kind of crossover Disneyland standards that shows like "Yo!" are imposing on rap. Some of the national video shows are still true to what rap is about. If there's a problem with rap now, it's that bigger has not meant better.

### ASSOCIATED WITH MAJORS, BUT STILL BASICALLY INDEPENDENT

Cardiac, under Virgin's auspices, is fully independently distributed. Definition of Sound's "Love And Life: A Journey With the Chameleons" was their first foray into the rap album market, finding more success at alternative rock radio than in traditional rap markets.

Cardiac's first American rap album was just released (Queen Mother Rage's "Vainglorious Law"), and True Culture just released their first single, with an album "Rude Boys Come to Play" to follow after Christmas. Very little light entertainment can be found with QMR—they're part of the Black Watch movement and their funk/R&B tracks support lyrics that are primarily political. True Culture blend reggae and ragga with hip-hop in almost British fashion; Brother Makes Three is more traditional hip-hop (their latest single is "I Wanna?" and their as-yet-untitled album will be out in January). "Rap is becoming involved with so many other kinds of music," says label president Cathy Jacobson. "Radio is playing less and less rap; we're trying to focus a lot on retail and the street buzz, trying to deal with the network of people who play rap and deal with rap. The most we can get on radio is mix play, so we're dealing with video and the rap trades. We're trying to get information out there, but we can't

count on radio. There's so much out that you really have to select so carefully. A lot of stuff crosses, but a lot of stuff doesn't." Delicious Vinyl first hit the airwaves two years ago with pop smashes from Young MC (now with Capitol) and Tone Loc, whose long-awaited follow-up album Cool Hand Loc is the label's Christmas hope (first single: "All Through The Night," a duet with El DeBarge). Other current rap product includes Def Jef's R&B political poetry "Soul Food" and Jesse Jaymes' white-bread "Thirty Footer In Your Face" (it somehow seems appropriate Jesse should be touring fraternities at colleges nationwide). "Our three main rappers all appeal to different audiences," points out General Manager Rick Ross. "With this new Tone album we want to appeal to real rap fans. There's a follow up to "Cheba Cheba" called "Mean Green." Jinx did some of the production, there's a hardcore rap record, as much as there'll be big R&B jams and pop jams. It's classic hip-hop."

With a diverse roster that includes rockers the Bogeymen and Masters of Reality, R&B act Kenyatta and jazz/funk band the Brand New Heavies with N'Dea Davenport (who's also working on a solo album), Delicious has had notable success taking other formats to hip-hop audiences. "One of the great things about the Brand New Heavies has been the response we've received from the rap community," notes Ross, "because this band just has the killer groove, and this is music that crosses so many formats. Alongside the fact that we're bringing back the real music that the rap community really appreciates. It's been great seeing them appeal not only to R&B audiences, but to the rap kids and adult contemporary listeners." The Heavies are currently working on another label priority—a rap compilation project for early '92 release; they'll record real music by real musicians (themselves), with vocals from a variety of the rappers (Gang Starr, Kool G Rap, Poobah, 3d Bass).

As for the challenges of being an indie, Ross admits "it's tough. The bottom line is that when you put out your own records you don't have to have a corporate slant on anything. There's an inherent street vibe that runs through this company, from the way we do A&R to the way we develop our projects. For instance, Def Jef—we haven't taken it to R&B radio, we've developed it on the streets through a bunch of young kids who understand the music and are working it to retail and the mix shows. We're trying to build our promotion staff from that level. There's a lot of subtlety to working these projects. And you have to make sure the records you bring to the table are records you can deliver with."

Taking it to the streets is also the philosophy of the two-year-old Mercury-distributed indie PWL/America, whose Ed O.G. & Da Bulldogs got a big hit out of "Got To Have It." As director of A&R Brian Chin puts it, "What we were trying to do here with our first record was to let people know that we were going come out with hardcore street stuff. We're trying to find artists that are strong enough lyrically to support an entire album, and successive albums." In trying to woo listeners to new PWL/America artists like Silk Smoov, B.O.X. and Diamond, Chin sees a big difference between the hardcore and mainstream rap buyer. "The last million buyers of a 3-million selling album are somewhat less passionate than the first 50,000 about it. We're trying to make sure that we satisfy the first 50,000, that really know what they want out of a rap record. If you build enough consistency into the album, and again, that goes back to how many thoughts and rhymes and ideas are inside the artist's head, then the album as a whole has enough staying power to reach that larger audience."

Like most indies, Chin observes the majors' rap binge with much suspicion. "The awful thing about the way rap has been treated by the industry in general is that so few of the people in higher positions really love it. The people in the industry or the media who have written or commented about it don't like rap enough to differen-

tiate between acts and styles. From the very beginning the kids would no more confuse Sugarhill Gang with Kurtis Blow than you would confuse Buddy Holly with Tony Bennett, but the majors considered all the rappers to be interchangeable. I can understand why some people can't differentiate Big Daddy Kane from LL Cool J. It's just that nobody has sent in people with that level of understanding to spend money on rap and play in the marketplace. That's the scary thing. Lots of people volunteered to run in there and fool around with rap and see if they could pull a rabbit out of a hat, which is not the healthy way to go about it."

Still, Chin sees some positive signs: "An interesting new trend is big hits from artists who hadn't gone gold on their first or second album. It used to be that a lot of rap artists' first album were their biggest, and hard to follow up. But if you look at some one like A Tribe Called Quest. There was no gigantic national smash when they put out their first album—it was a full process. They got a whole year's worth of media visibility and then their second album came out, and I'm pretty sure it'll be a lot bigger than the first one. Or Geto Boys, that's their fourth album. And that's a good signpost for rap, that the way to go is to establish that visibility, that individual personality for a rapper. It's not wasted, because even though your first one doesn't blow out a million in eight weeks, as the mythical great rap album can, you still work on your artists, put them out there, get them in the press, put out good videos, and then when you come around to the next album, it comes back to you."

"Of course, it works on both levels," Chin adds with a smile. "You need a hit. An interesting artist still needs a great beat, a great loop. 'Cause there's lots of loops out there, but not all of them are hit loops."

The indie label 4th & Broadway is owned by PolyGram, but continues to operate entirely independently. "We have our own accounting systems separate from everybody else," says Pat Monaco, "and decisions are made outside of the PolyGram system." After massive restructuring of the roster, 4th & Broadway has a fall rap season of debut artists. The Disposable Heroes of Hip-Hop, says Monaco, are "a rap group that appeal more towards the alternative rock market. They're more like prophets, what they rap about has to do is social issues. I think hard-core hip-hopers aren't going to be drawn to their first album Television: The Drug of The Nation, it'll be a different level of consumer. The whole album is intense. On the other tip we have Funkytown Pros from California, more of a straight-ahead hip-hop oriented record, and Double J is from the New York area, part of the Flavor Unit. 4th & Bway is still about 50-60% rap these days, with Brothers in Rhythm and Stereo MCs as the non-rap stuff."

Monaco feels an indie still has the advantage over a major when it comes to new trends. "When a record comes along like an X-Clan, we were able to sign it and put it out fast and take advantage (Continued on page R-18)

# EXPLODING into the '90s

## NEW RELEASES:

DIGITAL UNDERGROUND

2PAC

RAW FUSION

## DUE OUT SOON:

GOLD MONEY

MOD SQUAD

FUNKY AZTECS

## NEW ACTS:

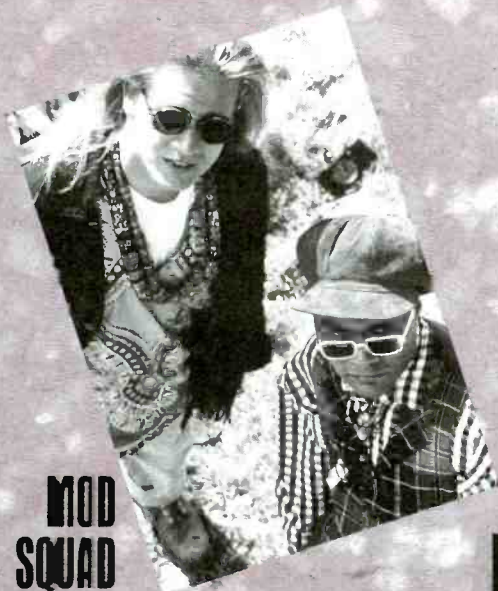
Lena Sunday

Lloyd Gregory

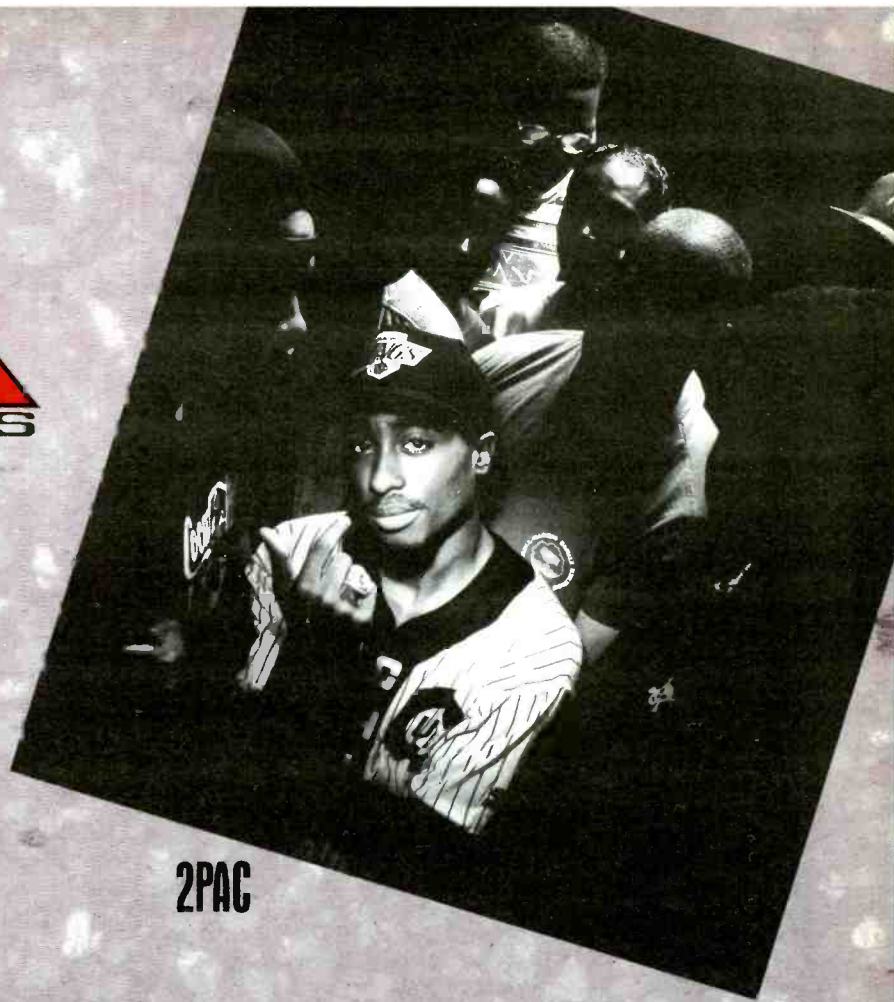
M.C. Smooth

Nuttin' Gold

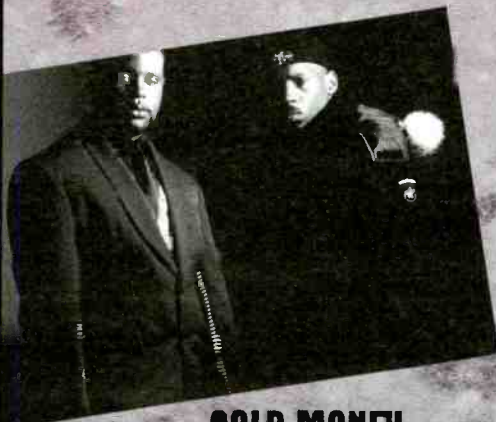
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SQUAD



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## MAJOR LABELS

(Continued from page R-4)

Tim Dog and Cypress Hill.

From being marketed and distributed by Arista then RCA, Jive Records last July resorted to carrying out all of its label functions, except for pop promotion, itself. They, however, have maintained a relationship with the BMG distribution machinery. "We've always been independently-owned, and we felt we had gotten to the point of diminishing returns (with licensors)," Weiss says. "We're in the position now to take more chances, to sign artists who take longer to develop. A (major label like RCA) isn't going to work three or four singles before an artist breaks. We will because we're an independent, aggressive label, able to handle acts with kid gloves, giving them the tender, loving care they need to grow. Our focus is different."

With such high-caliber rap acts as DJ Jazzy Jeff & the Fresh Prince, Boogie Down Productions,

Too Short, A Tribe Called Quest and D-Nice, Jive's A&R philosophy of spotting developing regional performers, signing them, then building onto their respective bases continues. Next year, MC Pooh, Grandmaster Slice, Spike One, A.R. Kelly & Public Announcement and FU-Schnicks will benefit from this approach.

"When we sign with an indie, we look for expertise beyond our own vision," says Benny Medina. Through agreements with Tommy Boy, Sire, Cold Chillin', Rhythm King and Paisley Park, Warner Bros. has built up an impressive rap roster that includes Big Daddy Kane, Marley Marl, Biz Markie, T.C. Ellis and Betty Boo. In addition, they've got Jungle Brothers and Monie Love. "It can't be denied that rap is something today's consumer is interested in," Medina offers, "and, for the most part, our job is to supply the consumer with what he or she is most inspired to buy."

Stylistically, rap covers a broad range of styles—from minimalist beatboxology to lush balladry, po-

litical messages to pure fun. As was always the case, marketing the music in 1991 is somewhat tricky, especially since the field is so much more cluttered now. "There used to be a time when kids would buy whatever rap record was out," says Richard Nash, senior VP, R&B music, Atlantic Records. "Now, I think, they're scrutinizing their investment in the music a lot more."

Although the economics of rap has changed—no longer is it the street-level investment it used to be—campaigns to support the music continue to be played-out on a grass roots level. "It is still crucial in the evolution of a rap artist that they break from that kind of organic scene," says Medina. "You've got to build a base slowly, then maintain it," adds Reuben Rodriguez, senior VP, urban music, Elektra Entertainment and president/CEO, Pendulum Records.

Major label executives recognize that strategies such as utilizing smaller retail stores, local video channels, black publications

and heavy snipe campaigns are crucial in placing a rap artist in a competitive marketplace. "Setup is very, very important," Rodriguez insists. "You've definitely got to strategize," Nash adds.

"We're trying to create the situation that whenever a Jive rap record hits the streets, kids are fiending for the album, so it explodes on impact," Weiss says.

That doesn't always happen, and, usually, patience and stick-to-itiveness plays a key position in the game too. As Lisa Cortes, VP of black music A&R, Mercury, points out, "It took weeks before Black Sheep's single, 'Flavor of the Month,' started selling." It ended up a number two record on Billboard's Hot Rap Singles chart, selling 900 units in a day. "Black Sheep is making themselves quite a priority here," says Dave Gossett, A&R manager, Mercury.

Besides Black Sheep, Mercury's rap roster includes Ultra-magnetic MCs, Class A Felony and, through PWL America, Ed OG & the Bulldogs, Diamond Dee and Silk, Smooth & Box. "Rap is a true reaction to the streets, so you can't play chart games," Cortes says. "At Mercury, we're signing what people want to hear."

Before joining the ranks at Mercury, Cortes worked at hip hop powerhouse Rush Artist Management. Thus, she lends Mercury street credibility. Similarly, former Tommy Boy staffer Dante Ross brings added clout to Elektra Entertainment, now distributing Select and Pendulum. With such acts as Hen-Gee & Evil-E (through Pendulum), Shazzy, Leaders of the New School, Brand Nubian, Del Tha Funke Homosapien, Chubb Rock and KMD, Elektra carries much weight in the hip hop nation. Each of these artists sports a big buzz.

"Buzz is critical," says Rodriguez. "Without that buzz you've got nothing. The most important tool in rap music is word of mouth. It's as if the rap music audience is limited to their local radio outlets and video channels."

"Video is very, very important to us," says Nash. But with a special marketing division called Atlantic Rap, Atlantic also uses school visits and PSAs to provide recognition for their rap artists, among them D.O.C., K-Solo, 2 Live Crew, Yomo & Maulkie and MC Lyte. Postcards and posters are also a tool in their bag of tricks. "You've got to be creative and aggressive," Nash suggests. "You've got to fine-tune images and perform A&R the same way you do with R&B acts like Levert and En Vogue."

EMI recently engineered a distribution arrangement with Wild Pitch Records, including Main Source and UMCs. Meanwhile, like corporate seducers, its sister label, Capitol Records, has developed a reputation for snatching up artists developed by other labels, signing such acts as Mantronix (from Sleeping Bag), Young MC (from Delicious Vinyl), Schoolly D (from Jive) and Beastie Boys (from Def Jam). Yet, its biggest hip hop hits have come through MC Hammer (now simply Hammer), an original signing through the artist's Bust It production company. His success has been viewed in some circles as a triumph of hype over substance. He is looked at as someone who didn't go through the "proper"

channels of acceptance to stardom. Days before its release, his latest album, "Too Legit To Quit," was being advertised on prime-time television.

"Heralding the arrival of an artist often times could be the worst thing," says Medina. "We should always be cautious about overhyping, especially since major labels still don't have, in effect, the consumer's respect in terms of credibility."

Richard Nash cites MC Lyte as an example of a perfect A&R story at Atlantic Rap, an artist who is successfully traversing the valley between mainstream and street. "We're getting more radio this go 'round than all of her other projects put together," he says. "Having built her up through video, merchandising, word-of-mouth, etc., we felt comfortable going to the masses with this one ('When In Love'). Her single is more accessible to radio. Still, she hasn't lost or abandoned her core crowd." She's a rap who's graduated to the R&B ranks and balancing both styles.

"I think one always has to be cautious about the blending of styles," says Medina. "While there are tremendous benefits to be gotten, one can end up landing in the middle as opposed to being on one side of the fence or the other."

R&B-rap is the latest hybrid form in the ever-turbulent world of hip hop. "Every year it gets more diverse," says Simmons. "And as people from more backgrounds become better at making the music for their vocals, rap will get even more diverse."

So, even though its sound has constantly evolved, the marketing of rap hasn't changed much over the years. Major label execs agree that will be the case in years to come. No one, however, will prognosticate about what form the music will take in the future. "It will be whatever the street dictates," says Cortes. Medina adds, "It will go where ever those artists who are at the forefront of it now want to take it. Is that something I can predict? I wouldn't say so. I was incapable of predicting it'll even be here."

Whatever, a house-cleaning is in order. "Things are definitely over-competitive now," Weiss says. "The bottom line is either an act's in the music or it's not in the music. With the economy as bad as it is now, only labels with top-notch A&R judgement will persevere in the coming year."

## INDEPENDENTS

(Continued from page R-16)

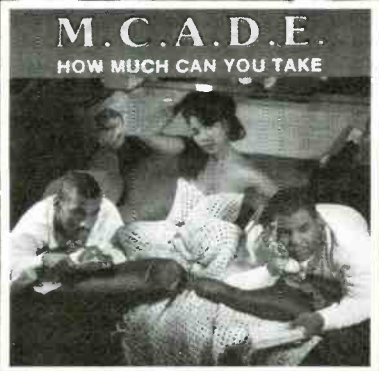
of a style or trend a lot quicker. The disadvantage, as always, is that indies don't have the comprehensive staff that a major does. When K-9 Posse comes out on Arista, they have full-fledged regional and local people to represent them. Indies don't have that, and we are at a disadvantage that way. But then again, the new sounds that come up always come through an indie system first, they're the ones who take the chances, they're the ones who recognize the viability. Yes, it's for profit, but profits come later. The major takes advantage after the fact, through acquisition or whatever other means."

# A.D.E.

## AN ALL OUT BASH

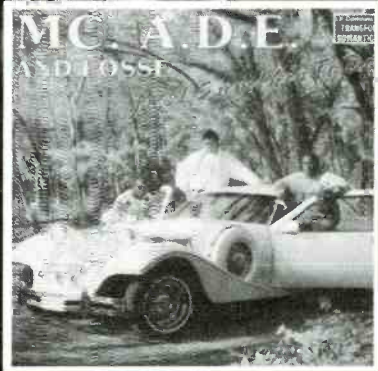
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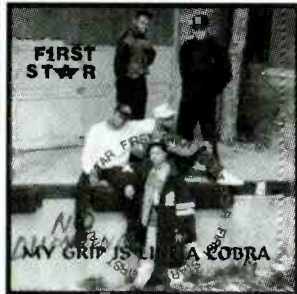
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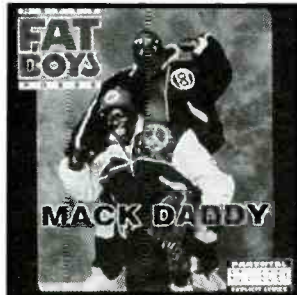
ICH 1121



My Grip Is Like A Cobra  
Featuring: Explode, Ladies  
Night Out & All I Want To Do

## FAT BOYS

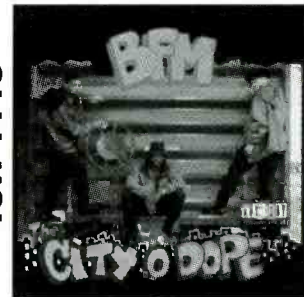
EMP 4118



Mack Daddy  
Featuring: Whip It On ME

## BFM

ICH 1118



The City O' Dope  
Featuring: Am I Black Enough  
For You & City O' Dope

## CAPITAL PUNISHMENT

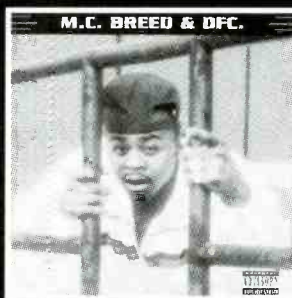
Living On The Edge  
Of A Razor  
Featuring: Death  
Sentence & Murder

WRA 8102



## M.C. BREED & DFC

SPE 4103



M.C. Breed & DFC  
Featuring: Ain't No Future In  
Yo' Frontin' & Just Kickin' In



## FATHER DOM

WRA 8105



Father Dom  
Featuring: I'm Fed Up &  
Hard To Handle

## THE J TO THE D

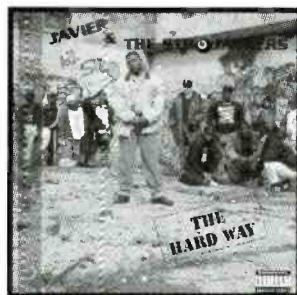
WRA 8104



Living On The Edge  
Featuring: Sack Chaser,  
Detroit & Nympho

## JAVIER & THE STR8JACKERS

ICH 1105



The Hard Way  
Featuring: The Other Guy



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## WHERE IS RAP HEADING?

(Continued from page R-3)

generation listening, don't try to sell 'em tampons, try to sell 'em crayons. And why wouldn't a sponsor be interested in feeding that demo?

**CHUCK D. (PUBLIC ENEMY):** I think rap is heading all the way up. But I think it's a record company type of game that's being played. If they can get 100 artists combined to sell 10 million records, it does the company more good than if they had two artists selling 10 million records. The reason for that is, I think the record companies want to keep this a disposable music without the artist having any power. I look at a case like Profile. Before Run-D.M.C. was a major part of that situation, selling two to three million records for the company and yet the record company had to adhere to certain demands the artist wanted. The artist had more power. It's bad news when the record company becomes more powerful, because they can treat the music as disposable.

I think the companies are running a glut. They have a lack of concern. They're nothing but accountants and bankers. All their heads need to be cut off. Columbia is the exception to the rule; they have Def Jam. The rest of the majors don't know their asses from their elbows. And I don't think a lot of labels are concerned with artist development. I think a whole education needs to come through. Heavy metal has a total concentration of effort (by the record companies) in marketing that music. I think with rap, we have a lot of young immature people that haven't been a lot of places in the record business. They haven't been trained on the business of the music business, or educated in the rap field as well as they should.

**MC LYTE:** I definitely think it's heading in all different types of directions. Hip-house, hardcore, soft, mainstream, R&B, reggae mixed with rap, rock 'n' rap. Like what started with Run-D.M.C. and Aerosmith, now there's Anthrax with Public Enemy, and Ice T. That's beautiful. A lot of people are complaining that (the rap field) is too crowded, that there are too many labels putting out too many rap acts. But there's room for everybody who's good—the bad ones will be weeded out. When I first came out, there were (very few) female rappers. So now, when people say I'm good, it just makes me feel better, 'cause there's so much more competition now. But the animosity towards people like Vanilla Ice doesn't make sense. What for? (Certain rappers) are just giving themselves a headache worrying about him, when he may have opened people's ears to rap, who otherwise might not have heard it.

**TIM DOG:** It's getting more respect. The stuff that's real is up there with heavy metal. It's the rappers that take their craft seriously and aim for certain sounds (that get respect.) More or less I'm just feeling what everybody else has felt. I've realized the filth that's out there.

**LUTHER CAMPBELL (2 Live Crew):** Rap is in transition right now. There's a lot of more commercialized rappers. It's very serious. Radio is trying to make street rappers go commercial—the industry is trying to clean us up. Public Enemy, Ice Cube, all the other gayest doing street records—we know commercial guys come and go every year. A Fat Boys will come and go every year. (The industry) doesn't want anything that makes a statement. Most rappers are talking about what's happening every day. Me, personally, I'm happy they don't play hardcore—they'd just commercialize it and burn it up.

**DJ JAZZY JEFF:** I see it going in different directions. But it does seem to be getting back to the party music side of things, the way it was when it first started.

—Moira McCormick

## MAINSTREAM

(Continued from page R-4)

body can do it. Why don't they get a real rapper? Everybody wants to (use) rap, but they won't give real rappers a chance.

**PHIFE (A TRIBE CALLED QUEST):** A lot of people in America are so tenderheaded. They don't give (hardcore) songs a chance. Everything's a gimmick. "Ice Ice Baby" is a gimmick, it's like a fraternity chant. It's a big injustice. Garbage is what's selling. (Look at) "Yo! MTV Raps"—it's their biggest show. There's a little white boy named Bobby in, say, Indiana or Montana, and he sees the number one act is Vanilla Ice, and he says, "Oh, that's hip/hop." We've been on (the program) too, but Ice and Hammer are pounded into everyone's heads as the best rappers. But I'm not selling out to gain fame. Music's supposed to come straight from the heart. Public Enemy deserves their success—they're real hip hop. LL Cool J deserves it. Ice Cube deserves it, 'cause he's a roughneck. But there's too many artists doing love, love, love. I don't mind doing it myself, but a lot of rappers are doing it just to blow up (sell large amounts of records.) Like MC Lyte—on her first two albums, she was a raw Brooklyn MC. On this new one, there's just a few cuts that remind me of her earlier stuff. I wonder to myself, does she really like (her R&B-styled hit) "When In Love"? Looks like a record company move to me. Reminds me of our own "El Segundo"—that was a record company move.

**MC LYTE:** Yes—it's proven by the Geto Boys' "Mind Playing Tricks On Me." That's a raw hip)hop song, dope, street, and pop. (Lyte is asked about Phife's charge of selling out): I did things on my new record that I liked. On my previous albums I was so into hip-hop. This time, I wanted to fuse in different types of music. I like R&B, I like jazz, I like acoustic guitars, I like house music. I tried to do things that I like. People have to be ready for change, or you'll get lost in the sauce, like so many rappers are today. I definitely do my music for hiphoppers, but for the rest of the world also. I don't want demographic boundaries put on me, or colors.

**MC SERCH (3RD BASS)** Oh, definitely. Like, our whole standpoint and our whole belief was, that

was the whole reason we did "Pop Goes The Weasel." Let's not let the weasels, whether they're record higher-ups or just artists who think they get paid 'cause their skin is lighter than everybody else's, let's not let them dictate what real rap is. I'm glad that N.W.A.'s at two million albums, I'm glad that Cube is at two million, even 2 Live Crew—although I don't think they make the greatest music in the world. I don't think it's a battle that can be won in the courtrooms or on television. It's a battle that can only be won at home.

I just think that rap is incredible for what it's done in such a quick amount of time. When the Pillsbury Doughboy is kickin' a rhyme, you know you got rappers in the house. What really makes me feel good about the music is that Chuck D. brought Malcolm X to the white community. He brought the feeling of liberalism, of strength, to a community that didn't understand it, to a young urban community that had no clue about it. Our generation, the kids in my demo, 19-25, are growing up with a stronger sense of what the black effort is. Of what the black effort needs to be, which is unity. And that's what rap really has done. It hasn't made us scared; it's made us more aware. **TIM DOG:** Definitely. But it's the good rap that can do it, the positive stuff. Rappers need to educate themselves so they can present their message clearly they need to be able to express themselves.

—Moira McCormick

## CONTROVERSIAL

(Continued from page R-6)

songs, if they were heavy metal songs by kids from Long Island, it would be a little different. They wouldn't make such a fuss. But rap is the new kid on the block, it's a brand new art form, and people'll are gonna want to investigate it. So we can't complain. I don't think bitterness does anything for the taste in your mouth. At the same time rap has been singled out, it's also been concentrated on and focused on. At the same time it's been screamed on, and looked at under a microscope, and ran through with a fine-tooth comb. At the same time, it's been embraced by mainstream America. Rap musicians are becoming so much bigger than their r&b and rock 'n' roll counterparts, it's unbelievable. A kid will buy a (Geto Boys) record for the same reason that he goes to see one of the Freddy Krueger movies. When you're ready to get rid of all that, get rid of the Krueger movies. I think that, eventually, people are gonna have to realize sex and violence and drugs and all that, that's a totally separate topic from rap, because it's within everything. It's on TV, it's in rock music, it's in rap music, it's in r&b, it's in videos, it's in magazines, it's on the news, it's in the bedroom. It's everywhere. I didn't get a sticker on my last album, so I didn't have that problem.

**MC LYTE:** I feel that everything starts in the home. Once you've taught your kid morals, your kid might not want to listen to (the more extreme music). They may not have any interest.

## WOMEN RAPPERS NEW GROUND

(Continued from page R-8)

Do," Monie Love's "Jus Don't Give a Damn" about domestic violence, or MC Lyte addressing AIDS in "Eyes are the Soul," women have over time expanded rap's discourse, making it a more comprehensive reflection of the Hip Hop Nation and continually challenging men to come correct on issues relating to male-female relationships.

Says Nikki D, "It's great that women have the chance to speak out. Now people have the opportunity to see rap from the women's side. But," she continues, "we still don't have the same respect that women have in the rap world." To make the point, Nikki D goes on to relate a conflict she had with a male headliner who, she says, sabotaged her show by instructing the soundman to bring down the volume on her microphone while she performed. But, she recalls, "When I performed with Queen Latifah, everything went all right."

She took the dis to be an example of the depths men will sink to maintain what they see as their turf. Roxanne Shante, however, doesn't feel that territorial conflicts are always a matter of male-female difference. "Problems don't necessarily mean gender problems," she claims, "because men sabotage each other all the time." The one development Shante's seen in her six years in

the business is that "before we used to be treated like little sisters. Now we're seen as peers."

She is quick to add, however, that women in the business have to confront a unique set of issues. "One of the main ones is that a lot of women rappers are having babies," she notes. "In the last year, seven women rappers have had children." While Shante feels fortunate to have had a son early in her career, she understands that children can make a career more difficult to pursue. She also feels that record companies may be more wary of signing and developing women artists if they think pregnancy is a possibility. In the face of that, she feels it is important to women rappers who have children to make them a visible part of their lives, as she has done by taking her son on tour.

"When your kids are visible," she asserts, "you can give a lot of young mothers inspiration."

Becoming role models for youth, of course, requires that the rappers themselves have a high level of visibility. But until recently women have not enjoyed the same access to the promotional and marketing forces that male rappers have, which reinforces the mistaken image of rap as a purely male form, both to the industry and to the public. One major example of women's absence in large-scale rap promotions is, ironically, last year's pay-cable "Rapmania: A Salute to the 15th Anniversary of Hip Hop." Of the 15 or so rappers who shared the bill, only one MC Trouble was female. This type of imbalanced

representation leads many women to conclude that parity is still a ways off. Says Nikki D: "Women will come up within the next five years and we'll have a more sturdy status in this rap field because now we don't."

This year's Rapmania event should more than make up for that slight. Entitled "Sisters in the Name of Rap," and featuring performances by some 18 female rappers, the pay-cable show that aired Nov. 16 (and will air three more times through Dec. 16) will undoubtedly continue to increase the visibility of the "women in rap" phenomenon. Like the industry trend of signing white rappers, women run the risk of being viewed the latest fashion to be exploited, rather than having their careers aggressively cultivated. And until more labels increase the presence of women rappers and other women artists—on their rosters, the question of widespread industry support will remain.

Establishing new careers and maintaining existing ones will inevitably lead some female rappers to get into other aspects of the rap industry besides recording and performing. So far, though, female producers in rap are still scarce. Salt N' Pepa, who co-produced their album "Black Magic," and Queen Latifah, who co-produced several songs on her album "Nature of a Sista," are notable exceptions. Queen Latifah has also shown a keen interest in spreading out her talents, and not just feature acting appearances such as those in the films "Jungle Fe-

ver" and "House Party II." Latifah discovered and executive-produced Naughty By Nature's impressive debut album that spawned the hit single "O.P.P." She also has her own production company called Queen's Army productions, and she has two female acts already signed. "I feel it's important to get involved in the business aspect of things," she says, "If only to be a stepping stone for other artists."

Plenty of male music-business stereotypes remain to be confronted.

"Everybody thinks that a woman is weak," says Nikki D, "but that's not true." Solidarity in an unsensitive industry can be important. Says Tanisha Michele of Bytches With Problems, "Women

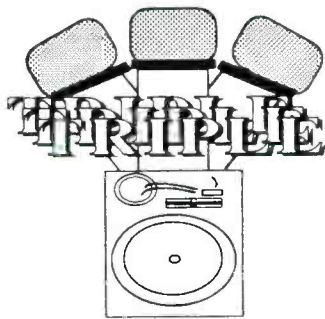
in rap need to stop tearing ourselves down and start building ourselves up. We need to accept each other's difference." And Queen Latifah puts it this way: "I haven't found a lot of bickering among women rappers. We're prepared to succeed as individuals, but we also want to make it all right for everyone else."

MC Lyte says "Everyone shouldn't be stuck in their ways. They gotta be ready for change if not, they'll be left in the dust, and some new rapper's gonna take their place."

And Roxanne Shants has three words of advice for her fellow women rappers:

"We have to be more strong, we have to have better business sense, and we have to keep our mouth open and our legs closed."

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## Lisa Stansfield Puts Real Emotion Into New Album

**T**O SAY THAT Lisa Stansfield feels the songs she sings would be an understatement.

While recording her new Arista album, "Real Love," the English-born singer says she would occasionally become so absorbed by the content of a song that she would step out of the booth shaking.

"I know it sounds a bit daft, but I think that in order to convey the emotion of a song, you need to climb inside of it and relate to it," Stansfield says. "That's not to say that I'm singing specifically about my life, but I am relating the lyrics of a song to an emotional moment in time."

**DANCE  
TRAX**



by Larry Flick

It is this performing technique that has helped her mature as a vocalist over the past two years. While her successful 1989 debut, "Affection," was a producer-dominated outing that hinted at her potential, "Real Love" marks Stansfield's evolution from cute club chanteuse into a stylist with the chops to establish a career that transcends trends. Songs like the Philly-flavored dance nuggets "Soul Deep" and "Symptoms Of Loneliness & Heartache" and the poignant ballad "All Woman" reveal a distinctive and confident style.

"I didn't sit and labor mentally over this album," she says. With producers/songwriters Ian Devaney and Andy Morris, Stansfield wrote a few songs while touring behind "Affection," and then banged out the rest of the material during the recording process.

"It all came together quite naturally," she recalls. "We write totally on bursts of inspiration. Nothing is ever forced."

And when an idea for a song hits, Stansfield acts fast.

"I have been known to run out of restaurants in the middle of a meal in search of a piece of paper or a tape recorder," she says. "When an idea hits you, you have to get it down right away. There's no guarantee that you'll remember it properly or that you'll even remember it at all. It can be frustrating, but it's very exciting at the same time."

Whatever her methods, Stansfield has won the attention of her colleagues. Among those who are lining up for future collaborations are Barry White and "James Bond" composer John Barry.

"Having both of these men approach me to write songs is like a dream come true," she says. "Of course, Barry White has had a strong influence on my music, and John Barry... I nearly jumped out of my skin when he called and asked to meet me!"

Not bad for a singer who first  
(Continued on next page)

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## DANCE TRAX

(Continued from preceding page)

struggled for attention as the front person for **Blue Zone U.K.** The group, which also featured Devaney and Morris, had a cult club hit in 1987 with "Jackie" and disbanded shortly thereafter. Stansfield's first real taste of success, however, came after she sang on **Coldcut's** international smash "People Hold On" a year later.

The avalanche of success came quickly after "Affection" and the single "All Around The World" hit. She says that maintaining her perspective was the tough, but essential.

"The most important lesson I've learned over the past two years is

that you can't allow yourself to believe that everyone loves you," she says. "The main reason why people like you is because you become successful. If one wasn't, then one wouldn't know half the people that say they're your friends. I know that sounds a little jaded, but it's actually a means to *not* becoming grand and jaded."

At the moment, Stansfield is riding high on Billboard's Club Play and 12-Inch Singles Sales charts with "Change," the first single from "Real Love," which is currently bulleted at Nos. 3 and 11, respectively. A worldwide tour is in the planning stages, and should kick off in early 1992.

**SWINGIN' SINGLES:** Freestyle-oriented **Metropolitan Records** (East Newark, N.J.) bows its house label with "The Dip" by **Rude Awakening**. A deliciously deep instrumental track is embellished with lush strings, understated funk guitars, and sound bites from the **Crown Heights Affair's** forgotten disco gem "Dreaming A Dream." Kudos to producer/writer **Mark Mendoza** for this inspired treat. Don't miss the 10-minute-long "5 a.m. Disco" mix—what a trip!

Add **Shirley Murdock's** name to the lengthening list of urban radio divas taking a crack at club credibility. Thanks to an unusually busy and festive remix by **Frankie Knuckles**, "Let There Be Love" (**Elektra**) is a formidable chart contender. **Murdock's** hearty performance is matched by chunky house beats and occasional techno keyboard splashes.

**Ernest Kohl**, the hi-NRG community's favorite son, is in fine form on "Push It In The Groove" (**Megatone**, San Francisco). Easily his most commercially viable release to date, Kohl's natural charisma and dramat-

ic delivery are well suited to the track's festive, **Black Box**-vibed pop/house context. Pay attention to the "Hard Mix" and "EK's Sweat Mix."

**Pal Joey** returns under the guise of **Beautiful People** with "I Got The Rhythm" (**Cabaret/MTI**, New York), a moody house instrumental. **Joey** soaks an elastic bass line with jazzy keys and percussion, making this a groovy choice for twirling into the daylight hours. Heavy sigh.

Getting a healthy dose of import action right now is "Six O'Clock" by **Tyrell Corporation** (**Volante**, U.K.). This gorgeous, R&B-angled jam has been floating about the London club scene for a few weeks now. The track is punctuated by samples from **McFadden & Whitehead's** "Ain't No Stopping Us Now," and is enhanced by swooning vocals à la **Roland Gift**.

**IMAGE-CONSCIOUS:** A group of college students at **Polytechnic of Central London** is reaching out to members of the U.K.'s club music scene for support of a new movement called **Pop Against Homophobia**.

This month, the group will launch an advertising campaign to introduce positive images of same-sex relationships into youth culture. It is asking artists to appear in multimedia ads, including print, radio, television, and T-shirts; the group already has a line of ads and T-shirts featuring local gay and lesbian young adults.

One of **Pop Against Homophobia's** primary goals is to convince artists and publishers to incorporate gay and lesbian relationships into music videos, photographs, books, etc. Says one representative: "The media have a tendency to present same-sex relationships, romance, and lifestyles in an unattractive and trivialized way. Even gay and lesbian-run businesses and services often avoid producing explicit [lifestyle] advertising directed to the general public."

A list of participating artists will be announced shortly.

**TID-BEATS:** **Mojoe Nicosia**, cre-

ative director of dance A&R at **Atlantic Records**, was one of the casualties of the label's slew of layoffs this week. Although he does not rule out joining another label, **Nicosia** will focus on his burgeoning careers as a remixer and producer. Meanwhile, the rumor mill is hot and heavy with speculation that **Big Beat** president **Craig Kallman** will be joining the label in an A&R capacity... **Northern Lights Alternatives-NY** will reach back to the '70s disco era for "Blades For AIDS," a benefit for its Children's Care Program and AIDS Mastery Workshop. The event will be held Tuesday (19) at New York's **Roxy** nightclub, and will be kicked off with a retro roller disco segment. Headline performers include **Chaka Khan**, **Vicki Sue Robinson**, **France Joli**, and **Lime**... Speaking of disco, historians should be aware of "My Body Keeps Changing My Mind," a previously unreleased goodie featured on the **Carpenters'** just-released boxed retrospective, "From The Top" (**A&M**). The late Karen C.'s honey-soaked voice sounds perfect within the song's dated-but-delightful arrangement. How 'bout a 12-inch remix, guys?

**FOOD FOR THOUGHT:** It seems ironic that we first heard that **Magic Johnson** had been diagnosed HIV-positive shortly after leaving a memorial service for remixer/club DJ **Tom Richardson**, who had died several days earlier as a result of AIDS.

Later that night, we thought about **Johnson** and **Richardson**. Both were devoted to careers that brought happiness to other people's lives. We pondered the void they leave behind them in their respective fields. As the world-at-large suddenly gained consciousness of a disease that has killed hundreds of thousands over the past 10 years, we also noted how **Johnson** has been called a hero for facing his fate in public. We, too, admired his bravery.

But then our thoughts shifted to **Richardson**, and the others who have passed or are about to pass. In general, these people have faced AIDS



**A Natural Team.** Virgin recording artist Ryuichi Sakamoto is currently at Platinum Island Studio in New York recording the follow-up to his 1990 critically acclaimed album, "Beauty." He is collaborating with a variety of songwriters and artists, including Deee-Lite's DJ Towa Towa. The album is tentatively titled "Heartbeat." Sakamoto is also composing music for the 1992 Summer Olympics. Shown, from left, are Towa Towa and Sakamoto.

without hefty bank accounts to assure the best health care, weepy media coverage, and the moral support of millions of people. In fact, they've had to fight tooth and nail for better medical care, additional money for research, and aid from employers and housing authorities—often with only limited success.

While we continue to admire **Johnson** for his willingness to set himself up as an example to the public, we're distressed by the fact that it took a basketball star to heighten mainstream public awareness of AIDS. Certainly, any attention brought to this crisis is most welcome. But why wasn't the sight of our neighbors suffering and dying enough to make people stop and think?

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**Spillin' The Beans.** Atlantic recording artist and producer John "Jellybean" Benitez celebrates his marriage to Carolyn Effer Nov. 2 with a party at New York's Tribeca Bar & Grill. The bash was hosted by Rush Communications chairman Russell Simmons and Hit Factory VP Troy Germano. Among the guests were basketball star Darryl Walker, SBK's Daniel Glass, and actor Judd Nelson. Shown, from left, are painter Victor Matthews; John Leguizamo, performer in "Mambo Mouth"; Lyor Cohen, CEO, RAL/Rush Management; Benitez; Simmons; and Germano.

## Hot Dance Breakouts

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2. **HOLD ON (TIGHTER TO LOVE)** CLUBLAND GREAT JONES
3. **I'M TOO SEXY** RIGHT SAID FRED CHARISMA
4. **SMELLS LIKE TEEN SPIRIT** NIRVANA DGC
5. **WHAT CAN YOU DO FOR ME** UTAH SAINTS FFRR

### 12" SINGLES SALES

1. **I'LL BE YOUR FRIEND** ROBERT OWENS RCA
2. **JUST A TOUCH OF LOVE** C&C MUSIC FACTORY COLUMBIA
3. **STREET OF DREAMS** NIA PEEPLES CHARISMA
4. **2 LEGIT 2 QUIT** HAMMER CAPITOL
5. **WHAT TIME IS LOVE** THE KLF ARISTA

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



**Radio City Meets Music City.** RCA Records executives visit with two acts from the label's Nashville roster, Clint Black and Aaron Tippin, following their sold-out performance at New York's Radio City Music Hall. Shown at the postshow reception at the Rainbow Room in Rockefeller Center, from left, are Joe Galante, president, RCA Records; Black; Tippin; and Jack Weston, VP/GM, RCA Nashville.

## Country Tries For College Acceptance Genre Displays Greater Presence At CMJ

■ BY JIM BESSMAN

NEW YORK—The latest attempt to convince college radio to go country met with mixed results at the 1991 CMJ Music Marathon at New York's Vista Hotel. The Nov. 1 country panel "Getting There, It Ain't Easy: Country Artists on the Cutting Edge" drew the usual 40 or so registrants.

However, the Country Music Assn. booth in the exhibition area was more popular than ever. "In past years, the kids would come by and walk on," said CMA's director

of special projects, Helen Farmer. "But this time, almost to a person, they wanted to learn more about country music because they were getting more requests and interest on campus. As soon as we opened, they went wild."

Indeed, only two hours after the CMA booth opened on the first day of the three-day seminar, so much of the 1,000 or so pieces of Nashville giveaway product was gone that a "For College Radio Programmers Only" sign had to be placed on the counter.

But this year, along with the free product and print handouts, the CMA booth offered programmers a trip to next year's Country Radio Seminar in Nashville, via a random drawing of returned contest forms—with playlists verifying that country music is played either daily or in specialty programming.

"We've never been as inundated with requests for product and handouts," said Farmer. "But this time it's different. They're really scrutinizing it all, and seem more knowledgeable and educated about the music."

At the country panel, Jimmie Dale Gilmore, Jim Lauderdale, Suzy Bogguss, and Kelly Willis detailed from personal experience the marketing challenges facing young country artists, while Garth Brooks'

co-manager, Pam Lewis, and Kentucky Headhunters manager Mitchell Fox offered the same from the managerial standpoint.

Fox, after noting the difficulties the Headhunters have had at country radio with their "Electric Barnyard" album singles, said that only now was the group making a concerted effort toward the college/alternative audience.

Panelist Doug Sahm of the Texas Tornados said his band also fared badly at country radio, though "we sell three times as many records as some guys with No. 1 country hits."

Sahm encouraged college radio to embrace what he called "funky country." Qualifying here, as luck would have it, were the Headhunters, who, as Sahm noted, have covered a Bill Monroe tune, and the Tornados, who draw both "old hippies" through Sahm and organist Augie Meyers, and Latinos via Freddy Fender and Tex-Mex accordionist Flaco Jimenez.

Country music was also visible at CMJ besides at the CMA booth and country panel. MCA/Nashville publicist Susan Levy was on the "publicity and press" panel, while Lauderdale, Gilmore, the Tornados, the Headhunters, Marty Brown, and the Normaltown Flyers all showcased.

## Joel 'Shamelessly' Endorses Brooks Hit Piano Man Calls Country Vocalists Best In Biz

*This week's column was written by Debbie Holley, with Ed Morris reporting from Murfreesboro, Tenn.*

**SHAMELESS SONGWRITER:** Pop star Billy Joel is enjoying his first No. 1 record on Billboard's Hot Country Singles & Tracks chart with **Garth Brooks'** rendition of the Joel-penned "Shameless." The record raced up the chart, hitting the top spot last week, and maintains its hold on the chart penthouse this week.

"This is definitely a career highlight," says Joel, who claims he originally set out to be a writer, not a rock'n'roll star. When he started out at songwriting, Joel recalls, "the advice I got was to make my own album." He hoped people would hear his album and start recording his songs. But, he notes, "It worked out the other way. I became a star, which was not my intention. I'm not kicking about that. It's a great job. But now, 26 years later, I finally have a No. 1 record by another artist doing my song in a completely different genre. This is really what I was hoping for a long, long time ago."

"Shameless" was written in the winter of 1989 and appears on Joel's own "Storm Front" album. Joel says it holds a lot of his soul in its lyrics. "It's a man's ultimate expression of complete love. 'I'll do anything you please. That's how much I love you. That's how crazy I am about you.' I told [wife Christie Brinkley] the other night, 'There's a No. 1 country song about you.' She got a kick out of that. She loves country music."

Joel says he doesn't take this No. 1 record lightly. "People may think that this is just another feather in the cap. They're gravely mistaken. This to me is a real thrill."

Joel is pleased with Brooks' cover of "Shameless," but says he had a very different artist in mind when he wrote the song. "I was thinking about **Jimi Hendrix**. I wrote it actually as a tribute to Hendrix because he was one of my idols. I even tried to sing it like Hendrix."

Joel has never met Brooks, but says he has mailed him messages from time to time congratulating him on winning certain awards and thanking him for the kind words when Brooks, as he often does, refers to Joel on stage. "I've asked a couple of times if there was a way I could meet with him. Hopefully we'll get to talk very soon."

Joel says Garth is "a great performer and he really punched 'Shameless' across. It really knocked me out the way he did the song. The guy really kicked butt."

Joel says he believes the best singers are in country music right now. "I think because of the advent of rap, singing styles have all but disappeared. There aren't a great deal of great R&B singers because they've all gone into urban or dance. Pop seems to be falling into heavy metal, which isn't singing at all—just basically screaming, or ballads, which you only have a few people doing. The only people who are really doing any great vocalizing any more are people in country music."

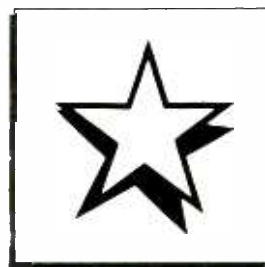
He says country also seems to be the only music that is growing. "I see people leaving pop in droves, hard rock in droves, and a lot of people not even bothering to get involved in rap and dance."

As part of his plan to solicit other country cuts, Joel has composed a letter to a number of producers in Nashville pointing out some of his songs he hopes they will consider for other country artists. "What Garth has done with 'Shameless' has expanded my perception of what material country artists can do. Why should there be a limitation? Now I'm rethinking my whole catalog. At this point, anything is possible."

**THE SAGA CONTINUES:** As for Brooks, he brought his "I Am Country, Hear Me Roar" tour to the Nashville area a few days ago, and it was a revelation to everybody who saw it—even to the old hands in the business.

Actually, the tour isn't called that, but the name certainly fits. All it took was the mention of Brooks' name to make the crowd roar. From the time he came on stage until the time he trotted off, the audience enthusiasm stayed at two levels: high and higher. Brooks played Murphy Center in Murfreesboro, the same arena that **Bruce Springsteen** performed in during the mid-'80s at the summit of his popularity. And, as sacrilegious as it may sound to the rock faithful, Brooks easily matched the Boss in stamina, showmanship, crowd response, and ticket sales.

Brooks is indisputably redefining country music—not so much in how it sounds but in what it can expect for itself as a commercial art form. If Brooks can sell 5 million copies of a single album, if he can pack concert halls like a rock star, if he can captivate the high school and college sets, if he can be the darling of tabloids and TV without forsaking his country origins in the process, then he has shredded every excuse purveyors of country music have for accepting minority status. From this point on, it will be difficult for anyone in the business to say, "That can't be done." Chances are, Brooks has al-



## Capitol Campaign Catapults Black Country Artist Francis

(Continued from page 12)

300 pounds of him," recalls Francis. It turned out that "Big John," a white man, was the lead singer in an all-black group called the HeartBeats. After discussing musical interests with Francis, Big John called Jack Gale of Playback Records in Miami, and arranged to play some of Francis' material for him.

The label signed Francis but offered no publicity and promotion dollars, leaving the artist to bankroll his own project. Then he was nudged to finance a video. After much consideration, he decided to go for it.

His first Playback single, "Love Light," received no significant airplay. However, Francis says, the videoclip was programmed on Country Music Television and The Nashville Network, thanks to David Schweitzer of Milestone Films, who had shot the video.

Capitol Nashville president Jimmy Bowen happened to catch the indie video on his television at home and asked for a meeting with Francis. After meetings and discussions with Bowen, Francis signed with Capitol.

Francis co-produced the album—slated for release in Janu-

ary and titled "Tourist In Paradise"—with Bowen at Nashville's Sound Stage.

"I was pleased to see that outside the operating room, he also had a good sense of himself and a good ear for the kind of music he should be singing," comments Bowen.

Copies of the album were circulated throughout Capitol, and the energy and enthusiasm grew from there. Meanwhile, veteran manager Stan Moress was secured as Francis' manager.

### ADVANCE SETUP

Capitol is planning to pull out all stops for this project. The label's VP of promotion, Bill Catino, refused to reveal his radio game plan, fearing it would ruin the impact of his efforts. He did say, though, that "there is an entire marketing and promotion blitz about to hit radio beginning Dec. 1 through Christmas. By Dec. 20, radio will know who Cleve Francis is before they've even heard the music."

Joe Mansfield, Capitol's VP of marketing and sales, says a video bio with the "Love Light" video at the end will be shipped to major accounts in December. The label is (Continued on page 33)

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'SHAMELESS' by Garth Brooks and 'FOREVER TOGETHER' by Randy Travis.

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'BROKEN PROMISE LAND' by Mark Chesnutt and 'THE DIRT ROAD' by Sawyer Brown.

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

HOT COUNTRY RECURRENTS

Table of recurrent songs with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL.

Table of recurrent songs with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL.

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





# Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

## POP

**★ TEXAS**  
**Mothers Heaven**  
PRODUCER: Tim Palmer  
Mercury 848578

Second album from Scottish outfit shows notable maturation in both writing style and delivery by Sharleen Spiteri, who has the strongest, most passionate vocals this side of Maria McKee (who sings backup on several tracks here). The music, a blend of solid pop/rock and twang, is as tasty as a Lone Star barbecue and should catapult the band to greater recognition.

**★ BRUCE COCKBURN**  
**Nothing But A Burning Light**  
PRODUCER: T-Bone Burnett  
Columbia 47983

Stellar Canadian singer/songwriter's latest finds him less angry, though no less passionate than on previous works. Whereas misery and disillusionment used to be his calling card, Cockburn seems a little happier these days, but he can't quite figure out why, such as on "Great Big Love." Cockburn has never hidden his Christian beliefs and he writes about them eloquently on "Cry Of A Tiny Babe." Burnett keeps the production stark and dark on some tracks ("Kit Carson" and "Mighty Trucks Of Midnight") would have fit right in on Springsteen's "Nebraska.") Cockburn has always been much more accessible than radio gave him credit

## NEW & NOTEWORTHY

**AEROSMITH**  
**Pandora's Box**  
COMPILATION PRODUCER: Don DeVito  
Columbia 46209

From "Toys In The Attic" to "Rats In The Cellar," this 52-cut, three-CD/cassette collection covers the seminal years of one of America's finest rock bands. The real joy is not the hits that you know by heart, but the amazing amount of unreleased tunes or alternate takes, including a song by Steven Tyler's first band, Chain Reaction, called "When I Needed You." All of it is lovingly annotated in a classy 70-page booklet that lists the players on each track and includes marvelous recollections (or lack thereof, depending on the year and their sobriety level) by the band members. An extra plus—for the first time the band prints lyrics for such classics as "Dream On" and "Mama Kin."

**LES PAUL**  
**The Legend & The Legacy**  
PRODUCER: Ron Furmanek  
Capitol 91654

Finally! The Wizard of Waukesha gets long-deserved recognition with this solid four-CD box, which hits the high points of his 1948-58 Capitol career. Guitarist Paul's dazzling fretwork and technical necromancy are heard on a full complement of collaborations with wife Mary Ford (particularly delightful are excerpts from their homey radio show). Set includes a full CD's worth of unreleased material, and many of the 34 new tracks bear qualitative comparison with the hits. Paul himself supplies track-by-track annotation and much historical info in an informative, handsomely designed booklet.

for; maybe they'll give him more of a chance this time.

**VENUS BEADS**  
**Black Aspirin**  
PRODUCERS: various  
Emergo 9264

Best set yet from this British modern rock quartet, featuring such rough-hewn but catchy pop melodies as "Reckless Hope" and "Blood Orange." Also outstanding from a solid effort are the folk impressions of "Does God Shoot Dice?," the malevolent psychedelia of "Heaven And Back," and the sharp double time hooks of "One Way Mirror," "Wolf On A Chain," and "Cold Inferno."

**THE CHIEFTAINS**  
**The Bells Of Dublin**  
PRODUCER: Paddy Maloney  
RCA Victor 60824

Though largely dedicated to Christmas material, this Chieftains' release transcends any season with its magical blend of the Chieftains' trademark traditional Celtic sound and contributions by the likes of Jackson Browne, Marianne Faithfull, Elvis Costello, and others. Especially beautiful is "Il Est Ne/Ca Berger," featuring Kate and Anna McGarrigle and "The Wexford Carol" with Nancy Griffith. Should be big among Irish music and Christmas tune aficionados.

**ORIGINAL MOTION PICTURE SOUNDTRACK**  
**The Prince Of Tides**  
PRODUCERS: Barbra Streisand & James Newton Howard  
Columbia 48627

Soundtrack to upcoming Barbra Streisand/Nick Nolte picture sets an evocative mood via Howard's often majestic score. Streisand contributes vocals to two tracks here, the shimmering AC single "Places That Belong To You" and a sumptuous version of Billie Holiday's "For All We Know."

**VOIVOD**  
**Angel Rat**  
PRODUCER: Terry Brown  
Mechanic 10293

Canadian headbangers reaffirm their knack for combining razor-sharp riffs with memorable power-pop melodies. Cuts like "Panorama" and "The Prow" reveal marked lyrical growth as well. Although there isn't anything here that will knock down mainstream radio barriers, devotees at both metal and alternative formats will heartily feast on this tasty and unique collection.

**★ THE ODDS**  
**Neopolitan**  
PRODUCERS: The Odds  
Zoo Entertainment 11013

Canadian quartet shows first-rate sense of melody and superior lyrical intelligence on major label move. "King Of The Heap" and "Evolution Time" are tops among hard-edged pop-rockers here; "Wendy Under The Stars" is already a semi-classic tale of Elvis-related eroticism, but use of the F-word will restrict play. Smarts and instrumental sass move this group ahead of the modern rock pack.

**★ MY BLOODY VALENTINE**  
**Loveless**  
PRODUCER: Kevin Shields  
Sire/Warner Bros. 26759

Raw-yet-dreamy U.K. quartet is the latest attraction to bust out of the Creation posse stateside, after an indie release and a Sire EP. Buzzsawing viscera of the group's playing is eloquently counterpointed by singer Bilinda Butcher's elusive

## SPOTLIGHT



### TONE-LOC

**Cool Hand Loc**  
PRODUCERS: Various  
Delicious Vinyl 10609

L.A. rapper makes a nifty bid to hit platinum heights with the follow-up to his massive "Loc-ed After Dark." First single move is almost Barry White-styled "All Through The Night"; other promising tracks include "I Adore You," "Wild Thing" comedy-thriller clone "Fatal Attraction," and kinky "Freaky Behavior." Loc's rough'n'tough delivery never lets up on consumer-friendly collection.

style, which owes much to the purple haze of Cocteau Twins' Elizabeth Fraser. Modern rock can lift "Only Shallow" and "When You Sleep" with ease.

## R & B

**MARVIN GAYE**  
**The Last Concert Tour**  
PRODUCERS: Marc Fieldstone, Trevor G. Shelton & Gerry Young  
Giant 24436

Souvenir of Gaye's final concert tour in 1983 isn't state-of-the-art technically, but gives a fine picture of the late soul artist's performing expertise. Two-track sound is often irritatingly dim, yet the star himself shines on full length live set that features many of his best-known hits. Hard to recommend to anyone besides a die-hard fan, set still contains a full measure of musical pleasures nonetheless.

## DANCE

**► ADEVA!**  
**Love Or Lust**  
PRODUCERS: Mike Cameron, Smack Productions, Blaze  
Smack/Cooltempo/Capitol 95762

Highly potent sophomore effort by New Jersey native is preceded by the international club hit, "It Should Have Been Me," which sets its overall tone: assertive vocal belting, tempered by cutting-edge house beats and urban radio-friendly R&B/funk. Although ballads like "I Would Die For You" prove that she has developed an appealing softer side, Adeva shines brightest when cast as the sassy, liberated woman. Likely choices for future singles include "Independent Woman" and "I'm The One For You."

## JAZZ

**★ ARTHUR BLYTHE**  
Hipnotism

PRODUCER: Arthur Blythe  
Enja 79672

In a revitalizing return to his "free" roots, ace altoist Blythe creates a free-wheeling, gleefully avant-garde, genre-jumping outing that recalls the progressive playfulness of the Art Ensemble Of Chicago (whose drummer Don Moye is featured on the date). Gust William Tsilis' vibes and marimba, coupled with Bob Stewart's tuba, creates the soft-edged, pastel sound that colors such highlights as the gently swaying party number "Dance Benita Dance," the bluesy swing of "Cousin Sidney," and the driving "Bush Baby."

**★ PAUL BLEY/JIMMY GUIFFRE/STEVE SWALLOW**  
**The Life Of A Trio: Saturday/Sunday**  
PRODUCERS: Jean-Jacques Pussiau & Francois Lemaire  
Owl 79230

Trailblazing clarinetist/saxophonist Guiffre joins forces with equally accomplished comrades Bley and Swallow for a very serious, very challenging avant-garde outing distributed over two CDs ("Saturday" and "Sunday"). In a set marked by gentle, fleeting melodies and the inscrutable beauty of Guiffre's horn, the trio hits home hardest with such tracks as "Where Were We?" and "Play Ball," while differently-combined duets yield highlights "Endless Melody," "Sweet Song," and "Two Singers."

**BRUCE PURSE**  
PRODUCER: Bruce Purse  
Next Plateau 1031

## VITAL REISSUES

**THE YARDBIRDS**  
**Vol. 1/Smokestack Lightning**  
PRODUCER: None listed  
Sony Music Special Products 48655

Vol. 2/Blues, Backtracks And Shapes Of Things  
PRODUCER: None Listed  
Sony Music Special Products 48658  
Release of this pair of two-CD retrospectives couldn't be more timely, with great English blues-rock/psychedelic band that spawned Clapton, Beck, and Page slated for induction into the Rock and Roll Hall of Fame next year. While commercial prospects are excellent for just that reason, these are maddening compilations. Sound is often poor, tracks are organized haphazardly with some duplication from set to set, and several major songs in the Yardbirds oeuvre ("Little Games," "Happenings Ten Years Time Ago") are nowhere to be found. A band as seminal as this one deserves better; still, stocking seems essential.

**GARY STEWART**  
**Gary's Greatest**  
PRODUCERS: Roy Dea, Glen Middleworth, Eddie Kilroy  
Hightone 8030

Primal honky-tonker who lit up country charts in the early '70s is saluted in superior compilation that contains both his RCA hits and a few nice tracks from latter-day Hightone releases. Dazzling songs like "Out Of Hand," "Drinkin' Thing," and "Your Place Or Mine" show Stewart cannily straddling the line between country and Southern rock, inventing his own sound in the process. If anyone has never been exposed to his soaring voice and in-the-tradition writing, this is a great place to start.

Young trumpet talent is joined by a solid backing crew for this lively contemporary jazz outing which includes some tracks that could be programmed for quiet storm or more urban formats as well. Best of the set include the engaging, midtempo "Nightlife," the lovely "Come Back To Me," the funk/jazz groove of "Straight Ahead, Wherever," and the race-conscious rap of "New York, New York." Also includes a cover of Michel'le's "Something In My Heart."

## WORLD MUSIC

**► MARGARETH MENEZES**  
Kindala  
PRODUCERS: various  
Mango 539917

Sophomore release from this chart-topping Brazilian chanteuse offers another heady dose of South American reggae stylings, Afro-Bahian grooves, and solid Brazilian pop. Aside from the jazz-funk resonance of the title cut or the rhythm-intensity of "Menina Dandara," her strongest influence remains Jamaican, with the synth-reggae treatment of Milton Nascimento's "Fe Cega, Faca Amolada," the cool, understated atmosphere of "Jet Ski," and the bright uptempo bounce of "Me Abraça E Me Beija," which features guest vocalist Jimmy Cliff.

## REGGAE

**BOB MARLEY AND THE WAILERS**  
One Love  
PRODUCER: Clement S. Dodd  
Heartbeat 111/112

While most of these ska-era tracks will be familiar to hardcore Wailers collectors, compilation producer Christopher Wilson deserves special commendation for unearthing several rare or previously unreleased gems ("This Train," "True Confession," "Diamond Baby") and engaging alternate takes ("Wages Of Love Rehearsal," "Playboy" "Rocking Steady"). Ignore the inconsistent sound quality and focus on the fresh insights into Marley and company's seminal creative process.

## CLASSICAL

**STRAUSS: DON QUIXOTE; TILL EULENSPIEGEL**  
Janos Starker, Bavarian Radio Orchestra, Slatkin  
RCA Victor Red Seal 60561

The key attribute here among modern recordings of "Don Quixote" is the use of Starker. Still very much in command of his instrument, he brings a personal rhetoric to the solo cello part that is a welcome change from the gloss that coats most competing versions. Slatkin is an effective interpreter of these colorful scores, and is treated to a somewhat warmer sound than he enjoys on disc with his own St. Louis Symphony.

**HAYDN: SYMPHONIES, NOS. 100 & 103**  
Orchestra of St. Luke's, Mackerras  
Telarc CD-80282

Brisk, spirited readings that take full advantage of the virtuoso qualities of the superb orchestra. Mackerras has a way with these works that raises the hope that he will pursue the Haydn canon with the same persistence that made his Mozart symphony cycle on Telarc so welcome. Excellent sound.

**SPOTLIGHT:** Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. **NEW AND NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest. **VITAL REISSUES:** Rereleased albums and compilation records of special artistic, archival, and commercial interest. **PICKS (►):** New releases predicted to hit the top half of the chart in the format listed. **CRITIC'S CHOICE (★):** New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Music Video

ARTISTS & MUSIC

## L.L., C&C, Brooks, Gipsy Kings Top Billboard Awards

BY CRAIG ROSEN

LOS ANGELES—L.L. Cool J scored a knockout Nov. 8 at the 1991 Billboard Music Video Awards, with clips by the rap artist capturing three trophies.

L.L. Cool J won the best-male-artist award in the black/rap division for "Mama Said Knock You Out." The stark, black-and-white video also won in that genre's best-director category for director Paris Barclay. L.L. Cool J also took the best-male honors in the dance genre with the Barclay-directed "Around The Way Girl."

The awards capped the 13th annual Billboard Music Video Conference, held Nov. 6-8 at the Hotel Sofitel-Ma Maison here. Hosting the ceremony were the Turtles' Mark Volman and Howard Kaylan, better known as Flo

& Eddie. The duo offered humorous asides and clips from their '60s heyday, demonstrating how far music video has advanced since its infancy.

Awards were given in five musical genres: pop/rock, black/rap, country, dance, and Latin. In addition a special achievement award, chosen by the editors of Billboard magazine, was given in the longform-music-video category to "The Three Tenors," featuring Placido Domingo, Jose Carreras, and Luciano Pavarotti. The video, released by PolyGram Video, has sold more than 200,000 copies.

Other multiple-award-winning clips included "Gonna Make You Sweat" by club sensation C&C Music Factory, which took the best-duo/group and new-artist honors in the dance genre. "Baila Me" by the Gipsy Kings dominated the Latin genre,

winning for both best duo/group and best director (Philip Gauthier) categories. Garth Brooks' controversial clip "The Thunder Rolls" garnered the singer the best-male-artist award in the country division and also won Bud Schaetzle the best-director trophy. Natalie Cole's "Unforgettable" took two awards—best female artist for Cole and best director for Steve Barron in the pop/rock genre.

"L.L. gave me an incredible song," said Barclay, during his first of three trips to the podium. When accepting the award for best director in black/rap, Barclay said the honor was especially meaningful because he was the

only black director nominated in the category.

On a return visit to pick up the best-male award in the dance division for "Around The Way Girl," Barclay said initially he "had to fight MTV" to play the clip, because it featured footage shot on a home video camera. Barclay also noted that the clip made its debut at the 1990 Billboard Music Video Conference.

Brooks and winning country director Schaetzle—in Nashville working on the star's network TV special—sent messages thanking the public "for recognizing the importance of this video's message" and "socially re-

sponsible programmers who believe in the public's need to see controversial works." The clip for "The Thunder Rolls," which deals with such issues as adultery and spouse abuse, was banned by The Nashville Network and Country Music Television.

The awards ceremony ended with the world premiere of "Mercy Mercy Me (The Ecology)," a video commemorating the 20th anniversary of the classic Marvin Gaye song produced by Motown Records, Nitate Films, and the National Audubon Society.

A complete list of the winners follows:

(Continued on next page)



**The Three Amigos.** Todd Rundgren, center, visits with Mark Volman, left, and Jimmy Griffin of the Remingtons, following his keynote address at the 13th annual Billboard Music Video Conference and Awards. Volman and partner Howard Kaylan, better known as Flo & Eddie, hosted the Billboard Music Video Awards. Griffin appeared on the conference's artists panel.

### RUNDGREN KEYNOTE: 'SAVE' VIDEO'S FUTURE

(Continued from page 12)

part of the vocabulary, and it falls well within today's video budget."

Rundgren contrasted the creative use of the Toaster to conventional methods of video production, which "rely on strobe lights and smog machines and semi-nude women."

He continued, "What video eventually became, in my mind, was an exercise in noise"—a creative universe emphasizing visuals that were "faster, louder, nastier."

Rundgren, who is without a recording deal following his recent departure from Warner Bros., has entered into a partnership with NewTek to form NuTopia, a company that will focus on the commercial application of interactive desktop video.

"In years to come, and not very far off, you're going to see more and more devices bringing computers to television," Rundgren said. He prophesied that while artists "are used to having . . . total control of the [video] agenda," future technological developments will mandate some interactive "wriggling room" for consumers.

"In the long run, you can create a work that is conceptually unbounded," he said. "In its ideal form, it's a drug—the audience gets into it and doesn't want to get out of it . . .

You're playing God."

Saying that he no longer felt comfortable in the music business, Rundgren added, "I'm going to be the banner carrier for this [new interactive technology], or the guy who gets the arrow in the back."

#### ARTISTS BLAST LABELS

Label agendas for music videos came under heavy fire on the artists' panel from Sara Hickman, an Elektra Entertainment artist who financed and shot the clip for her song "Take It Like A Man" herself.

"I find that a record company doesn't always align where they want to go with where you want to go," Hickman said. "If I was going to make the kind of videos I wanted to make, I had to go outside the record company."

Hickman added, "As an artist, you have to go to the woods, sit in the cabin, and say to yourself, 'What is my objective?' . . . You have to not be afraid of your record company."

While tempering his remarks, Capitol Records rapper Young M.C. agreed with Hickman: "We're not on the same plane in other fields of entertainment to a certain extent . . . With video, you have to look a certain

(Continued on next page)

# THE EYE



by Melinda Newman

**JETLAGGED:** I'm still reeling from the 13th annual Billboard Music Video Music Conference and Awards. From Todd Rundgren's keynote address to Flo & Eddie's hilarious performance as hosts of this year's awards luncheon, my feet barely touched the ground. A personal highlight was being in such close proximity to Barry White on the artists panel, which I moderated. His penetrating baritone captivated the attendees and whipped them into such a frenzy every time he opened his mouth, I went for the smelling salts. I'm very eager to hear people's comments as it's never too early to start planning next year's event. Your input is not only requested, it's vital. But from early feedback and my own feelings on the conference's success, if 13 is an unlucky number, may we always be so cursed.

**ONE OF THE MOST** memorable events at the conference was the first-ever Minority Directors Showcase. The program exposed clips from 65 minority directors (African-American, Hispanic, American Indian, and Women).

Hosted by Billboard, the Beverly Hills/Hollywood Music Task Force of the NAACP, and Black & White Television, the two-hour presentation featured works by such celebrities as Lisa Bonet, Malcolm-Jamal Warner, Forest Whitaker, and Blair Underwood, as well as lesser-known figures who, if justice is served, should become famous quickly.

The event's program director, Benito Vila, says response from the label video commissioners in attendance was good and that the next step is for the NAACP's Michael Fletcher to take the directors' reel and book listing all the participants around to each record label. "Once this is out there as a source tape, more will happen," Vila predicts. "A lot of these directors demonstrated they can do quality work, so we did what we proved we could."

Among label figures taking copious notes about directors at the showcase were Capitol Records' Foster Corder and MCA Records' Jonas Livingston.

Additional sponsors were VCA Teletronics, MCA Records, Warner Bros. Records, Island Records, Motown Records, Virgin Records America Inc., Capitol Records, The 339 Company, MTV, and the Music Video Producers Assn.

**CONTINUING ON THE** minority directors theme, the East Coast branch of the Music Video Producers Assn. will sponsor a job fair Dec. 7 for minority directors and crew members. The event will be similar to the job fair held on the West Coast in September. Member produc-

tion companies will set up tables to discuss projects with minority individuals interested in video production. The companies will accept reels, resumés, and portfolios. According to East Coast MVPA chairman Len Epand, president of Flashframe Films, nine New York production companies and four Los Angeles companies have committed to the event, which will be held from noon to 4 p.m. at Cecos Stages in Manhattan.

**THE MUSIC VIDEO ASSN.** held its semiannual meeting at the conference and announced the newly elected slate of officers. Jeff Walker, Aristo Video Promotions, was re-elected president; Capitol Records' Sean Fernald is the new VP; and Rowe Video Jukebox's Kadima Levadi was re-elected to the post of secretary/treasurer. Four new board members were elected: Linda Ingrisano, Elektra Entertainment; Rusty Garner, Endless Music; Gary Fisher, Columbia Records; and Wolf Zimmermann, Wolfram Video.

Only a year ago the organization seemed to be floundering and on the brink of collapse. It now has more than 200 members and with the question of survival out of the way is attending to pressing music video matters. The association intends to continue the new regional meetings for the East Coast, West Coast, and Nashville, as well as plan more social gatherings for members. Because of growth, Walker said the organization plans to hire a part-time executive director who will assume that role by 1993.

Additionally, the long-awaited research project that will hopefully quantify music video airplay's effect on sales will be undertaken by students at Middle Tennessee State Univ. in January.

**AMONG THE BITS** of news circulating around the conference: Susan Solomon, formerly with Chrysalis Records, has moved to Los Angeles and is working as a rep for Satellite Pictures . . . Visualize has decided to separate its TV and music video projects and has started a new music video division, called Mojo Video, which is headed by John Bryan . . . "Pump It Up" executive producer Jay Scharer has been promoted to director of marketing for Fox Television Stations Promotions. Though he will still handle booking and promotions for the weekly rap show, the day-to-day operations will go to Mark Ashton Hunt, who has been with the show since August.

**EYE WOULD BE REMISS** if I didn't thank several people who helped make the conference possible. Though there are too many to mention, essential are the video promotion people at the labels who helped me line up the artist panel; Todd Rundgren and his manager, Eric Gardner; all the panelists and the terrific moderators; the staff of Hotel Sofitel who toiled ceaselessly; the sponsors of the opening-night party at Q's billiard hall; Brian Winthrop International for the Wild Video Dance Party; Benito Vila and everyone involved with the Minority Directors Showcase; Billboard managing editor Ken Schlager; and most of all, the conference's executive director, Melissa Subatch.





## Classical KEEPING SCORE



by Is Horowitz

**BUMPER CROP:** Teldec's new contract with the New York Philharmonic under music director **Kurt Masur** calls for a minimum of 32 recordings over a six-year term. The commitment is described by **Wolfgang Mohr**, Teldec VP of A&R, as the most extensive in years with an American orchestra by any label, European or American.

Repertoire will be largely central, with cycles of works by Beethoven, Brahms, and Tchaikovsky contemplated. The first year's recordings under the deal—works by Bruckner, Dvorak, Franck, Mahler, Brahms, Reger, and Ives (Keeping Score, Oct. 5)—were announced Nov. 12 at a New York press conference.

Some forays into contemporary American music are expected. However, a "first option" codicil to the agreement permits Masur and the NYPO to record selected modern works elsewhere if Teldec passes on the project. The orchestra has in the past recorded some American works for New World Records.

All recordings under the deal will be recorded live, a discipline Masur says he strongly favors, despite obvious risks, as delivering more valid performances.

**JOB OPEN:** Once again, Angel Records is on the lookout for an A&R chief, less than a year after **Elizabeth Ostrow** moved over from New World Records to

fill the slot. In December she becomes artistic administrator of the New York Philharmonic, where she'll play a key role in the choice of new repertoire and solo artists. She replaces **Frank Milburn**, who is retiring after 32 years with the orchestra.

Ostrow's decision to take the NYPO assignment apparently came without much advance notice. No replacement has yet been named. It's understood that Ostrow will handle some already-committed Angel sessions even after she moves over to the orchestra. Others will be handled by independent producers, says Angel president **Steve Murphy**.

**DG DOINGS:** A fall cross-promotional tie between Deutsche Grammophon and Penguin Books offers a free sampler cassette of the Bernstein recording of "Candide" to buyers of the Penguin edition of Voltaire's satirical novel.

Looking ahead, DG will record **Claudio Abbado** and the Berlin Philharmonic in this year's New Year's Eve concert. The all-Beethoven program will star **Evgeny Kissin** as pianist in the "Choral Fantasy," and **Cheryl Studer** in the concert aria "Ah, perfido."

Only "Siegfried" remains to be released in DG's Wagner "Ring" cycle with the Metopera forces led by **James Levine**. That's due in March. On the video side, DG will issue all four operas the same month. Taped live at the Met, they'll be released singly and in boxed sets, both on VHS and laserdisc. The audio CDs derive from New York studio sessions.

**PASSING NOTES:** **Leonidas Kavakos**, who won favorable attention with his recording of both the standard and an early version of the Sibelius Violin Concerto on a single Bis CD, will cut a recital disc for Decca. Pianist **Peter Nagy** will accompany. Concerto recordings will come later.

# Top Classical Albums™




Compiled from a national sample of retail store sales reports.

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL   | ARTIST                          |
|-----------|------------|---------------|--|---------------------------------|
| 1         | 1          | 61            | <b>IN CONCERT</b> ▲ LONDON 430433-2*<br>CARRERAS, DOMINGO, PAVAROTTI (MEHTA)                                     | 59 weeks at No. 1               |
| 2         | 5          | 3             | <b>MCCARTNEY/DAVIS: LIVERPOOL ORATORIO</b> ANGEL CDQ8-54371*<br>TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS) |                                 |
| 3         | 2          | 13            | <b>BERNSTEIN: CANDIDE</b> DG 429734-2*<br>HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)                            |                                 |
| 4         | 3          | 7             | <b>HOROWITZ THE POET</b> DG 435025-2*  | VLADIMIR HOROWITZ               |
| 5         | 4          | 7             | <b>PART: MISERERE</b> ECM 847539-2*  | HILLIARD ENSEMBLE               |
| 6         | 15         | 3             | <b>TOGETHER</b> ANGEL CDQ-54266*   | PLACIDO DOMINGO, ITZHAK PERLMAN |
| 7         | 6          | 7             | <b>TCHAIKOVSKY GALA IN LENINGRAD</b> RCA 60739-2-RC*<br>YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN                  |                                 |
| 8         | 7          | 17            | <b>FAVORITE ARIAS BY WORLD'S FAVORITE . . .</b> SONY CLASSICAL MDK 47176*<br>CARRERAS · DOMINGO · PAVAROTTI      |                                 |
| 9         | 12         | 3             | <b>STRAUSS: SALOME</b> DG 431810-2*<br>STUDER, RYSANEK, TERFEL (SINOPOLI)  |                                 |
| 10        | 8          | 25            | <b>CORIGLIANO: SYMPHONY NO. 1</b> ERATO 45601-2-ZK*<br>CHICAGO SYMPHONY (BARENBOIM)                              |                                 |
| 11        | 18         | 3             | <b>MAHLER: SYMPHONY NO. 8</b> DG 435102-2*<br>VIENNA PHILHARMONIC (BERNSTEIN)                                    |                                 |
| 12        | 10         | 13            | <b>THE GIRL WITH ORANGE LIPS</b> NONESUCH 79262  | DAWN UPSHAW                     |
| 13        | 9          | 81            | <b>HOROWITZ: THE LAST RECORDING</b> SONY CLASSICAL SK-45818*<br>VLADIMIR HOROWITZ                                |                                 |
| 14        | NEW        |               | <b>SCHUBERT: WANDERER FANTASY</b> DG 435028*   | YEVGENY KISSIN                  |
| 15        | 14         | 7             | <b>HANSON: SYMPHONY NO. 4</b> DELOS DE 3105*<br>SEATTLE SYMPHONY (SCHWARZ)                                       |                                 |
| 16        | 13         | 7             | <b>COPLAND: EL SALON MEXICO</b> DG 431672-2*<br>NEW YORK PHILHARMONIC (BERNSTEIN)                                |                                 |
| 17        | 11         | 41            | <b>PIAZZOLLA: FIVE TANGO SENSATIONS</b> NONESUCH 79254*<br>KRONOS QUARTET  |                                 |
| 18        | NEW        |               | <b>MASCAGNI: CAVALLERIA RUSTICANA</b> PHILIPS 432105*<br>NORMAN, HVOROSTOVSKY, GIACOMINI (BYCHKOV)               |                                 |
| 19        | 22         | 45            | <b>ITZHAK PERLMAN: LIVE IN RUSSIA</b> ANGEL CDC-54108*<br>ITZHAK PERLMAN   |                                 |
| 20        | 16         | 11            | <b>IVES/SCHUMAN/MENNIN</b> MERCURY 432755-2*<br>EASTMAN-ROCHESTER ORCHESTRA (HANSON)                             |                                 |
| 21        | NEW        |               | <b>MOZART: DUOS</b> RCA 60735-2-RC*<br>PERLMAN, ZUKERMAN   |                                 |
| 22        | 17         | 7             | <b>WAGNER: GOTTERDAMMERUNG</b> DG 429385-2*<br>BEHRENS, GOLDBERG, STUDER (LEVINE)                                |                                 |
| 23        | NEW        |               | <b>STRAUSS: DER ROSENKAVALIER</b> ANGEL CDCC-54259*<br>TE KANAWA, VON OTTER, HENDRICKS (HAITINK)                 |                                 |
| 24        | 21         | 19            | <b>HANDEL: SONATAS</b> RCA 60441-4-RC*<br>KEITH JARRETT, MICHALA PETRI   |                                 |
| 25        | NEW        |               | <b>BEETHOVEN: THE NINE SYMPHONIES</b> TELDEC 46452-2*<br>CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)               |                                 |

## TOP CROSSOVER ALBUMS™

|    |    |    |   |                  |
|----|----|----|---|------------------|
| 1  | 1  | 7  | <b>PAVAROTTI SONGBOOK</b> LONDON 433513-2*<br>LUCIANO PAVAROTTI                   | 3 weeks at No. 1 |
| 2  | 2  | 35 | <b>SPIRITUALS IN CONCERT</b> DG 429790-2*<br>BATTLE, NORMAN (LEVINE)              |                  |
| 3  | 3  | 7  | <b>ANNIE GET YOUR GUN</b> ANGEL CDQ-54206*<br>CRISWELL, HAMPSON (MCGLENN)         |                  |
| 4  | 5  | 7  | <b>THE WIND BENEATH MY WINGS</b> RCA 60862-2-RC*<br>JAMES GALWAY                  |                  |
| 5  | 6  | 7  | <b>AMAZING GRACE</b> PHILIPS 432546-2*<br>JESSYE NORMAN                           |                  |
| 6  | 4  | 13 | <b>THE ANNA RUSSELL ALBUM</b> SONY CLASSICAL MDK 47252*<br>ANNA RUSSELL           |                  |
| 7  | 7  | 5  | <b>WTWP CLASSICAL TALKITY-TALK RADIO</b> TELARC CD-80295*<br>P.D.Q. BACH          |                  |
| 8  | 8  | 5  | <b>CARMEN JONES</b> ANGEL CDC-54351*<br>FERNANDEZ, EVANS (LEWIS)                  |                  |
| 9  | 10 | 5  | <b>SYMPHONIC SONDHEIM</b> ANGEL CDC-54285*<br>LONDON SYMPHONY (SEBESKY)           |                  |
| 10 | 15 | 3  | <b>RED, WHITE &amp; BRASS</b> PHILIPS 434276-2*<br>CANADIAN BRASS                 |                  |
| 11 | 14 | 8  | <b>THE SYMPHONIC LLOYD WEBBER</b> TELDEC 73742-2*<br>ROYAL PHILHARMONIC (STRATTA) |                  |
| 12 | 9  | 9  | <b>THE MUSIC MAN</b> TELARC CD-80276*<br>NOBLE, BRETT, CINCINNATI POPS (KUNZEL)   |                  |
| 13 | 11 | 19 | <b>HOLLYWOOD DREAMS</b> PHILIPS 432409-2*<br>HOLLYWOOD BOWL ORCHESTRA (MAUCERI)   |                  |
| 14 | 13 | 21 | <b>NIGHT &amp; DAY</b> ANGEL CDC-54203*<br>THOMAS HAMPSON                         |                  |
| 15 | 12 | 29 | <b>POPS PLAY PUCCINI</b> TELARC CD-80260*<br>CINCINNATI POPS (KUNZEL)             |                  |

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

deutsche harmonia mundi

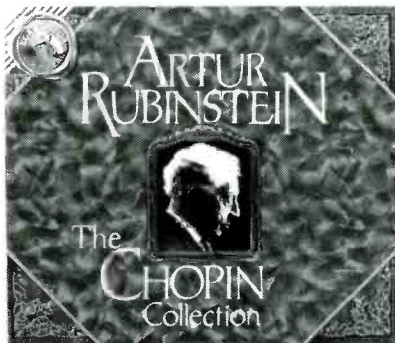
🐾 "All the News That Fits His Prints" 🐾 Vol. 3, No. 10

# RUBINSTEIN'S CLASSIC CHOPIN

Artur Rubinstein's artistry continues to live in the ongoing series of digitally remastered compact discs on RCA Victor Red Seal and Gold Seal. The pianist's career, which spanned more than 60 years, included indelible performances of Beethoven and Brahms, Falla, Ravel and Saint Saëns. But no artist has been more closely associated with the works of one composer than Rubinstein with Chopin.

Rubinstein's recordings of Chopin's literature for piano show a spiritual understanding of the artist's countryman. These performances truly deserve to be considered legendary, and certainly definitive. For the first time, ARTUR RUBINSTEIN—THE CHOPIN COLLECTION is available in a deluxe slipcased 11-CD package, available at midprice.

In time for holiday shopping, THE CHOPIN COLLECTION is sure to delight music lovers.



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# JAZZ VIRTUOSOS

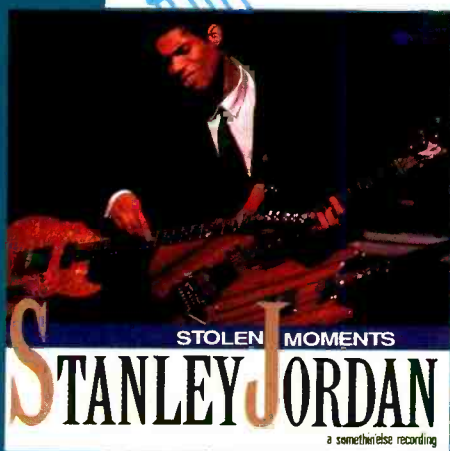
## GONZALO RUBALCABA THE BLESSING

Fasten your seat belts. The astounding Cuban piano genius Gonzalo Rubalcaba returns with a new trio date featuring Charlie Haden and Jack DeJohnette. The man who Chick Corea called "an amazing musician... a great combination of real fire and extreme intelligence" is sure to send the critics scurrying for more superlatives when they hear his astounding versions of Coltrane's "Giant Steps", Bill Evans' "Blue In Green", Ornette Coleman's title tune, the hoary chestnut "Besame Mucho" and six other songs. If you, like thousands of others, thought that Gonzalo's Blue Note debut "Discovery: Live In Montreux" was the piano disc of the year, take a listen to this one!



## STANLEY JORDAN STOLEN MOMENTS

The man who rewrote the book on contemporary guitar is back! STOLEN MOMENTS, recorded live in Japan with bassist Charnett Moffett and drummer Kenwood Dennard, captures the excitement and brilliance of Stanley Jordan better than any of his previous discs. Jordan favorites such as "Lady In My Life", "Impressions", "Return Expedition" and "Stairway To Heaven" are here given their definitive performances.



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IN JAZZ IS ON  
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## Top Jazz Albums™

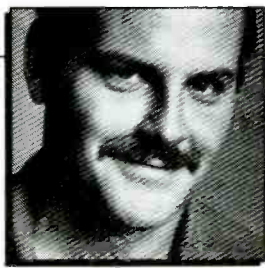
| THIS WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL              | TITLE                                     |
|-----------|------------|----------------|--|---|
| 1         | 1          | 5              | <b>HARRY CONNICK, JR.</b> COLUMBIA 48685*<br>★★ NO. 1 ★★ | 5 weeks at No. 1<br>BLUE LIGHT, RED LIGHT |
| 2         | 2          | 7              | DAVE GRUSIN GRP 2005*                                    | THE GERSHWIN CONNECTION                   |
| 3         | 4          | 5              | BRANFORD MARSALIS COLUMBIA 46990                         | THE BEAUTIFUL ONES ARE NOT YET BORN       |
| 4         | 6          | 7              | MACEO PARKER VERVE 511 068*/POLYGRAM                     | MO' ROOTS                                 |
| 5         | 3          | 21             | NATALIE COLE ▲ 2 ELEKTRA 61049                           | UNFORGETTABLE                             |
| 6         | 5          | 13             | WYNTON MARSALIS COLUMBIA 47977                           | THICK IN THE SOUTH                        |
| 7         | 7          | 7              | MARK WHITFIELD WARNER BROS. 26659*                       | PATRICE                                   |
| 8         | 11         | 5              | KENNY KIRKLAND GRP 9657*                                 | KENNY KIRKLAND                            |
| 9         | 8          | 7              | OSCAR PETERSON TRIO TELARC 83306*                        | SATURDAY NIGHT AT THE BLUE NOTE           |
| 10        | 12         | 9              | JACKIE MCLEAN TRILOKA 188*                               | RISES OF PASSAGE                          |
| 11        | 21         | 3              | THE EARL KLUGH TRIO WARNER BROS. 26750*                  | THE EARL KLUGH TRIO VOLUME ONE            |
| 12        | 9          | 19             | MCCOY TYNER CHESKY JD51*                                 | NEW YORK REUNION                          |
| 13        | 10         | 19             | DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA            | ANOTHER HAND                              |
| 14        | NEW ▶      |                | ABBEY LINCOLN VERVE 511 110*/POLYGRAM                    | YOU GOTTA PAY THE BAND                    |
| 15        | 13         | 13             | WYNTON MARSALIS COLUMBIA 47976                           | UPTOWN RULER                              |
| 16        | 18         | 3              | STEVE TURRE ANTILLES 510 040*/ISLAND                     | RIGHT THERE                               |
| 17        | 14         | 13             | WYNTON MARSALIS COLUMBIA 47975                           | LEVEE LOW MOAN                            |
| 18        | NEW ▶      |                | KEITH JARRETT TRIO ECM 849 650*/POLYGRAM                 | THE CURE                                  |
| 19        | 19         | 7              | STEPHEN SCOTT VERVE 849 557*/POLYGRAM                    | SOMETHING TO CONSIDER                     |
| 20        | 15         | 9              | HERB ELLIS JUSTICE 1001*                                 | ROLL CALL                                 |
| 21        | NEW ▶      |                | GONZALO RUBALCABA BLUE NOTE 97197*/CAPITOL               | THE BLESSING                              |
| 22        | 23         | 3              | TONY CAMPISE HEART MUSIC 004*                            | ONCE IN A BLUE MOON                       |
| 23        | NEW ▶      |                | LIONEL HAMPTON AND THE GOLDEN MEN OF JAZZ TELARC 83308*  | LIVE AT THE BLUE NOTE                     |
| 24        | 20         | 9              | SONNY SHARROCK AXIOM 848 957*/ISLAND                     | ASK THE AGES                              |
| 25        | NEW ▶      |                | CARLA BLEY ECM 847 942*/POLYGRAM                         | THE VERY BIG CARLA BLEY BAND              |

## TOP CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL              | TITLE                        |
|-----------|------------|----------------|--|------------------------------|
| 1         | 1          | 7              | <b>FOURPLAY</b> WARNER BROS. 26656*<br>★★ NO. 1 ★★       | 5 weeks at No. 1<br>FOURPLAY |
| 2         | 2          | 11             | THE MANHATTAN TRANSFER COLUMBIA 47079*                   | THE OFFBEAT OF AVENUES       |
| 3         | 3          | 11             | THE RIPPINGTONS GRP 9651*                                | CURVES AHEAD                 |
| 4         | 7          | 5              | DAVID BENOIT GRP 9654*                                   | SHADOWS                      |
| 5         | 4          | 11             | CHICK COREA ELEKTRIC BAND GRP 9649*                      | BENEATH THE MASK             |
| 6         | 5          | 7              | ALEX BUGNON ORPHEUS 47979/EPIC                           | 107 DEGREES IN THE SHADE     |
| 7         | 9          | 5              | RICHARD ELLIOT MANHATTAN 96687*/CAPITOL                  | ON THE TOWN                  |
| 8         | 8          | 7              | MIKE STERN ATLANTIC JAZZ 82297*/ATLANTIC                 | ODDS OR EVENS                |
| 9         | 6          | 11             | ACOUSTIC ALCHEMY GRP 9648*                               | BACK ON THE CASE             |
| 10        | 14         | 3              | RICKIE LEE JONES GEFEN 24426*                            | POP POP                      |
| 11        | 13         | 7              | ERIC MARIENTHAL GRP 9655*                                | OASIS                        |
| 12        | 16         | 5              | WILTON FELDER PAR 2010*                                  | NOCTURNAL MOODS              |
| 13        | 15         | 5              | NEW YORK VOICES GRP 9653*                                | HEARTS OF FIRE               |
| 14        | 11         | 19             | CANDY DULFER ARISTA 8674*                                | SAXUALITY                    |
| 15        | 23         | 3              | ELIANE ELIAS MANHATTAN 95476*/CAPITOL                    | A LONG STORY                 |
| 16        | 10         | 11             | AL DI MEOLA'S WORLD SINFONIA TOMATO 79750*/MESA-BLUEMOON | WORLD SINFONIA               |
| 17        | 12         | 19             | BELA FLECK & THE FLECKTONES WARNER BROS. 26562*          | FLIGHT OF THE COSMIC HIPPO   |
| 18        | 19         | 7              | NESTOR TORRES VERVE FORECAST 511 028*/POLYGRAM           | DANCE OF THE PHOENIX         |
| 19        | NEW ▶      |                | NANCY WILSON COLUMBIA 48665*                             | WITH MY LOVER BESIDE ME      |
| 20        | 22         | 3              | ALEXANDER ZONJIC REPRIS 26641*                           | NEON                         |
| 21        | 20         | 5              | DAVE SAMUELS GRP 9656*                                   | NATURAL SELECTIONS           |
| 22        | 17         | 23             | JEAN LUC PONTY EPIC 47378*                               | TCHOKOLA                     |
| 23        | NEW ▶      |                | PATTI AUSTIN GRP 9660*                                   | CARRY ON                     |
| 24        | 24         | 9              | PHIL SHEERAN SONIC EDGE 80037*                           | STANDING ON FISHES           |
| 25        | 18         | 13             | WARREN HILL NOVUS 3117*/RCA                              | KISS UNDER THE MOON          |

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

## Latin Notas



by John Lannert

**PICK UP A CD, cassette, or album by a Hispanic pop or tropical artist and chances are strong that Drago Fernández—better known as Drago—will have produced the cover artwork.**

In fact, the energetic designer—now celebrating his 25th anniversary in the business—says he has “made thousands and thousands of jackets” for the likes of **Grupo Niche**, **Miami Sound Machine**, and **El Gran Combo**. Drago also designed album jackets for **TK Records** in the mid-’70s. **KC & the Sunshine Band**’s familiar rainbow-colored logo was his creation.

Nowadays Drago, who previously worked solo, collaborates with his son Dag (or “Drago Part II”) and three other designers. He points out that his company, **Drago Artistic Designs Inc.**, plans to open a printing division within the next two years. Drago adds that he is looking to increase business with West Coast-based labels.

Ask him if he has a favorite or best jacket design and he answers, “My last one is my best one, whatever that may be.”

**Dagoberto Fernandez Rodriguez** immigrated from Cuba in 1966, took the initial from his second surname and inserted it into his nickname, Dago. He worked four years for **Kubaney Records** before launching his solo career in 1972.

Nearly 20 years later, Drago shows no signs of slowing down. He even points to the artistic promise of his 8-year-old granddaughter, Michelle, saying, “I hope to have three generations working here.”

## Jazz BLUE NOTES



by Jeff Levenson

**JAZZ AND THE ABSTRACT TRUTH:** Stories are legion concerning jazz players who dedicated their lives to the music, only to be forgotten or neglected in their later years. The plight of jazz musicians is a variegated thread woven into the fabric of our culture; racism, economic inequities, and artistic intolerance all combine to make the jazz life a bumpy career choice.

With that in mind, the **Jazz Foundation of America** was established in 1989. It is an organization that promotes the public’s interest in the music and aids musicians who have fallen on hard times. Those aims are particularly fitting given our depressed economy and the clouded political climate that surrounds the arts today.

As an auxiliary arm, the foundation has just created the **Musicians Emergency Fund**. Its goal is to address all manner of financial and medical problems that befall jazz players. The Fund is in the process of developing counseling programs and insurance plans to help those needy players.

To inaugurate this new fund, the Jazz Foundation has planned a special event for Thursday (21) at Town Hall in New York. It is a combination piano recital and art auction titled “The Fine Art Of Jazz.” It will feature performances by **George Shearing**, **Dick Hyman**, and **Dorothy Donegan**, as well as artworks on paper by **Stuart Davis**, **Robert Motherwell**, **Romare Bearden**, **Louise Nevelson**, **Willem de Koonig**, **Jasper Johns**, **Jacob Lawrence**, and others. The benefit will tie together the interests of the Jazz Foundation

**RUN FOR COVER: The Right Touch Productions Inc.—an independent label recently formed by former Sonotone GM Oscar Llord—has put out only one single, “Ella Me Vacila” by Banda Show, and already there is cover competition coming from Sony Discos’ José “El Puma” Rodriguez.** Curiously, **El Puma** reworked **Banda Show**’s 1989 hit “Ritmo De San Martín,” called it “Baila Mi Rumba,” and scored a summer smash. RTP has shipped **Banda Show**’s latest effort, “Latino 100%,” as well as “Hot Rap,” a compilation of rap covers currently being supported by a TV promo campaign. Llord expects a January release from Philadelphia salsa act **Edgar Joel & his Orchestra**. RTP’s promotional team includes **Sonotone**’s former West Coast manager, **Bill Garcia**, ex-**Capitol-EMI/Latin** promoter **Eddy Cuervo**, and **Rossana Torano**, who previously worked for Llord at **Sonotone**.

**SEND LUIS AN ANGEL:** Argentinean singer/songwriter **Luis Angel** notes that on his latest **Sony Discos** album, “Del Corazón Del Hombre”—produced by **K.C. Porter**—he was hoping to add a little edge to his music. “The idea that **K.C.** and I had was a **Bon Jovi** sound ... and **K.C.** was very afraid. He said, ‘It’s going to be too much for Latin America; it’s too aggressive.’ And I said, ‘Forget it.’ I don’t want to do the same thing as last time,” says Angel.

Angel’s album sports an aching version of “Lluvia,” written by Angel and first made famous in 1987 as a tropical hit for **Capitol-EMI/Latin**’s **Eddie Santiago**. Angel since has written tunes for **Capitol-EMI/Latin**’s **Daniela Romo**, **José Feliciano**, and **Lalo Rodriguez**. He also penned the recent hit “Lo Que Son Las Cosas” for wife and **Capitol-EMI/Latin** artist **Ednita Nazario**. Angel, who is slated to perform in Mexico City on Thursday (21), says he will continue to write songs for **Nazario** but there are no plans to record together.

and **The Metropolitan Museum of Art**, which is kicking off its own exhibition, two days later, celebrating the centennial year of **Stuart Davis**’ birth. (Davis, by the way, does not come to jazz casually. As early as the mid-’50s, he cited jazz as an important inspiration in his work.)

**SHHH ... MUSICIAN AT WORK:** What a talent **Barbara Carroll** is. And what a drag that on the night I went to catch her at **Bemelman’s Bar** in the famed **Carlyle Hotel** (where the pianist is holding court until the end of the year) few serious listeners could hear her over the noise and clamor of boorish patrons. **Carroll** is an eloquent player who deserves better than that. Her touch is light and sure; her notes, spare yet bursting with drama. For those who would rather not deal with rude or uninitiated loungemeisters, **Carroll**’s latest album from **DRG** offers a solution of sorts. “Live At The Carlyle” was recorded earlier this year at the cafe side of the hotel, thankfully, not at the bar. It features the kind of songs from **Gershwin**, **Strayhorn**, and **Cy Coleman** that she handles so deftly.

**PORTRAIT IN BROWN: Arturo Sandoval**, whose trumpet play occasionally nods in the direction of **Clifford Brown**, has just completed a tribute album, recording **Brownie** originals and songs associated with the brass master. He had help from **Kenny Kirkland**, **Charnett Moffett**, **Kenny Washington**, **David Sanchez**, and **Ernie Watts**. **GRP** plans to issue the album in March.

**MORE MUSIC TO THE MILE:** Coming off of last week’s column concerning the tobacco industry’s interest in underwriting jazz recordings, it’s refreshing to report that **Lexus**, a division of **Toyota Motor Sales**, is making a serious sponsorship commitment to the jazz program at **Lincoln Center**. Let this be a challenge to all corporate sponsors: Music plus love equals untold riches. Adopt a jazz project. Today.

# Hot Latin Tracks™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL                         | Compiled from national Latin radio airplay reports.                  | TITLE                   |
|-----------|-----------|------------|---------------|--------------------------------------|--|-------------------------|
| 1         | 2         | 3          | 6             | CAMILO SESTO ARIOLA                  | ★★★ NO. 1 ★★★<br>◆ AMOR MIO, QUE ME HAS HECHO?<br>1 weeks at No. One | PORQUE SERA             |
| 2         | 1         | 1          | 11            | RUDY LA SCALA SONOTONE               |  |                         |
| 3         | 3         | 4          | 11            | RICARDO MONTANER TH-RODVEN           |  | ◆ SERA                  |
| 4         | 4         | 2          | 18            | VIKKI CARR Y ANA GABRIEL SONY        |  | ◆ COSAS DEL AMOR        |
| 5         | 8         | 8          | 16            | JUAN LUIS GUERRA Y LA 440 KAREN      |  | FRIO FRIO               |
| 6         | 5         | 5          | 12            | YNDIO CAPITOL-EMI LATIN              |  | MELODIA DESENCADENADA   |
| 7         | 12        | 20         | 5             | LUCERO MELODY                        |  | ◆ YA NO                 |
| 8         | 7         | 7          | 12            | MIJARES CAPITOL-EMI LATIN            |  | QUE NADA NOS SEPARE     |
| 9         | 6         | 12         | 6             | AZUCAR MORENO SONY                   |  | ◆ MAMBO                 |
| 10        | 21        | 24         | 7             | SERGIO DALMA TH-RODVEN               |  | COMO ME GUSTA           |
| 11        | 20        | 23         | 8             | EDNITA NAZARIO CAPITOL-EMI LATIN     |  | ◆ ERES LIBRE            |
| 12        | 19        | 21         | 5             | DANIELA ROMO CAPITOL-EMI LATIN       |  | NADIE ENTIENDE          |
| 13        | 16        | 19         | 4             | BRONCO FONOVISA                      |  | DEJAME AMARTE OTRA VEZ  |
| 14        | 9         | 13         | 7             | VICTOR VICTOR SONOTONE               |  | ANDO BUSCANDO UN AMOR   |
| 15        | 10        | 6          | 16            | PANDORA CAPITOL-EMI LATIN            |  | ◆ POPURRI               |
|           |           |            |               |                                      | ★★★ POWER PICK ★★★   |                         |
| 16        | 27        | 28         | 4             | MAGNETO SONY                         |  | ◆ VUELA VUELA           |
| 17        | 17        | 16         | 6             | LISA LOPEZ DISCOS INTERNATIONAL/SONY |  | ◆ PECADO DE AMOR        |
| 18        | 18        | 17         | 12            | LISSETTE CAPITOL-EMI LATIN           |  | ◆ MAL SUENO             |
| 19        | 11        | 9          | 9             | EDDIE SANTIAGO CAPITOL-EMI LATIN     |  | ◆ ME FALTAS TU          |
| 20        | 13        | 11         | 11            | LOS CAMINANTES LUNA                  |  | DOS CARTAS Y UNA FLOR   |
| 21        | 15        | 10         | 18            | ANA GABRIEL SONY                     |  | ◆ AHORA                 |
| 22        | 22        | 22         | 6             | LA MAFIA DISCOS INTERNATIONAL/SONY   |  | ◆ COMO ME DUELE AMOR    |
| 23        | 24        | 27         | 7             | CHAYANNE SONY                        |  | ◆ DARIA CUALQUIER COSA  |
| 24        | 14        | 14         | 9             | ANGELES OCHOA SONY                   |  | ◆ COMO QUE NO           |
| 25        | 26        | 15         | 18            | LOS BUKIS FONOVISA                   |  | CHIQUILLA BONITA        |
| 26        | 30        | 29         | 6             | LOS FREDDY’S FONOVISA                |  | ◆ PERO ACUERDATE DE MI  |
| 27        | 33        | 30         | 3             | PROYECTO M CAPITOL-EMI LATIN         |  | QUE HARE SIN TI         |
| 28        | 25        | 25         | 9             | GLORIA TREVI ARIOLA                  |  | TU ANGEL DE LA GUARDA   |
| 29        | 32        | 37         | 3             | ANA GABRIEL SONY                     |  | MI GUSTO ES             |
|           |           |            |               |                                      | ★★★ HOT SHOT DEBUT ★★★   |                         |
| 30        | NEW ▶     |            | 1             | LUIS MIGUEL WEA LATINA               |  | INOLVIDABLES            |
| 31        | 31        | 26         | 14            | MARISELA ARIOLA                      |  | YA TE OLVIDE            |
| 32        | 29        | 32         | 3             | LOS YONICS FONOVISA                  |  | ELLA ES CULPABLE        |
| 33        | 28        | 34         | 3             | LOS MIER FONOVISA                    |  | ◆ COSA TRISTE           |
| 34        | 23        | 18         | 16            | LUCERO MELODY                        |  | ◆ ELECTRICIDAD          |
| 35        | 37        | —          | 2             | LOURDES ROBLES SONY                  |  | SOLA                    |
| 36        | NEW ▶     |            | 1             | ALEJANDRA GUZMAN FONOVISA            |  | ROSAS ROJAS             |
| 37        | 35        | 38         | 4             | YOLANDITA MONJE SONY                 |  | LA SOMBRA DE LO QUE FUI |
| 38        | 36        | —          | 2             | JOSE LUIS PERALES SONY               |  | ◆ AMERICA               |
| 39        | NEW ▶     |            | 1             | LAS CHICAS DEL CAN TH-RODVEN         |  | CULECA                  |
| 40        | 38        | —          | 2             | XUXA GLOBO                           |  | ◆ LUNA DE CRISTAL       |

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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## Virgin Retail Denies Rumors It Is Pulling Out Of France

■ BY EMMANUEL LEGRAND

PARIS—Virgin Retail in France is strongly denying suggestions that its megastores here are for sale.

Business magazine Challenges suggested in a front-page article by its editor-in-chief that poor trading will force Virgin to seek a partner or withdraw from the country.

However, a statement from Virgin calls the story "economic fiction and, in the worst case, an operation to destabilize us." Company president Patrick Zelnik told Billboard, "The megastores are

not for sale."

He adds, "It is true that we are looking for new partners to finance our development, but we plan to keep the majority of our shares." The Virgin stores in France are owned by Virgin Retail, banks Paribas, Saulnes, Chantillon and Credit Agricole, and Patrick Zelnik.

Zelnik acknowledges that "the megastores had a very difficult year" for three main reasons: the war in the Persian Gulf, a retail price war with French chain FNAC, and losses because of the

(Continued on page 43)

## MCPS Sees Limits To Royalty Ruling Says U.K., Continent Viewed Differently

■ BY JEFF CLARK-MEADS

LONDON—Continental European record companies should not believe that their mechanical royalty rates are going to be slashed because of a perceived victory for labels in the U.K., according to the British music publishers' organization.

Frans de Wit, chief executive of the Mechanical Copyright Protection Society, says the Continent and the U.K. are seen as different markets where different conditions should apply.

A British Copyright Tribunal decision Nov. 1 that record companies should pay 8.5% of published dealer price is seen as a substantial victory

for the record companies, as represented by the British Phonographic Industry (Billboard, Nov. 16). The MCPS had argued for a 9.5% rate.

The tribunal decision means that any European record company can now pay all its royalties through MCPS at 8.5% if it signs up for a pan-European deal. At present, most companies on continental Europe pay at the 9.5% of dealer price rate as established by the agreement between IFPI, the international label organization, and BIEM, the European publishers body.

De Wit says, though, that MCPS will not be touting for such business. He says the organization exists to administer the income of its member publishers and composers and not to "create business for ourselves."

The BIEM/IFPI deal expires at the end of the year but de Wit argues that record companies should not automatically assume a new agreement will be reached at a lower level than at present, pushed down by the Copyright Tribunal's decision. He says, "The tribunal says the U.K. is an isolated case and that the market situation is different from anywhere else in Europe. The record companies cannot say on one hand that it is different and, at the same time, say continental Europe is comparable. There has to be

consistency somewhere along the line."

Asked about his reaction to the tribunal decision, de Wit says, "We were disappointed at first." However, he adds that there is comfort for publishers and composers. He points out that there is an increase in the mechanical royalty rate—estimated by the BPI to be about 3%—and there is an increase in the protection composers will receive as regards promotional records. Under the tribunal decision, all promotional copies now have to be stamped as "not for resale" both on the record itself and on the packaging.

In addition, de Wit says he is pleased by the controlled-composition clause. This bans the offering to an artist/composer a lower mechanical rate in exchange for a higher royalty in some other part of the recording deal.

The tribunal decision came after two years of negotiation and, ultimately, legal debate by the BPI and MCPS. Although the MCPS is seen as the losing party, de Wit says, "As of now, we have no intention to appeal." Even so, he says, the organization continues to evaluate "the feasibility of an appeal." Such an appeal would be heard in the High Court rather than before the Copyright Tribunal.

## More Cuts At P'Gram CD Plant Predicted

HANOVER, Germany—The leading trade unionist at PolyGram's CD factory here says the company plans to cut 200-300 jobs from the current total of 1,700 by the end of next year.

However, the company responds that all plans for changes and restructuring at the plant have already been announced to the work force. Those plans include 125 job losses by attrition.

Friedrich Kraft, chairman of the

work committee of unions, says he believes the constantly rising costs of CD production will mean PolyGram will lay off more than twice as many people as announced. He says the factory floor will be most affected by the cuts.

At an Oct. 31 meeting of the work force, PolyGram management told staff of an investment package at the factory intended to increase efficiency. As an allied measure, 125 jobs will be lost. PolyGram Record

Services' Cor van Dijk says, "All of this will be achieved by natural fluctuation and internal transfer of staffs."

The announcement of the staff cutbacks came in the same week as PolyGram Holland said 60 of 160 jobs were to go at its vinyl plant in Baarn, the Netherlands (Billboard, Nov. 16). Production at the Baarn factory will fall from 15 million to 10 million albums next year.

WOLFGANG SPAHR

## Dutch Record Biz Up Due To CD Sales

■ BY WILLEM HOOS

AMSTERDAM—The value of the Dutch record market grew 20% in the first half of 1991 compared with the same period last year. According to figures released by record companies' association NVPI, total sales from January to June were worth the equivalent of \$315.4 million.

The increase is based mainly on

the still-booming CD business. In the first half of the year, the format accounted for 95% of revenues, compared with 90% a year ago.

The January to June period saw 24.3 million soundcarriers sold on the Dutch market compared with 21.2 million in the first half of 1990, a rise of 15%.

The number of CD albums, 19.5 million, this year was up 30% on

the 1990 figure. According to NVPI estimates, a total of 45.5 million CD albums will be sold before the end of 1991.

CD singles are also selling well here. A total of 1.8 million units were sold in the first six months, 20% up on the 1990 figure.

Prerecorded cassettes are losing ground in the Netherlands. In the first half of the year, 1.8 million units were sold, down 7%. Cassettes now account for 3% of the music industry's total revenues.

Vinyl has become marginalized in the Dutch market. Albums represented 1.3% of total revenues in the first six months compared with 4% a year ago. NVPI predicts that the complete absence of new album releases on vinyl is now in sight.

Seven- and 12-inch vinyl singles sold a total of 665,000 in the first six months, down 62%. NVPI says vinyl singles are now used only by professional DJs.

However, the cassette single, launched in March, appears to have a brighter future. It currently accounts for 4% of all singles sales, with observers predicting a rapid rise in this market share.

In the first half of 1991, international popular repertoire accounted for 61% of all music industry revenues here. Domestic popular music took 14% of the market and classical 10%.

## German Video Market On Rise

### Sell-Thru Spearheads 10% Increase

HAMBURG—The German video market is set to close 1991 10% up on last year, according to the country's video trade association.

The organization says sell-through is spearheading the rise and that VCR penetration in the west of the country is now at 50%. A year after reunification, 30% of homes in the old East Germany now have players.

The association estimates that by 1995, total German VCR penetration will match that of the U.S. at 75%.

Karl Jorde, managing director of Buena Vista Home Video Germany, says the introduction of the sell-through cassette has established video as family entertainment. A

positive image has replaced the impression that all tapes contain pornography.

Videocassettes are now being sold by department stores, record retailers, and bookstores and, according to Werner Klose, managing director of Polymedia Marketing Group, video will soon have the same significance as records.

According to Germany's video association, the sell-through market in 1990 was worth \$176 million and rental produced revenues of \$670 million. While the rental market has remained static this year, sell-through has increased by about 72% and is forecast to finish the year with sales of \$244 million.

WOLFGANG SPAHR

## Netherlands To Get Classical Albums Chart

AMSTERDAM—A classical albums chart is to be introduced here Nov. 30.

The monthly listing will be compiled by the Dutch Top 40 Foundation, the organization behind the country's main charts, and is being supported by all Dutch record companies that handle classical repertoire and 550 record stores. Placings will be determined by sales information from the stores.

Classical currently has a 10% market share in the Netherlands and is growing in popularity among the nation's youngsters. The music industry believes that the chart will further stimulate sales.

The classical chart will be printed in a variety of daily, monthly, and weekly publications and may be used as the basis of a national radio show.

WILLEM HOOS



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## Paul Simon's 'Born' Tour To Break Boycott SAMA OKs 5 South African Shows Slated For Jan.

BY ARTHUR GOLDSTUCK

JOHANNESBURG—The cultural boycott of South Africa will end, unofficially, when Paul Simon performs in concert here for the first time (Billboard, Nov. 16). He is scheduled to play five shows in January, added to his worldwide Born At The Right Time tour.

While the boycott has not been formally called off, it is thought that Simon's visit will open the floodgate to international pop tourists, who have until now been scared off by the uncertain status of the cultural embargo.

Simon's concert dates—at the official invitation of the South African Musicians' Alliance (SAMA), which monitors the boycott—are being regarded as a model of how the redefined cultural atmosphere will play.

In May this year, the United Nations' "Los Angeles Declaration" provided for a conditional waiving of the boycott for artists who have proved their commitment to contributing to nonracial structures in South Africa. Since then, the status of the embargo has become confused by apparently conflicting statements and policies. As a result, major acts were unwilling to risk performing in this country. Instead, relatively unknown groups like Black Box of Italy and BZN of Belgium were allowed to perform—decisions that still mystify boycott-watchers.

It took an official invitation from

the Musicians' Alliance to convince Simon to make the trip. In a prepared statement released at a Johannesburg press conference Nov. 6, SAMA said it was "satisfied that this artist has fully complied with the international cultural exchange criteria designed to redress the cultural imbalances that exist in South Africa."

"There's a great interest in performing in South Africa," Simon told the press conference during a live interview via satellite from Adelaide, where he was completing the Australian leg of the Born At The Right Time trek. "Many artists will be looking at the concerts we do."

He said that Bob Dylan had told him he was "interested in coming," and that Dire Straits had "asked about the possibilities. If all goes well on this tour, many artists will be very interested."

Simon was adamant that he would still not play at southern Africa's premier concert venue, the Sun City Superbowl, until SAMA cleared it for international performers. However, since Sun City has now become an approved, acceptable, and sought-after venue for local acts, its opening to the world should be little more than a formality.

Meanwhile, Simon has opened up the possibility of South Africa eventually becoming part of a wider route in the continent. "If an African circuit comes into being, it will begin with South Africa," he said. "South Africa is best equipped to deal with any

tours coming through. The problem at this stage is bringing in and transporting the equipment; the economics are such that it is not possible for a major tour to break even. But I think this is the beginning, and I think South Africa will be the place for such tours to begin."

During his South African visit, Simon will branch off to play one concert in neighboring Botswana. After his last date on Jan. 26, he departs for Cameroon for the next leg of the tour.

The supporting program for the South African concerts will provide exposure for some of South Africa's most exciting acts. Afrikaans singer/songwriter David Kramer, rap group Prophets Of The City, mbaqanga stars Soul Brothers, township jazz-pop specialists Stimela, dance band Wired To The Floor, and the jazz sounds of the Brubeck-Ntoni Afro Cool Concept will make up one of the most culturally diverse lineups seen at a major concert in this country.

South Africans Ray Phiri, Barney Rachabane, and Tony Cedras are already part of Simon's international backing band, which includes Cameroon's Vincent Nguni and Armand Sabal-Lecco, featured on Simon's "Rhythm Of The Saints" album.

His South African concerts will also include special local guests from the original "Graceland" tour: Lady-smith Black Mambazo, drummer Isaac Mtshali, and bass player Bak-hiti Khumalo.

## Bulgaria Hosts Francofolies Festival

BLAGOEVRAD, Bulgaria—The Francofolies festival took place Nov. 1 and 2 here for the first time in a non-Francophone country.

After seven years in La Rochelle, France, and three in Montreal, the event brought performances and

seminars to Bulgaria.

The seminar on copyright protection revealed that Bulgarian record companies acting legally according to domestic law are still regarded as pirates by the Western music industry. A new law is to be adopted in Bulgaria that will better protect the rights of composers, producers, and performers (Billboard, May 4).

The seminar concerning the organization of a music industry was re-

garded as particularly helpful by local businessmen working to establish a valid market in the wake of post-Communist freedoms.

Artists performing included French acts Pauline Ester and Romain Didier, Canadian Daniel Lavoie, Maurane and Zap Mama from Belgium, Hubert and Axel Bauer from Switzerland, and Bulgarian acts Milena with ERA, Stenly, and Atlas.

CHAVDAR CHENDOV

## Adams Does It In The Netherlands

AMSTERDAM—Bryan Adams has capped his spell as the artist with the longest consecutive run at the top of the U.K.'s singles chart by repeating the feat in the Netherlands.

His "(Everything I Do) I Do It For You" was No. 1 in the U.K. for 16 weeks, beating Slim Whitman's 12 weeks with "Rose Marie" (Billboard, Oct. 5). The same single has now notched 11 weeks as top seller in the Netherlands, one better than Hein Simons' "Ich Bau' Dir Ein Schloss" in 1968.

"Everything" is the Netherlands' biggest-selling single of the year with more than 150,000 units. As in the U.K., A&M in the Netherlands had a follow-up Adams single on the charts while "Everything" was still in the top 10.

WILLEM HOOS

## Italian Indies Sound Gloomy Note Assn. Declares 'Crisis' At Confab

FLORENCE, Italy—The Italian independent rock and pop sector is in a state of crisis, according to Union, the national association that offers services ranging from legal consultancy to advice on distribution.

The association organized a workshop on the chances of exploiting domestically produced music in the European market as part of the eighth edition of the Independent Music Meeting held here Nov. 8-10. The discussion started and ended with the acceptance of Italian inferiority on the international market. The inability to sing in English, the flooding of the market with releases, and a general lack of professionalism were cited as main reasons.

Diego Sandrin, executive director/producer at the Santemo record com-

pany, placed much of the blame on the lack of local production skills and poor distribution service.

Despite the note of gloom from the opening workshop, organizers of the Independent Music Meeting are claiming success for the whole event. Comments executive Bruno Casini, "We operate with little external funding but we had 6,000 visitors over three days, which is a slight increase on last year."

He says Union is invited to participate each year but adds, "If the indie sector is as fragmented as the association claims, perhaps it should drop the name Union."

More than 80 firms and associations exhibited at the event, including 25 indie firms from outside Italy.

DAVID STANSFIELD

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

**TAIWAN:** The veteran actress **Ching Hsai-Lin** is about to embark on a new career as a singer. With more than 90 leading movie roles to her credit she already has a formidable profile, while a crack team of songwriters, record producers, and a professional voice coach are working to ensure that her debut BMG album has the necessary class. Lin has a warm, sensuous voice, well suited to ballad singing. In an area where movie soundtracks traditionally do big business and local artists account for 70% of all music sales, she looks certain to excel. **CHRISTIE LEO**

**JAPAN:** The release of cult band **Shonen Knife's** eponymous compilation album has been delayed, after the Japanese Phonograph Record Assn.'s moral standards committee objected to the use of the word "kuruu" ("to be mentally deficient") in the song "Dali's Sunflower." The committee asked the band and its record company, Tokuma, to delete the song from the album. A JPRA spokesman said that rather than imposing censorship, the association asks artists to exercise "self-control" in their choice of words and subjects. One wonders what the association's response would be to a textual analysis of the latest Guns N' Roses albums, one of which was, of course, banned in Singapore. **STEVE McCLURE**



**SPAIN:** Traditional Celtic music with an electric sound is not unusual in Gaelic areas such as Ireland, Scotland, Brittany, or Galicia. But **Celtas Cortas**, a Spanish group with no Gaelic blood, has adapted traditional Celtic music to a rock context with sensational results. The band has sold 200,000 copies of its three albums, and its 120 concerts this year have prompted crowds of Spaniards to imitate Irish jigs. Celtas Cortas' lack of image recalls **Van Morrison**, while its sound is a less purist version of the early **Pogues** with touches of salsa, reggae, and traditional Spanish sounds like jota all thrown in. The eight-piece group's lyrics are anti-military and pro-ecology, but it has no political allegiance. The band, which uses flutes, banjos, violins, and small bagpipes as well as guitar and drums, is already the hottest act on the country's biggest indie label, Dro/Gasa. Its latest album, *Cuéntame Un Cuento*, sold 40,000 copies in its first week of release and, in what has generally been a bad year for Spanish pop bands, Celtas Cortas is attracting serious interest. According to Dro/Gasa, the group's success is due to the astonishing energy of its live shows and the "street cred" lyrics. **HOWELL LLEWELLYN**

**GERMANY:** The longstanding joke that "The History Of German Humour" must be a very thin book is contradicted by the current wave of successful comedy recordings. Following the spoof version of "Pump Up The Jam" (**Werner Wichtig's** "Pump Up Das Bier") comes the hugely successful dancefloor hit "Ich Bin Der Martin, Ne" ("My Name Is Martin, You Know," BMG) by comedy actor **Diether Krebs**, only the third single to be certified gold (250,000 copies) this year. Hot on his heels comes TV comedian and improvisator **Hape Kerkeling**, peaking at No. 7 with "Das Ganze Leben Ist Ein Quiz" ("All Of Life Is A Quiz," BMG). Meanwhile, young comedy duo **Badesalz** (Bath Salts) is scaling the albums chart with a collection of sketches and comedy songs, "Nicht Ohne Meinen Pappa" (a play on the title of the best-selling novel "Not Without My Daughter," Sony). One of the album's highlights is a preposterous version of U2's "I Still Haven't Found What I'm Looking For" sung in a thick German accent. **ELLIE WEINERT**



**SOUTH AFRICA:** Most poets pursue their art in an environment of quiet meditation. Not so **Mzwakhe Mbuli**, the so-called "poet of the struggle," who has graduated from political rallies to concerts and the recording studio. Mzwakhe is the angry, militant voice of resistance poetry. He commands the audience like a general, while his backing band's mbaqanga rhythms wash over the powerful beat of his voice. After a decade of appearing unannounced, he made his first officially advertised performance in 1989. His debut album, "Change Is Pain" (Shifty, Rounder in the U.S.), was immediately banned, and Mzwakhe was detained (for the seventh time) shortly after its release. But the international acclaim that greeted the album turned into outcry and he was released six months later. After being denied a passport for most of the '80s, Mzwakhe is making up for lost time. He has just returned from a tour of the U.S., Holland, Germany, and Canada, and will visit Japan, Australia, and the U.S. again next year. His new album, "Resistance Is Defence" (Earthworks), is set for release in January 1992. **ARTHUR GOLDSTUCK**





**He's A Smash.** At the grand premiere of "Too Legit To Quit" Oct. 15 in Los Angeles, Capitol recording artist Hammer is feted by the largest gathering of EMI Music's top executives to assemble in more than a decade. Shown, from left, are Enrique de Noriega, managing director, EMI Capitol de Mexico; Roberto Citterio, managing director, EMI Italiana; Andrew Pryor, division managing director, Capitol/Parlophone, EMI Records U.K.; Jim Fifield, president/CEO, EMI Music; Helmut Fest, managing director, EMI Electrola; Hennie Van Kuijeren, marketing director, European sector, EMI Music Worldwide; Hammer; Deane Cameron, president, Capitol Records-EMI of Canada; Hale Milgrim, president, Capitol Records; Jean-Francois Cecillon, marketing director, international sector, EMI Music Worldwide; Masaaki Saito, general product manager, Toshiba EMI; Rafael Gil, managing director, EMI Hispavox; Tom Corson, VP of international artist development, Capitol Records; Louis K. Burrell, president/CEO, Bust It Records; Joe Smith, president/CEO, Capitol-EMI Music; and Brian Harris, GM, EMI Records Australia.

## Mushroom Is Casting An Ever Larger Shadow Down Under

BY GLENN A. BAKER

SYDNEY—Approaching its 20th anniversary, Australia's influential and far-reaching Mushroom Records has moved profitably into areas more readily associated with its humble independent origins than with the Kylie Minogue/Jason Donovan area of international chartdom.

Under the direction of Scott Murphy, the company has moved aggressively into export, national distribution, sublicensing of dance product, and the early cultivation of promising bands. Murphy is a 26-year-old dance/rap and indie music fan who joined Mushroom from school as a gofer eight years ago, and now runs his own operation with 10 staff near the firm's Melbourne headquarters.

For three years, Murphy has overseen Mushroom Exports and MDS (Mushroom Distribution Services). The former now has annual revenues of about \$2.4 million (\$3 million Australian), the latter approximately one-third of that. In addition to his existing tasks, Murphy has now been appointed A&R manager of Liberation Records, the utility label that Mushroom head Michael Gudinski established a decade ago to release selected indie and internationally unattached product in Australia. Murphy immediately notched up a rapid-fire string of top 10 hits by the likes of De La Soul, the KLF, Right Said Fred, Dimples D, and Stevie B.

Mushroom Exports was established to sell Australian-only CD releases of primarily international product to the world: releases with alternative packaging and tracking or commemorative issues related to tours. It also ships out repertoire from specialist collector reissue imprints such as Raven, early albums

by Australian bands of global note such as AC/DC, Midnight Oil, and INXS, and releases by cult Oz Rock acts such as Died Pretty, the Saints, and Lime Spiders. It purchases stock from all Australian record companies and turns it over swiftly.

MDS is second to Shock as the country's leading indie distributor. It came about when some of Liberation's principal sources, such as Enigma and I.R.S., pressured the label to release product that had only minor appeal Down Under. By importing and distributing small amounts of finished product, MDS kept everybody happy. Inevitably, this service of convenience became a viable enterprise.

Once established, MDS began attracting local indies, such as Phantom, Timbryard, Rubber, Polyester, Survival Music, and New Zealand's Flying Nun, to the point where 50% of its business is accounted for by domestic recordings. "We're not just a one-stop," Murphy says. "We do exclusive label deals, we promote, we advertise. In fact, two of the acts we broke have gone on to bigger and better things. Killing Time has been signed by PolyGram and Frente are being chased by Sony, rooArt, and Mushroom. I don't think that MDS will make a lot of money but it's good for the industry."

As Murphy's momentum grows, so too does his range of activities, all under the Mushroom umbrella. The most recent is his own independent label (distributed by Festival Records, as is Mushroom), MXL Music, which will debut next month with an EP by the Killjoys, a Melbourne band whose album "Ruby" sold 5,000 copies through MDS. The new label also will carry two U.S. acts from Tommy Boy Records—Naughty By Nature and Paris.

## Cochrane Tries To Seal U.S. Approval Solo Set To Cross Border In '92 Via Capitol

BY LARRY LeBLANC

TORONTO—Tom Cochrane is perhaps Canada's most underrated successful rock artist, and he is tired of talking about it. Critics applaud, concert work is plentiful, but the veteran singer/songwriter is sick of being shut out of the top rungs of U.S. pop charts.

He has been a respected figure in Canada since releasing his first album, "Hang On To Your Resistance," with the trio Cochrane on the indie Daffodil label in 1974. Fronting the band Red Rider for the past decade, he recorded a string of platinum-plus (100,000) domestic albums: "Don't Fight It" (1980), "As Far As Siam" (1981), "Neruda" (1983), "Breaking Curfew" (1984), "Tom Cochrane And Red Rider" (1986), "Victory Day" (1988), and "Symphony Sessions" (1989) for Capitol Records-EMI Canada.

In the U.S., the albums were released on Capitol Records, with the exception of "Victory Day," issued on RCA Records, and "Symphony Sessions," which remains a Canada-only release. Despite their Canadian popularity, the Red Rider albums found little support in the U.S. aside from rock FM programmers who boosted several tracks.

Despite extensive promotional backing, a label switch, several management changes, and high-profile tours with Jefferson Starship, Marshall Tucker, J. Geils, Journey, and R.E.O. Speedwagon, Red Rider never broke through to the mainstream audience in the U.S.

"We became a bit of a culture fixture to some kids there," says Cochrane. "We needed somebody to push the button."

However, today Cochrane is more optimistic that his chances in the States will pick up with the release of his solo album, "Mad Mad World," which will be issued by Capitol Records in early '92. Released by Capitol Records-EMI Canada Sept. 20, the album, currently No. 2 on the album chart here (according to The Record, the Canadian music trade), has since sold 200,000 copies domestically, and yielded the leadoff No. 1 hit single "Life Is A Highway."

Cochrane admits to being bemused by his return to Capitol Records in the U.S. Numerous disputes with the company resulted in a

stormy parting in 1987, when Cochrane told the company he wanted off the label. "I had to be talked into going down to meet with the people at Capitol," he says. "There were several other labels in Los Angeles I had wanted to talk to." However, Deane Cameron, president of Cap-

*'We became a bit of a culture fixture to some kids in the U.S.'*

itol-Records Canada, insisted Cochrane talk with the label because it was really interested in the album. "After talking to the people, very few who had been there when I had left, I felt like I had to go outside the building and make sure it was still Capitol Records," says Cochrane. "It's a completely changed company and I'm thrilled to be there."

While Mark Stainback, his manager since 1986, will continue to monitor his Canadian affairs, Cochrane has lined up Danny Goldberg of Gold Mountain Management in Los Angeles to oversee the release of "Mad Mad World" in the U.S. "We're going to let someone as big

and bad as Danny drive the boat," says Stainback. "There's not much more than can be done with Tom here."

Despite Red Rider's sizable Canadian sales accomplishments, Cochrane dropped the group name when guitarist and collaborator Ken Greer decided to seek a solo career last year. Cochrane, indisputably the driving creative force behind the group, now says it is likely that the name became a liability to seeking a wider audience outside the classic rock base. "That's becoming apparent now. It's something I didn't think of because I was too close to it at the time."

An additional change for Cochrane, again prompted by Greer's departure, was a musical one. Produced by Joe Hardy at Ardent studios in Memphis, "Mad Mad World" is far looser and more blues-based than the Red Rider albums. "This is the first album I really tapped into [the blues] as heavily as I have," he says. "I've always had a love for country blues artists like J.J. Cale, which you can hear in 'Lunatic Fringe' and odd tracks on the early albums. I also wanted to make a fun record because Ken and I just got so analytical about things. I just wanted to strip away a lot of that."

## MAPLE BRIEFS

TORONTO-BASED Cinram Ltd., Canada's largest custom manufacturer of compact discs and cassettes, has announced that its third-quarter profit jumped 71%, to \$2.4 million (Canadian), or 25 cents a share, from \$1.4 million, or 15 cents a share, a year earlier, for the period ending Sept. 30. Revenue jumped to \$19.8 million from \$10.4 million, a 90% rise. For the nine months, ended Sept. 30, profit rose sharply to \$5.7 million, or 59 cents a share, from \$3.6 million, or 38 cents a share, for the 1990 period. Sales were \$46.6 million, up from \$31.3 million.

Cinram has three wholly owned U.S. subsidiaries, Cinram U.S. Holdings Inc., A.R.P. Media Inc., and Nobler Technologies, whose activities include the manufacture of pre-

recorded audiocassettes and the design and building of manufacturing systems for the optical-disc industry.

AVAILABLE on CD for the first time are some of the original Gamma label recordings of Robert Charlebois, Quebec's most celebrated pop singer. Among the album titles being distributed by Musicor in Montreal are "Lindberg," "Quebec Love," "Un Fars Ben Ordinaire," and "Ya Sa Pichou," which were recorded in the late '60s and early '70s.

BROADCASTER/journalist Ellie O'Day has been named executive director of the Pacific Music Industry Assn. based in Vancouver, British Columbia.

## VIRGIN RETAIL DENIES IT IS PULLING OUT OF FRANCE

(Continued from page 41)

civil authorities ending of its Sunday trading.

But, according to Zelnik, losses in the fiscal year to July did not reach the \$18 million-plus suggested by Challenges. He says that twice during the year the company increased its capitalization and that "covered the losses."

The difficult conditions mean Virgin has frozen all new projects in France. But, Zelnik says he "has not renounced expansion plans" and these will be resumed as soon as the economic situation improves.

Zelnik acknowledges that "errors have been made" by Virgin due to the "euphoria" following the opening of its Paris store, which grossed \$69 million in its first year—twice what was projected—and made a \$4.3 million profit. Zelnik admits Virgin's two other stores in France, in Marseille and Bordeaux, are in the red but says closure is out of the question. "We have a market share of 25% to 30% on music in both cities, which is important. We are going to take into account the new situation and focus their activities."

Challenges suggests that if and when Virgin looks for a partner, rival FNAC and hypermarket chain Carrefour will top the list. Carrefour says, though, it is not interested while FNAC says it would invest in Virgin if the company pulled out of Marseille and Bordeaux.

Meanwhile, Virgin opened its first German store Nov. 7 in Berlin. The 14,000-square-foot outlet will be joined by FNAC's first German store, on a neighboring street, before Christmas. German chain WOM also has a megastore nearby.





**Dig This.** Western Merchandisers CEO Sam Marmaduke, right, and president John Marmaduke break ground for the expansion of the company's Amarillo, Texas, headquarters with a ceremony at the Chamber of Commerce. Western Merchandisers, a subsidiary of Wal-Mart, will construct a new 12,800-square-foot building—a \$1 million project—that will house the company's computer, programmers, order entry, and point-of-sale personnel. The facility is specially designed to protect the company's computer network system and is expected to be completed by June 1992. The building also will accommodate the projected growth over the next five years of more than 100 employees for both Hastings and Western Merchandisers.

## Square-ing Off: Tower, HMV Join Harvard Fray

■ BY GREG REIBMAN

CAMBRIDGE, Mass.—The invasion of Harvard Square by Tower Records and HMV has sparked a new turf war here that is bound to catch several neighboring music retailers in a competitive crossfire.

Tower and HMV join Strawberries, Discount Records, Newbury Comics, and onetime market leader the Harvard Coop in a densely populated market that benefits not only from large student populations from Harvard Univ., the Massachusetts Institute of Technology, and other schools, but also from a large daily influx of Boston-area residents and tourists.

Harvard Square also boasts at  
(Continued on page 48)

# LIVE Confab Sets '4th & Goal' Sales Play

■ BY ED CHRISTMAN

WESTFORD, Mass.—After experiencing a tough first nine months, the LIVE Specialty Retail Group used its annual convention to charge up its troops for its fiscal fourth quarter, which management regards as crucial to giving the company a winning hand for the year.

The convention, held Oct. 27-29 at the Westford Regency here, carried the theme of "Fourth and Goal." Ivan Lipton, senior VP and chief merchandising officer for the chain, said, "We used the football theme for the convention because we want to emphasize our sales goals for the fourth quarter." The company's fiscal fourth quarter began Nov. 1.

For the convention, the chain

brought in all its 142 stores' managers, as well as district managers and division heads from headquarters.

Mel Wilmore, president of the 144-unit, Milford, Mass.-based chain, said, "I think we are in a tough environment. The only way to deal with this is to get our troops together and allow for [management] to share our vision with them."

Wilmore noted that the music industry shipped 11% less on a unit basis in the first half of the year. "That speaks for itself," he told Billboard. "The whole country is experiencing economic difficulty but New England is the hardest hit." Wilmore described the economic deterioration of New England as "unbelievable."

For example, in 1988 Massachu-

setts unemployment was slightly less than 3%. Now it is the highest in the U.S. at 9.8%, he says. Overall, unemployment in New England, where LIVE Specialty Retail has a heavy concentration, is at 8.5%. Also, Massachusetts has the highest company bankruptcy rate in the nation, he added.

That is why "we want our people on the front line to make it happen with the customer," he said. "We need our people motivated so that they can take the dollar away from the customer. Every customer who walks into our store has our money in their pocket."

As a result of what practically amounted to a depression in its trading area, LIVE Specialty Retail experienced a cash-flow problem that harmed the company's operations as well as fueled rumors

that parent LIVE Entertainment wanted to unload the chain.

But LIVE infused a significant amount of cash in the company in September, relieving many of the chain's internal problems. As for the rumors, Wilmore flatly dismissed them. "I am not saying that LIVE will never sell us, but we are not for sale."

"We continue to push forward," Wilmore continued. "We are on the move, and we will have a very good November."

The planned merger of LIVE with Carolco "will be good for everyone," he added. "It will give us one powerful company."

In the meantime, "both LIVE and Carolco continue to be and will be supportive of us," he said.

Despite the tough year, LIVE Specialty Retail has forged forward with its plan to expand and refurbish stores, as well as broadening its thrust into video. The company has refurbished about 10 stores in 1991, Lipton said. As for video, all stores carry the product line but the company added a broad assortment in about eight outlets and would like to increase its presence wherever space permits.

"That strategy will remain our primary goal," Wilmore added. "We will be expanding our existing stores where we can, or relocating stores to larger spaces. Everytime we do it, we get enormous volume increases. Clearly, the days of the 2,500-square-foot store are over. A small store for us today should be 4,000-square feet."

As a result, the company will continue its focus on superstores, he said.

"We have our merchandising concept down," Wilmore said. "We have found the right formula for size and ambiance. I think we have all the components. This company will keep coming."

### HEADPHONE LINE

In another competitive move aimed at improving margin, LIVE Specialty Retail developed its own brand of headphones, dubbed the LIVEWIRE, which it plans to sell exclusively in its stores.

(Continued on page 48)

## J&R At 20: Mom-And-Pop Stop Goes On

■ BY PAUL VERNA

NEW YORK—In music retailing, success usually breeds expansion. However, New York's J&R Music World has defied that and other axioms of music retailing often in its 20-year history.

Unlike other retailers that develop a concept and then roll it out, J&R's success has meant diversification into other related businesses such as computer hardware and software, office supplies, and video. In fact, its entry into prerecorded music was J&R's first step at diversification—from its core business as a stereo-equipment dealer.

The company just celebrated its second decade in business by holding its first-ever convention, Oct. 28-29 aboard The Spirit Of New York cruise ship here. The event brought together all of the company's 400 or so employees, including warehouse staff and truck drivers, plus vendors from the various industries represented on J&R's store shelves—i.e., computer firms, accessory suppliers, the six major music distributors.

The meeting proved to be a morale booster for the staff and a hallmark for Joe and Rachelle Friedman, the husband-and-wife team who founded the company with money they received for their wedding. Neither of them imagined it would grow to such mammoth proportions.

Rachelle Friedman says the company plans to make the convention an annual event, perhaps even stretching it to a four- or five-day affair in the years to come.

But foremost on the Friedmans' agenda, now that this year's convention is behind them, is the expansion of their music store. Rachelle Friedman explains that the current location will be gutted and expanded, resulting in a 45,000-square-foot music superstore with some of the amenities of a Tower or HMV outlet—listening posts, a stage for in-store performances, etc.—but a mom-and-pop attitude.

Unlike retailers who combine various product categories under a single roof, J&R operates separate outlets for pop/rock, classical/jazz, budget music, electronics, video, portables, office supplies, and computer software and hardware.

The entire complex occupies a sizable chunk of a block in lower Manhattan, right across from City Hall, near Wall Street, and in the midst of New York's financial district.

Friedman says J&R has built a loyal clientele through a commitment to service that is becoming increasingly

### The Friedmans are determined to keep it a family business

rare in the age of the superstore. That retailing philosophy is evident in the Friedmans' managerial style. From her fourth-floor office, Friedman can hear every announcement made over the loudspeaker in the record store below. She also walks around the several outlets checking on operations and greeting customers.

Her husband, Joe, is even more peripatetic. He doesn't even keep an office, preferring instead to walk around the entire complex ensuring that things are running smoothly.

The Friedmans—like many of the great retail dynasties in New York and elsewhere—are determined to keep their operation a family business. The couple's two sons, while still too young to play an important role in the company's operations, have both expressed a desire to get into the business.

### WHEN OPPORTUNITY KNOCKS...

The Friedmans also pride themselves on being on the cutting edge of technological developments that herald change in the businesses they operate. For instance, when AT&T was broken up by a consent decree in the

early '80s, J&R saw a nascent market in telephone sales. Today, phones are a substantial part of the product mix.

Similarly, the firm is getting an early jump on such burgeoning formats as CD-interactive and CD-ROM.

Not all of the company's ventures have been successful, however. For instance, J&R recently got out of the office stationery supplies business—an area the company thought would follow naturally from its success selling such items as personal computers, fax machines, and copiers.

### FINANCIAL PROFILE

Noting that J&R is a privately held company, Friedman refuses to discuss annual sales figures or even the breakdown between the company's CD, cassette, and vinyl business.

Billboard estimates that J&R generated \$20 million in music revenues in 1990, with the business breaking out, according to sources, 75% from the store and 25% from the company's music mail-order business. However, the company's other product lines—audio/video hardware, computers, office supplies, etc.—constitute such a large part of the business, that it is virtually impossible to ascertain a total sales figure for the firm.

J&R's music business falls into several categories—retail, mail-order, and wholesale. The company's music retail operation is now primarily a CD business because the shop's clientele is white-collar, male-dominated, and over 25. The store prices front-line product lower than at competing chain locations like Tower and HMV. The highest price point for a full-length CD is \$13.98—the company has not yet jacked up its superstar level to the now common \$15.98.

J&R also maintains a large budget section for vinyl LPs and 45s, CDs, cassettes, and videos.

Other, less sizable, generators of music sales for the company are the mail-order division, which is devoted primarily to more pricey items, and a division that sells product to other retailers.

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\*Annual Survey Of All Music Accounts, Mar. 30, 1991

## Retail

# NARM Says No To N.O. If Duke Is Gov.

**GOOD MOVE:** As Billboard goes to press, we do not yet know whether the National Assn. of Recording Merchandisers will have to relocate its 1992 confab, which was slated to happen in New Orleans. The possible relocation depends on whether the state of Louisiana elects David Duke as governor Nov. 16. But, either way, NARM is to be applauded for its pro-active stance.

Several weeks ago, a high-ranking distribution officer wondered aloud, "We were going to boycott Louisiana if they passed their lyric-stickering bill. But, if they elect a man who was a leader in the Ku Klux Klan, should we go to New Orleans? I mean, think about all the contributions that blacks and Jews make to our industry."

Turns out that that executive was not alone in his opinion, as response from NARM's members and associate members led the trade group to announce that a yes on Duke would move the convention to another state—a stance consistent with NARM's refusal to hold meetings in Arizona for its refusal to honor Martin Luther King Day.

In both cases, NARM is using the clout of its pocketbook to state the association's beliefs. Such forms of expression are often effective, and are as American as apple pie.

## RETAIL TRACK

by Ed Christman

**ON TARGET:** Bob Pollack has been appointed division merchandise manager of movies, music, and books at Minneapolis-based Target Stores. Pollack previously was senior buyer in housewares for the powerful discount department store chain, which plans to have 463 stores by year's end. He joined Target 4½ years ago as senior buyer in electronics. Prior to that he was with the Federated Group, a Los Angeles-based electronics chain that went out of business a couple of years back. Pollack replaces Bob McMahan, who has been promoted to senior VP of store development for the chain.

Pollack says he is still getting familiar with the product lines and plans no changes at Target. In the meantime, "business is on a roll, and we are looking to keep it there."

**PLAYING THE MARKET:** Some of you who read the financial pages

in your local newspapers may have noticed that the stock of Albany, N.Y.-based Trans World Music Corp. dropped dramatically in price last week from \$21.50 to 17.25. Some financial observers attribute the decline to a report issued by Craig Bibb, an analyst with New York-based PaineWebber, who changed his recommendation to a sell position from his previous stance of describing it as an attractive investment. In that report Bibb said that Trans World same-store sales performance will be encouraging, but it won't be large enough to offset rises in overhead, which will result in margins contracting. The company's inability to improve its operating margins made Bibb question its long-term earnings growth rate. He also questions the long-term viability of Saturday Matinee, Trans World's sell-through-only video chain, which has yet to generate black ink, two years after its launch.

**HEY, TEACH:** Ron Stricker, national sales director for RCA Nashville, is instructing a course in music marketing at Belmont College. Stricker inherited the course from Walt Wilson, senior VP of marketing for MCA Nashville.

**MUSICLAND SPREADS:** The Musicland Group has just opened a 4,000-square-foot store in Forest Hills, N.Y., on Continental Avenue, a main retail street in Queens. Potentially, the Minneapolis-based chain could own two stores in that market as Port Washington, N.Y.-based Record World runs an outlet there. Musicland has been involved in on-again/off-again negotiations to buy Record World.

Assistance in preparing this column was provided by Geoff Mayfield.

## ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

### POP/ROCK

**JEFF BECK**  
Beckology  
CD Epic/Legacy E2K-48661  
CA E2T-48661

**THE CLASH**  
Clash On Broadway  
CD Epic/Legacy E3K-46991  
CA E3T-46991

**DEVON SQUARE**  
Bye Bye Route 66  
CD Atlantic 82343-2  
CA 82343-4

**FLOWERED UP**  
A Life With Brian  
CD PLG 828252-2  
CA 828252-4

**HAPPY MONDAYS**  
Happy Mondays Live  
CD Elektra 61241-2  
CA 61241-4

**JIMI HENDRIX**  
Stages '67-'70  
CD Warner Bros. 2-26732  
CA 4-26732

**JOHN LEE HOOKER & CANNED HEAT**  
Hooker & Heat  
CD EMI E2-97896  
CA E4-97896

**PET SHOP BOYS**  
Discography—The Complete Singles Collection  
CD EMI E2-97097  
CA E4-97097

**LINDA RONSTADT**  
Mas Canciones  
CD Elektra 61239-2  
CA 61239-4

**SCATTERBRAIN**  
Scamboogery  
CD Elektra 61224-2  
CA 61224-4

**PAUL SIMON**

**Paul Simon's Concert In The Park**  
CD Warner Bros. 2-26737  
CA 4-26737

**FRANK SINATRA**  
Sinatra Sings The Songs Of Van Heusen And Cahn  
CD Warner Bros. 2-26723  
CA 4-26723

**LYNYRD SKYNYRD**  
Lynyrd Skynyrd Boxed Set  
CD MCA MCAD3-10390  
CA MCAC3-10390

**STEELY DAN**  
Gold  
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And it's not just by chance that we're all so happy to be here with **Happy to be Here**. Parachute Express has been out on the road performing concerts all year. And they are accumulating a wealth of publicity that includes *The Today Show*, *Nickelodeon*, *Entertainment Tonight*, *Los Angeles Times*, *Washington Post*, *Philadelphia Inquirer* and features in over 50 other newspapers nationwide.



Now, the good news is we have plenty of **Happy to be Here** in stock. The bad news is we're out of Norman Foote...



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## 'Fantasia' Fever Spreads; Priority's 'Straight': Vid Due

**'FANTASIA' FRENZY:** The home video release of Walt Disney's ground-breaking film "Fantasia" has music retailers and Walt Disney Records seeing dollar signs. The label reports soundtrack orders have increased 100% since the announcement of the Walt Disney Home Video release. The classical music soundtrack entered Billboard's Top Pop Catalog Albums chart at No. 45 on Nov. 16, some 51 years after the film's original release.

Collectors will be pleased to know Walt Disney Records is making available limited-edition "Fantasia" boxed sets, which include the double-CD soundtrack, home videos of "Fantasia" and "The Making Of Fantasia," a specially commissioned lithograph, a soft-cover book, and a letter of authenticity from Roy Disney. Retail list price is \$99.99.

**VIDEO PRIORITIES:** L.A.-based Priority Records is set to capitalize on the controversy surrounding Ice Cube's hardcore album "Death Certificate" by debuting a home video division with "Straight From The Hood." The compilation video reel features exclusive interview footage with Ice Cube and N.W.A, plus 11 clips from the Priority roster. Highlights include the unedited version of N.W.A's "Always Into Somethin'," the Geto Boys' "Mind Playing Tricks On Me," and the debut video from W.C. & the Maad Circle. The video also cross-promotes the Priority compilation album "Straight From The Hood."

**IN THE PIPELINE:** Novato, Calif.'s Grateful Dead Merchandising is out with the Dead's new "Infrared Roses," a compilation of live recordings taken from shows over the past six years. Guest appearances run the gamut from Branford Marsalis to Bruce Hornsby. Most of the material is instrumental, and the band's own Jerry Garcia generated the album graphics and artwork... Meanwhile, Dead drummer Mickey Hart is touring to promote his own Rykodisc recording "Planet Drum." The incredibly percussive panorama features such masters as Babatunde Olatunji, Zakir Hussain, Airto Moreira, Flora Purim, T.H. Vinayakram, Sikiru Adepaju, and Giovanni Hidalgo... Divinity and debauchery are on tap this month from Seattle's Sub Pop, as new titles from the Reverend Horton Heat and the Dwarves rise to the top. "Smoke 'Em If You Got 'Em" showcases the Rev. Horton Heat's Texas blues-cum-rockabilly fusion of tradition and aggression. ("Horton's not a reverend in the Jimmy Swaggart sense," says label president Jonathan Poneman. "But he does have a penchant for porn.") And speaking of porn, get ready for the Dwarves' "Thank Heaven For Little Girls," a kind of "Her Satanic Majesty's Request" of hardcore.

Its weird, scary samples "make you feel like committing some crimes," Poneman says... And those guys at Los Alamitos, Calif.-based SST Records, who incurred the wrath of the major-label machine when they released Negativland's single "U2" (one can only pity the fools who thought they bought a new U2 single called "Negativland"), are having fun with words again on the Leaving Trains' new record, "Loser Illusion Pt. 0."

**ON THE MOVE:** Grass Route hears INDI-owned Malverne Dis-



by Deborah Russell

tributors is looking to move from its Long Island City, N.Y., headquarters, with an eye toward New Jersey. No details yet... N. Hollywood's Sin-Drome Records moved its digs elsewhere in N. Hollywood, but maintains the same phone and fax numbers... Dave Lovald is new sales manager at Waterbury, Vt.'s Silo Inc. and Ann Tangney is the company's new marketing director... Bev Paul is the new director of marketing and promotion at Durham, N.C.'s Sugar Hill Records. She replaces Penny Parsons, who will continue to work with Sugar Hill on special projects in the future... Sid Birenbaum has left his position as sales director at Edmonds, Wash.-based Peter Roberts Productions. He can be reached at 206-328-1232.

**SEEDS & SPROUTS:** The aptly named and conveniently misspelled Chicago-based Kapone Records enters the independent realm with the debut album by hardcore rap act O.C.U., aka Organized Crime Unit. "Stronger Than The Mafia" ignites a fuse of apocalyptic brutality and violence through its deep rap grooves... L.A.-based American Sound Records has signed Jon Butcher, with plans to release a new album in January. The release will come out via American Record Distribution, a hybrid indie distributor that works its labels through the CEMA network. ARD also counts Esquire, Vantage, and Three D among its labels, and president Joe Simone says deals are close to final with seven or eight more imprints... U.K.-based Chandos Records, distributed by Westbury, N.Y.'s Koch International, recently launched its Chando Brass imprint with "The World's Most Beautiful Melodies (Volume 3)—The Golden Cornet Of Phillip McCann," featuring the Sellers Engineering Band, musical director Phillip McCann, and guest conductor Roy Newsome.



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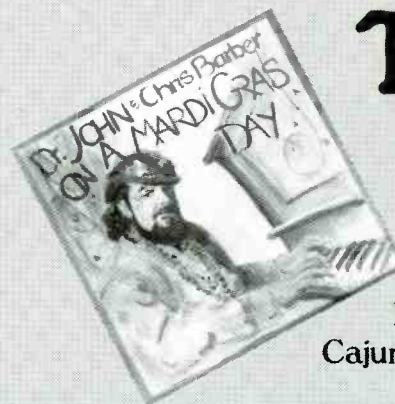
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## Retail

### LIVE SPECIALTY RETAIL PLANS '4th & GOAL' SALES PLAY AT CONFERENCE

(Continued from page 45)

"After going to the electronics show last spring, we saw a major opportunity to improve margin by coming out with a quality line of headphones," Wilmore explained. "While LIVE Specialty Retail is not the manufacturer, we didn't just buy a line and put our name on it. We picked out every element we wanted in a headphone and had a manufacturer make it for us." He declined to reveal the manufacturer.

The chain now will carry only two brands of headphones, its own LIVEWIRE, which he described as moderately priced, and Sony's products, which he said are moderately to upper-priced.

Moreover, the chain is planning its own line for other accessories commonly found in the record store. In doing that, "you have to make sure you have a high level of quality," Wilmore pointed out.

#### MIX SHIFTS

The past year has seen the company's merchandise mix shift along with the rest of the industry, Lipton noted. CDs now account for 60% of album sales, vs. 40% last year. Cassettes are falling gradually, although tape sales still outnumber CDs on a unit basis. Overall music makes up 88% of sales, while video measures in at about 3%-4% of volume, leaving accessories to deliver 6%-7% of revenue. Wilmore declined to reveal LIVE Specialty Retail's overall sales volume but Billboard estimates that the chain will take in between \$105 million and \$110 million this year. Although the company has put

its expansion plans on hold, Wilmore said he wants to build more stores when the economy improves.

"We have three tremendous locations alone in Boston where we would like to be," he said. "We have sites in Philadelphia, New Jersey, Maryland, and Virginia where we would like to open stores."

*'We are on the move and we will have a very good Nov.'*

In the meantime, LIVE Specialty Retail will concentrate on the fourth quarter and prepare for a February rollout of a point-of-sale system, Wilmore said. "But first the fourth quarter has to bring us home," he added.

Lipton agreed, saying, "We should have a strong fourth quarter. We have tremendous product now. But because of the economy, we all know that we will have to work hard to get that customer to spend money in our store."

In order to ensure that the field staff is aware of the stakes for the fourth quarter, management put together a \$235,000 incentive package that will be paid out to employees, based on sales gains.

In a meeting, headed by senior VP and chief operating officer Bill Laopus, the package was broken out for store managers and district managers.

"Cash payouts are based on per-

centage increase vs. plan," he said. Payouts will be determined on a sales-event-by-sales-event basis, as well as cumulative performance.

Store managers can win anywhere from \$50 to \$1,000 for individual events. In addition, stores turning in the top performances for various sales periods during the quarter will have cash awards paid to sales associates and sales managers.

To further sweeten the stakes, any store manager who goes 5% over plan has his/her name entered into a raffle that awards 10-grand prizes. Eight of those prizes allow winners to run through the company's distribution center and, in 90 seconds, pick any product they want. A ninth prize allows the winner to choose between a ski trip or a cruise. And the final prize awards the winner with a Chevy GEO Tracker, which, in a surprise move, was driven into the meeting at an appropriately dramatic moment by Wilmore, Lipton, and other headquarter staffers.

The grand prize for district managers is a \$5,000 cash payout.

"We would love to give this all away," Laopus said. "It would give us the greatest pleasure because that would mean that we are kicking butt in the music business."

Wilmore said the size of the incentive plan was only appropriate because "we strongly believe that the most important element in our success is our people. We have very strong, dedicated, give-a-shit people, who will make it happen for us in the fourth quarter and beyond."

### SQUARE-ING OFF: TOWER, HMV JOIN HARVARD FRAY

(Continued from page 45)

least six mom-and-pop stores that specialize in used sales and still do a large volume in vinyl cutouts.

Stamford, Conn.-based HMV opened its third U.S. store Nov. 7, just around the corner from the Tower Records outlet, which opened Oct. 11. That store marks the second outlet in New England for the West Sacramento, Calif.-based chain.

Already, label and distribution executives are speculating on what impact the two new superstores will have on the market. "It's going to be a bloodbath," says one distribution executive. "The competition there is going to be fierce."

#### 'ENOUGH BUSINESS FOR EVERYBODY'

But Paul Wennik, PolyGram Group Distribution Boston branch manager, disagrees. "I am of the opinion that there is enough business for everybody," he says. "With the addition of Tower and HMV, Harvard Square is going to be the most exciting place in the U.S. to buy records. All the stores there have their own loyal following."

Another distribution executive wavers when discussing Harvard Square, and whether Tower and HMV will be able to grow the market. "The question mark I have is, how much can the market be expanded to accommodate for the new stores?" he says. "But another side

of me asks, 'how high is up?'"

Meanwhile, a label sales executive warns that another factor in the competitive mix has yet to come about. He says some of Harvard Square's traffic comes from towns north and west of Boston, and that those shoppers may not make the trip as often when Tower opens its planned outlet in Burlington, Mass., next spring.

Nonetheless, Peter Herd, VP of marketing for HMV U.S.A., insists that Harvard Square is "the best place for a music store, not just in the Boston area but probably in the known galaxy. The festival atmosphere we try to create in our stores already exists on the streets in Harvard Square."

The 25,000-square-foot HMV, which is the chain's first store outside of New York, is more than twice the size of Tower's new 11,000-square-foot outlet. But it is still smaller than Tower's 40,000-square-foot New England flagship, located four miles away in Boston's Back Bay.

Tower president Russ Solomon says he had hoped to find a larger Cambridge location "but space is dear and rare in Harvard Square."

While Tower stores traditionally operate independently, Solomon says the Cambridge and Boston stores "will be very dependent upon each other. For example, we're buying a truck so we can use our Boston store

to restock the Cambridge store on a daily basis. That's unique for us."

While the new Tower store has few frills, the Harvard Square HMV is similar in design to its New York cousins. There is a stage for live performances, enclosed classical and jazz/blues rooms, and 33 listening posts scattered throughout. Unlike the New York outlets, this HMV also has a separate enclosed room for folk and world music, a move designed to reflect the region's tastes.

The classical and world music focus also counters the longstanding strength of the Harvard Coop, a department store in the center of the Square that serves as Harvard Univ.'s bookstore. HMV is also targeting Coop customers by offering a 10% student discount, a strategy that Tower is now considering.

#### PRICING WAR?

Gary Lucas, staff manager of the Coop record department, says the Coop hopes to counter its new neighbors by "matching or beating Tower's and HMV's prices," boosting customer service, and emphasizing its classical, jazz, and new age departments. "We're reconfiguring our layout, moving fixtures, and optically widening the scope of the department," he says. "Tower will give us some price competition and HMV will

(Continued on next page)

# Top Pop Catalog Albums

| THIS WEEK | LAST WEEK | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan |   | WKS. ON CHART |
|-----------|-----------|---|---|---------------|
|           |           | ARTIST  | TITLE   |               |
|           |           | LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)   |   |               |
|           |           | <b>★ ★ No. 1 ★ ★</b>  |   |               |
| 1         | 1         | <b>THE RIGHTEOUS BROTHERS ●</b>   | <b>BEST OF RIGHTEOUS BROTHERS</b><br>18 weeks at No. 1                    | 27            |
| 2         | 3         | <b>JOURNEY ▲ 3</b>  | <b>JOURNEY'S GREATEST HITS</b><br>COLUMBIA 44493* (9.98 EQ)               | 27            |
| 3         | 4         | <b>THE DOORS ▲</b>  | <b>BEST OF THE DOORS</b><br>ELEKTRA 60345* (12.98)                        | 16            |
| 4         | 2         | <b>MEAT LOAF ▲ 6</b>  | <b>BAT OUT OF HELL</b><br>CLEVELAND INT'L 34974/EPIC (5.98 EQ)            | 27            |
| 5         | 5         | <b>JAMES TAYLOR ▲ 4</b>   | <b>GREATEST HITS</b><br>WARNER BROS. 3113 (7.98)                          | 27            |
| 6         | 6         | <b>THE EAGLES ▲ 12</b>  | <b>GREATEST HITS 1971-1975</b><br>ELEKTRA 105 (7.98)                      | 27            |
| 7         | 8         | <b>PATSY CLINE ▲ 3</b>  | <b>GREATEST HITS</b><br>MCA 12 (4.98)                                     | 27            |
| 8         | 7         | <b>STEVE MILLER BAND ▲ 5</b>  | <b>GREATEST HITS</b><br>CAPITOL 46101* (7.98)                             | 27            |
| 9         | 9         | <b>AC/DC ▲ 10</b>   | <b>BACK IN BLACK</b><br>ATLANTIC 16018* (7.98)                            | 27            |
| 10        | 16        | <b>LED ZEPPELIN ▲ 10</b>  | <b>LED ZEPPELIN IV</b><br>ATLANTIC 19129 (7.98)                           | 27            |
| 11        | 10        | <b>GUNS N' ROSES ▲ 8</b>  | <b>APPETITE FOR DESTRUCTION</b><br>Geffen 24148* (9.98)                   | 27            |
| 12        | 11        | <b>ERIC CLAPTON ▲ 2</b>   | <b>TIME PIECES - THE BEST OF ERIC CLAPTON</b><br>POLYDOR 825382 (7.98 EQ) | 27            |
| 13        | 13        | <b>BOB MARLEY AND THE WAILERS ▲ 2</b>   | <b>LEGEND</b><br>Tuff Gong 846210/ISLAND (9.98)                           | 16            |
| 14        | 12        | <b>JIMMY BUFFETT ▲</b>  | <b>SONGS YOU KNOW BY HEART</b><br>MCA 5633 (7.98)                         | 27            |
| 15        | 17        | <b>BILLY JOEL ▲ 2</b>   | <b>GREATEST HITS VOL. I &amp; II</b><br>COLUMBIA 40121* (11.98 EQ)        | 27            |
| 16        | 14        | <b>ELTON JOHN ●</b>   | <b>GREATEST HITS</b><br>MCA 1689 (4.98)                                   | 26            |
| 17        | 20        | <b>LED ZEPPELIN ▲ 4</b>   | <b>LED ZEPPELIN</b><br>ATLANTIC 19126 (7.98)                              | 26            |
| 18        | 15        | <b>AEROSMITH ▲ 5</b>  | <b>GREATEST HITS</b><br>COLUMBIA 36865* (5.98 EQ)                         | 27            |
| 19        | 18        | <b>PINK FLOYD ▲ 8</b>   | <b>THE WALL</b><br>COLUMBIA 36183 (15.98 EQ)                              | 27            |
| 20        | 19        | <b>THE EAGLES ●</b>   | <b>GREATEST HITS VOL. 2</b><br>ELEKTRA 60205* (7.98)                      | 27            |
| 21        | 22        | <b>THE DOORS ▲ 2</b>  | <b>GREATEST HITS</b><br>ELEKTRA 5157 (7.98)                               | 16            |
| 22        | 21        | <b>METALLICA ▲ 2</b>  | <b>...AND JUSTICE FOR ALL</b><br>ELEKTRA 60812* (9.98)                    | 18            |
| 23        | 24        | <b>BAD COMPANY ▲ 2</b>  | <b>10 FROM 6</b><br>ATLANTIC 81625* (7.98)                                | 27            |
| 24        | 30        | <b>METALLICA ▲</b>  | <b>RIDE THE LIGHTNING</b><br>ELEKTRA 60396* (9.98)                        | 14            |
| 25        | 23        | <b>PINK FLOYD ▲ 12</b>  | <b>DARK SIDE OF THE MOON</b><br>CAPITOL 46001 (9.98)                      | 27            |
| 26        | 28        | <b>METALLICA ▲ 2</b>  | <b>MASTER OF PUPPETS</b><br>ELEKTRA 60439* (9.98)                         | 14            |
| 27        | —         | <b>MANNHEIM STEAMROLLER ▲ 2</b>   | <b>A FRESH AIRE CHRISTMAS</b><br>AMERICAN GRAMAPHONE 1988 (9.98)          | 1             |
| 28        | 36        | <b>GEORGE WINSTON ▲</b>   | <b>DECEMBER</b><br>WINDHAM HILL 1019 (9.98)                               | 2             |
| 29        | 29        | <b>SALT-N-PEPA</b>  | <b>BLITZ OF SALT-N-PEPA HITS</b><br>NEXT PLATEAU 1025 (9.98)              | 8             |
| 30        | 25        | <b>ANDREW LLOYD WEBBER ●</b>  | <b>PREMIERE COLLECTION</b><br>MCA 6284* (10.98)                           | 4             |
| 31        | —         | <b>MANNHEIM STEAMROLLER ▲</b>   | <b>MANNHEIM STEAMROLLER CHRISTMAS</b><br>AMERICAN GRAMAPHONE 1984 (9.98)  | 1             |
| 32        | 26        | <b>LUTHER VANDROSS ▲</b>  | <b>BEST OF LUTHER: THE BEST OF LOVE</b><br>EPIC 45320 (13.98 EQ)          | 27            |
| 33        | 27        | <b>BOB SEGER &amp; THE SILVER BULLET BAND ▲ 3</b>   | <b>NINE TONIGHT</b><br>CAPITOL 112182 (12.98)                             | 11            |
| 34        | 31        | <b>ROD STEWART</b>  | <b>DOWNTOWN TRAIN/SELECTIONS. . .</b><br>WARNER BROS. 26158 (9.98)        | 27            |
| 35        | 33        | <b>CHICAGO ●</b>  | <b>GREATEST HITS 1982-1989</b><br>REPRISE 26080 (9.98)                    | 27            |
| 36        | —         | <b>NAT KING COLE ●</b>  | <b>CHRISTMAS SONG</b><br>CAPITOL 46318 (6.98)                             | 1             |
| 37        | 34        | <b>THE POLICE ▲</b>   | <b>SINGLES - EVERY BREATH YOU TAKE</b><br>A&M 3902* (9.98)                | 25            |
| 38        | 35        | <b>LED ZEPPELIN ▲ 5</b>   | <b>LED ZEPPELIN 2</b><br>ATLANTIC 19127 (7.98)                            | 22            |
| 39        | 37        | <b>TOM PETTY ▲ 3</b>  | <b>FULL MOON FEVER</b><br>MCA 6253 (9.98)                                 | 17            |
| 40        | —         | <b>VARIOUS ARTISTS ▲ 2</b>  | <b>A VERY SPECIAL CHRISTMAS</b><br>A&M 3911 (9.98)                        | 1             |
| 41        | 42        | <b>FOREIGNER ▲ 3</b>  | <b>RECORDS</b><br>ATLANTIC 80999* (7.98)                                  | 27            |
| 42        | 38        | <b>DEF LEPPARD ▲ 10</b>   | <b>HYSTERIA</b><br>MERCURY 830675 (9.98 EQ)                               | 27            |
| 43        | 43        | <b>THE EAGLES ▲ 9</b>   | <b>HOTEL CALIFORNIA</b><br>ELEKTRA 103* (7.98)                            | 24            |
| 44        | 45        | <b>SOUNDTRACK</b>   | <b>FANTASIA</b><br>WALT DISNEY 60007 (13.98)                              | 2             |
| 45        | 40        | <b>ANNE MURRAY ▲ 4</b>  | <b>GREATEST HITS</b><br>CAPITOL 46058* (7.98)                             | 10            |
| 46        | 32        | <b>MICHAEL BOLTON ▲</b>   | <b>THE HUNGER</b><br>COLUMBIA 40473* (7.98 EQ)                            | 21            |
| 47        | —         | <b>PAUL SIMON ▲ 3</b>   | <b>GRACELAND</b><br>WARNER BROS. 25447 (9.98)                             | 15            |
| 48        | 39        | <b>THE CHARLIE DANIELS BAND ▲</b>   | <b>A DECADE OF HITS</b><br>EPIC 38795* (7.98 EQ)                          | 21            |
| 49        | 48        | <b>FLEETWOOD MAC ▲</b>  | <b>GREATEST HITS</b><br>WARNER BROS. 25801* (9.98)                        | 17            |
| 50        | —         | <b>AC/DC ▲</b>  | <b>WHO MADE WHO</b><br>ATLANTIC 81650 (7.98)                              | 23            |

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

## SQUARE-ING OFF: TOWER, HMV JOIN HARVARD FRAY

(Continued from preceding page)

give us service competition. We will try to offer both price and service."

The three remaining record retailers in Harvard Square—Strawberries, a unit of Milford, Mass.-based LIVE Specialty Retail Group; Discount Records, a unit of Minneapolis-based The Musicland Group; and Newbury Comics, a Boston-based chain that operates eight stores—are all on the same block.

While Discount has the most visibility, Newbury Comics is the most likely to withstand the superstore onslaught because of its niche in alternative rock, label and distribution sales executives say.

Newbury Comics co-owner Mike Dreese is already familiar with what might happen when a superstore opens in his neighborhood. When Tower's Back Bay store opened in 1987, sales at Newbury's outlet—located on the same block—and at the 1,300-square-foot Harvard Square store declined 25%.

Four years later, Dreese says, "our business in Back Bay is higher in volume than it was prior to Tower's opening, but our profitability is certainly not. We've managed to maintain market share or even increase it mainly through pricing."

Newbury Comics has been very aggressive with pricing and regularly hires leafleteers to stand in front of Tower handing out fliers calling for "an end to Towering prices." Dreese says the same strategy will be employed with HMV.

"These big guys are good at about 95% of what they do," Dreese adds. "But there's 5% or 10% that they don't get right, including staying on top of new artists."

If both Tower and HMV are successful, the music market is going to be so large in Harvard Square that Newbury Comics should easily be able to get the "10% of market share it needs to be successful," he says.

Tower and HMV pose a bigger threat to each other and to the Coop, Dreese says. The co-owner of one of the independent record retailers in Harvard Square, Reed Lappin of In Your Ear Records, which specializes in used records and CDs, agrees. "Tower and HMV will slug it out," he

says. "But our customers will come here because we still have LPs and they know they can always save \$3 or \$4 dollars on a used CD." Moreover, he speculates that the new HMV and Tower outlets will act like a magnet to the area, increasing traffic to his store.

While Newbury Comics is on the top floor of a food mall and Strawberries has a basement location in the same building, Musicland's 1,200-square-foot Discount Records is located at street level less than half a block from the subway station.

Musicland executive VP Arnie Bernstein vows that the Discount store will stay open and will concentrate on being price-competitive.

"We've been there a long time and we're not going away," Bernstein says. "We've developed the customer base and after they've checked out

the other stores, some of those customers will come back to the store that they always shopped in.

"Maybe the profitability of the [pre-existing] stores in Harvard Square will be affected," he adds. "And maybe those stores will have a little less volume. But it's still a very strong record-buying area. I would suggest that most of the stores will remain profitable."

Herd suggests the smaller stores will remain a force in Harvard Square record retailing. "You don't expect to have a market as good as Harvard Square by yourself," he says, adding that it is "going to be the music mecca of Massachusetts."

Assistance in preparing this story was provided by Ed Christman.



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# HomeVideo

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BILLBOARD'S VIDEO NEWSWEEKLY

## The Longform & Short-Shift Of It Vid Makers Lay Blame At Billboard Meet

BY JIM McCULLAUGH

LOS ANGELES—Longform music video producers and creators, long suspicious of the marketing efforts of the record and video labels that distribute their product, voiced their complaints forcefully here Nov. 7 during the 13th annual Billboard Music Video Conference.

During a panel on longform music video, producers and creators said the label's marketing and sales efforts are not as knowledgeable or as effective as they could be. Thus, longform music video—while making great strides so far—is not maximizing all its sales potential.

Among session speakers on "Longform: A Good Thing Gets Better" were Bryan Johnson, The Film Syndicate; John House, producer/director, "Hard 'N' Heavy" video magazine; Kevin Wall, Radio Vision International; and Stephanie Bennett, Delilah Music Films.

"We need to address the way things are sold and marketed so we can compete with our longforms on an equal basis with records and acts," House said. "We [longforms] are an act, just like an artist is an act."

After three years of record-label distribution, most recently by Atlantic subsidiary A\*Vision, House has formed his own label to distribute the "Hard 'N' Heavy" video magazine. "I was tired getting pats on the head,"

he said. Now, he says, his sales force is aggressively going after T-shirt shops and other types of young lifestyle retailers.

Claiming longform music video creators are practically shut out of the marketing and sales, planning, and decision-making process, he added: "We have no opportunity to compete for the fans' dollars for that product. I don't think kids go into a record store to buy video. They go into record stores to buy records and they *may* buy a video. It's an impulse buy.

"Why aren't the people who are selling home videos in T-shirt shops? Why aren't home videos in musical instrumental rental shops? As an industry, why aren't we selling home videos at the places [kids] go which are part of their lifestyle?"

"We are creators," House continued. "We're making the product. We're not out there selling the stuff. We rely on our distributors to try and be innovative. But we've all been at the record company sales meeting and you have to wonder if there's anybody in there."

As an example of what he sees as the failure to fully exploit longform music video's potential, House said he has a 30-minute segment with Guns N' Roses on a "Hard 'N' Heavy" video issue that came out last May.

"That's still the only 30 minutes of Guns N' Roses tape in stores. [The

group] presells 6 million albums in September and we scrape by on 50,000 units. I didn't expect to sell a million units but I still don't understand the lack of energy and noncontinuance of marketing. There's a double hit there. The group is on tour. It's these kinds of issues that should be addressed. I want to be treated like an act. It's our idea. We make it, we package it, we sweeten it, we edit it. I have a new album out and I want my album sold."

Bennett, who has such programs as "The Compleat Beatles" and "Hail! Hail! Rock 'n' Roll" to her credit, said, "We have to help show [distributors] the way. It's disappointing, the lack of creativity that goes into the marketing of product on home video. I'm as frustrated as anyone.

"But I'm optimistic since I do think it's still the early days of music video. 'The Compleat Beatles' was the first real music video programming that video stores took. We had to call it a 'rockumentary.' Calling it a 'documentary' would have been death in the video stores. I know from the beginning how difficult it was. We

(Continued on page 56)

## MPI's Laser-Line Launch Includes Hot Beatles Title

BY CHRIS MCGOWAN

LOS ANGELES—MPI Home Video launched its own laserdisc line Nov. 13 with five titles, including the high-profile release "The Beatles: The First U.S. Visit." That program is also MPI's first simultaneous release in both VHS and laser.

"As laser hardware prices have continued to decrease, we felt that 1991 was the time to [get into laser] on a direct basis," says Sam Citro, executive VP for MPI. He adds that the laser business has "been really encouraging."

In the past, MPI licensed out many titles to other labels for laserdisc release. Voyager Co., through its Criterion Collection line, bowed MPI's "Help!" and "A Hard Day's Night" on disc. And Image launched MPI's "David Bowie: Glass Spider Tour," the Beatles' "Magical Mystery Tour," "Beckett," and the "The Prisoner" TV series on laser.

The Beatles documentary is an audio/visual diary of the Fab

Four's 1964 invasion of America and includes rare backstage and travel footage, and performances from their February '64 "Ed Sullivan Show" appearances. The laserdisc version lists for \$39.98; the videocassette lists for \$89.98.

The other four MPI laser titles are "The Judds: Love Can Build A Bridge" (\$29.98), which features country singers Naomi and Wynonna Judd; "Dark Shadows: Behind The Scenes, Scariest Moments, And Music Videos" (\$29.98), with highlights from the popular daytime TV show; "Presidents & First Ladies" (\$29.98), an ABC News look at America's White House couples; and "Henry: Portrait Of A Serial Killer" (\$39.98), a horror film about a mass murderer.

Citro notes that MPI will sell its own laserdiscs directly to many accounts, and also is dealing with "virtually every major video distributor."

He anticipates an initial ship-

(Continued on page 55)

## Vidmark Revenues, Profits Soar In Qtr.

BY DON JEFFREY

NEW YORK—Vidmark Inc., the B-movie home video supplier, says revenues and profits took large leaps in the first quarter, leading investors to bid the company's stock up to near its yearly price peak.

For the three months that ended Sept. 30, the Santa Monica, Calif.-based company's revenues rose 20.7% to \$9.9 million from \$8.2 million in the same period last year.

Net profit jumped 294% to \$849,000 from \$215,000 a year ago.

The company's stock jumped to \$7 a share on the news in over-the-counter trading, just 25 cents below its 52-week high. At press time, the stock had fallen back to \$6.50 a share.

Despite the jump, the stock is still trading well below the \$12.50-a-share price at which it went public last year.

Commenting on the increases in

revenues and profits, Sam Pirnazar, executive VP, says, "We have systematically established the principle of continually upgrading our titles. And, we stay in very close contact with the ultimate sources of our video—distributors and wholesalers—so that when we see things happen, we can make adjustments."

Vidmark president Roger Burlage says in a news release: "Our business plan to acquire motion picture distribution rights, securing as many rights as possible for the maximum term, has given us the ability to diversify into additional revenue streams in the international and domestic markets while strengthening our core video business."

The company's home video label is Vidmark Entertainment and its feature-film production unit is Trimark Pictures.

The most recent Trimark release is the Ken Russell movie "Whore." Pirnazar says "Whore" contributed to first-quarter revenues as a box-office hit in Europe prior to its U.S. release in October. The film's effect on domestic revenues will show up in the current quarter. "Whore" will be out on home video in January.

The top revenue-generating video titles in the first quarter were "Flight Of The Black Angel," "Shadow Riders," and "Another Pair Of Aces."

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**One For The Boys.** George Krieger, president and CEO of CBS/Fox Video, presents a check for \$100,000 to the Boys & Girls Clubs of America. The donation was made by CBS/Fox and the National Basketball Assn. Pictured, from left, are Thomas Garth, national director for Boys & Girls Clubs; Arnold I. Burns, vice chairman of the national board of Boys & Girls Clubs; Krieger; and Robbie Callaway, assistant national director of Boys & Girls Clubs.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE   | Copyright Owner, Manufacturer, Catalog Number            | Principal Performers                 | Year of Release | Rating | Suggested List Price |
|-----------|-----------|---------------|---|--|--------------------------------------|-----------------|--------|----------------------|
|           |           |               | <b>★ ★ NO. 1 ★ ★</b>                                    |  |                                      |                 |        |                      |
| 1         | 12        | 2             | FANTASIA  | Walt Disney Home Video 1132                              | Animated                             | 1940            | G      | 24.99                |
| 2         | 1         | 8             | THE RESCUERS DOWN UNDER                                 | Walt Disney Home Video 1142                              | Animated                             | 1991            | G      | 24.99                |
| 3         | 3         | 12            | GHOST   | Paramount Pictures<br>Paramount Home Video 32004         | Patrick Swayze<br>Demi Moore         | 1990            | PG-13  | 19.95                |
| 4         | 2         | 12            | HOME ALONE  | FoxVideo 1866  | Macaulay Culkin<br>Joe Pesci         | 1990            | PG     | 24.98                |
| 5         | NEW ▶     |               | ROBIN HOOD: PRINCE OF THIEVES                           | Morgan Creek<br>Warner Home Video 14000                  | Kevin Costner                        | 1991            | PG-13  | 24.98                |
| 6         | 8         | 31            | ROBIN HOOD  | Walt Disney Home Video 228                               | Animated                             | 1973            | G      | 24.99                |
| 7         | 4         | 28            | THE JUNGLE BOOK   | Walt Disney Home Video 0602                              | Animated                             | 1967            | G      | 24.99                |
| 8         | 7         | 10            | CITIZEN KANE: 50TH ANNIVERSARY EDITION                  | Turner Home Entertainment 6097                           | Orson Welles<br>Joseph Cotton        | 1941            | NR     | 19.98                |
| 9         | 5         | 50            | THE TERMINATOR  | Hemdale Film Corp.<br>Hemdale Home Video 7000            | A. Schwarzenegger                    | 1984            | R      | 14.95                |
| 10        | 6         | 3             | THE HUNT FOR RED OCTOBER                                | Paramount Pictures<br>Paramount Home Video 32020         | Sean Connery<br>Alec Baldwin         | 1990            | PG     | 19.95                |
| 11        | 10        | 8             | PRINCE AND THE N.P.G.: GETT OFF                         | Warner Reprise Video 38259                               | Prince And The<br>N.P.G.             | 1991            | NR     | 14.98                |
| 12        | 11        | 56            | PRETTY WOMAN  | Touchstone Pictures<br>Touchstone Home Video 1027        | Richard Gere<br>Julia Roberts        | 1990            | R      | 19.99                |
| 13        | 9         | 14            | TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE | New Line Home Video<br>Columbia TriStar Home Video 75183 | Paige Turco<br>David Warner          | 1991            | PG     | 22.95                |
| 14        | 30        | 2             | THE SIMPSONS CHRISTMAS SPECIAL                          | FoxVideo 1915  | Animated                             | 1989            | NR     | 9.98                 |
| 15        | 16        | 14            | GARTH BROOKS ▲ <sup>4</sup>                             | Capitol Video 40023                                      | Garth Brooks                         | 1991            | NR     | 14.95                |
| 16        | NEW ▶     |               | PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF                 | Penthouse Video<br>A*Vision Entertainment 50290-3        | Various Artists                      | 1991            | NR     | 19.98                |
| 17        | 20        | 4             | MARCH OF THE WOODEN SOLDIERS                            | GoodTimes Home Video 7012                                | Stan Laurel<br>Oliver Hardy          | 1934            | NR     | 19.95                |
| 18        | 13        | 78            | THE LITTLE MERMAID                                      | Walt Disney Home Video                                   | Animated                             | 1989            | G      | 26.99                |
| 19        | 17        | 58            | RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇               | Warner Home Video 616                                    | Richard Simmons                      | 1990            | NR     | 19.98                |
| 20        | 18        | 3             | ERIC CLAPTON: 24 NIGHTS                                 | Warner Reprise Video 3-38193                             | Eric Clapton                         | 1991            | NR     | 24.98                |
| 21        | 19        | 58            | THREE TENORS IN CONCERT ▲ <sup>2</sup>                  | London 071-223-3   | Carreras - Domingo -<br>Pavarotti    | 1990            | NR     | 24.95                |
| 22        | NEW ▶     |               | PENTHOUSE: PASSPORT TO PARADISE/HAWAII                  | Penthouse Video<br>A*Vision Entertainment 50288-3        | Various Artists                      | 1991            | NR     | 19.98                |
| 23        | 14        | 6             | SIMPLY MAD ABOUT THE MOUSE                              | Buena Vista Home Video 1217                              | Various Artists                      | 1991            | NR     | 19.99                |
| 24        | 32        | 2             | ELTON JOHN/BERNIE TAUPIN: TWO ROOMS                     | PolyGram Music Video 083589-3                            | Various Artists                      | 1991            | NR     | 19.95                |
| 25        | 22        | 60            | PETER PAN   | Walt Disney Home Video 960                               | Animated                             | 1953            | G      | 24.99                |
| 26        | NEW ▶     |               | PENTHOUSE: FAST CARS/FANTASY WOMEN                      | Penthouse Video<br>A*Vision Entertainment 50289-3        | Various Artists                      | 1991            | NR     | 19.98                |
| 27        | NEW ▶     |               | 1992 PLAYBOY VIDEO PLAYMATE CALENDAR                    | Playboy Home Video<br>Uni Dist. Corp. TBV0702            | Various Artists                      | 1991            | NR     | 19.98                |
| 28        | NEW ▶     |               | RED HOT CHILI PEPPERS: FUNKY MONKS                      | Warner Reprise Video 3-38281                             | Red Hot Chili Peppers                | 1991            | NR     | 19.98                |
| 29        | 25        | 5             | R.E.M.: THIS FILM IS ON                                 | Warner Reprise Video 3-38254                             | R.E.M.                               | 1991            | NR     | 19.98                |
| 30        | 39        | 270           | THE SOUND OF MUSIC ◆                                    | FoxVideo 1051  | Julie Andrews<br>Christopher Plummer | 1965            | G      | 24.98                |
| 31        | 28        | 2             | OZZY OSBOURNE: DON'T BLAME ME                           | SMV Enterprises 19V-49103                                | Ozzy Osbourne                        | 1991            | NR     | 19.98                |
| 32        | 26        | 19            | IT'S A MAD, MAD, MAD, MAD WORLD                         | MGM/UA Home Video 302193                                 | Milton Berle<br>Sid Caesar           | 1963            | G      | 29.98                |
| 33        | 37        | 19            | THE NAKED GUN   | Paramount Pictures<br>Paramount Home Video 32100         | Leslie Nielsen                       | 1988            | PG-13  | 14.95                |
| 34        | 24        | 8             | NATALIE COLE: UNFORGETTABLE                             | Elektra Entertainment 40135                              | Natalie Cole                         | 1991            | NR     | 9.98                 |
| 35        | 21        | 26            | THE MIND'S EYE ●  | Miramir MPV6001  | Computer Animated                    | 1991            | NR     | 19.95                |
| 36        | 23        | 27            | PLAYBOY SEXY LINGERIE III                               | Playboy Home Video<br>HBO Video 0602                     | Various Artists                      | 1991            | NR     | 19.99                |
| 37        | 36        | 4             | THE GODFATHER PART III                                  | Paramount Pictures<br>Paramount Home Video 32318         | Al Pacino<br>Diane Keaton            | 1990            | R      | 92.95                |
| 38        | 27        | 16            | THE BRAVE LITTLE TOASTER                                | Walt Disney Home Video 1117                              | Animated                             | 1988            | NR     | 19.99                |
| 39        | NEW ▶     |               | JANE FONDA'S LOWER BODY SOLUTION                        | Jane Fonda<br>Warner Home Video 655                      | Jane Fonda                           | 1991            | NR     | 19.97                |
| 40        | 29        | 31            | STAR TREK V: THE FINAL FRONTIER                         | Paramount Pictures<br>Paramount Home Video 32044         | William Shatner<br>Leonard Nimoy     | 1989            | PG     | 14.95                |

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

## Mayberry: Indies Have 'Flexibility' Over Giants

**DAVID AND GOLIATH:** On March 31, 1988, Mark Mayberry headed a retail operation grossing \$7 million. Nineteen months later he was bankrupt. That key element of Mayberry's presentation, ironically, has made him one of the most popular figures this year around the Video Software Dealers Assn. chapter circuit. He has appeared at

"flexibility." There's no board of directors, no Wall Street to worry about, no layer after layer of management, Mayberry stresses. Mayberry, who has been in the apparel business 15 years, insists it has many parallels with the video business.

"To survive in the '90s, every person in an organization must improve everyday," he says. "Today's manager needs to know how to balance management and leadership. People will fol-

low a leader who inspires them, and will reach and exceed their goals.

"There is magic in learning how to set goals, then follow through on them. There are two types of goals, corporate and personal," he says.

The popularity of Mayberry, who heads the Atlanta-based Mayberry Group, started when he was invited to the Georgia Chapter meeting by Sheila Zbosnik, chapter president and also a new member of the national board. "There's nothing like word of mouth," says Mayberry, whose theme is helping the small independent "David" slay the "Goliaths."

Whether it's Blockbuster Video, Wal-Mart, or any of dozens more Goliath chains, the independent retailer has the edge with the single weapon Mayberry claims can be the all-important slingshot and stone—

**UPSTAIRS, DOWNSTAIRS:** Like many video stores with more than one level of sales floors, Salzer's in Ventura, Calif., is faced with the challenge of what to feature on the upper level. What gets people to climb the stairs? One solution is to divide inventory into a large number of inviting categories.

Owner Jim Salzer enjoys a luxury of space but worries about

(Continued on next page)

### STORE MONITOR



by Earl Paige

## CABLE OPERATIONS CUTTING INTO INDIA'S VID BIZ

(Continued from page 10)

ago]. We have to pay more for a copy and we don't have enough renters. Cable TV has made us suckers."

Licensed cable operators are allowed to use a disc antenna, but only to receive broadcasts from Indian satellites. This rule was flouted first to monitor CNN programs and now for STAR TV. While the latter has its licensees, those who had the dishes earlier have adjusted them to receive STAR TV, which currently has three channels: MTV, Sports, and Preview; a fourth, BBC News Channel, was due to come in full-time Nov. 14.

There are about 4,000 dish antennae in India, each of which costs between \$1,500 and \$6,000. This expense is shared by subscribers, who are mainly in the major cities of In-

dia. "They are probably not violating any laws as they are not operating in India. They are sending signals in the air, which does not constitute a violation," says Ravi Gupta, executive director of the Indian Federation Against Copyright Theft (INFACT), speaking of STAR TV. "Technically, it is the cable operators who are violating the licensing conditions, which clearly state that they should not receive foreign broadcasts."

The Indian government has not passed legislation to curb the activities of illegal cable operators. Afrit Panja, Minister for Information and Broadcasting, feels that central legislation is not required. Instead, the

(Continued on page 55)

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## They Came From Image: Deluxe 'Aliens' Disc Due

'ALIENS': On Dec. 18, Image will launch the long-awaited widescreen collector's edition of "Aliens" on laserdisc. The \$99.98 four-disc CAV title will include some 20 minutes of restored footage added by director James Cameron, have an extensive supplementary section, and be packaged as a boxed set.

The newly digitally mastered film-to-tape transfer was supervised by Cameron. The film was previously released on disc by Image with digital audio, but in a pan-scan version

with no extra footage or materials, for \$44.98.

The supplementary section of "Aliens" will include a filmed interview with Cameron, screenplay excerpts, production stills, an annotated history of the movie, behind-the-scenes footage, storyboards, and other artwork.

"Incredible preparation went into this edition," says Image marketing VP David DelGrosso. "We made a decision a long time ago to make this a lifetime collectible instead of just a



widescreen version, and to make the movie complete in James Cameron's eyes. It's a superb way to preserve it forever."

"Alien" also will be released by Image in a special CAV widescreen collector's edition in the first quarter of 1992, according to DelGrosso. "It

will be a similar package with tremendous ancillary material," he says. That film, directed by Ridley Scott, is currently out on disc in a \$34.98 pan-scan edition with analog sound.

'FANTASIA' SELL-THROUGH: Sales of the "Fantasia" \$39.99 and \$99.99 laserdiscs were red-hot in the first week after the title's Nov. 1 street date, according to retailers. The massive sell-in of 190,000-200,000 units shipped has quickly be-

come an equally impressive sell-through total, and stores are scrambling to reorder before the 50-day window closes forever.

"It's just blowing out of here. We brought in thousands of extras and we're down to scant hundreds," says Tower Video laserdisc buyer Cliff MacMillan. "I came in Monday [Nov. 4] and all hell broke loose."

Interestingly, the \$99.99 CAV "Fantasia" is outselling the \$39.99 CLV version at the Tower chain, ac-  
(Continued on page 56)

Billboard®

FOR WEEK ENDING NOVEMBER 23, 1991

## Top Videodisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE                                  | Copyright Owner, Manufacturer, Catalog Number            | Principal Performers             | Year of Release | Rating | Suggested List Price |
|-----------|------------|---------------|--|--|----------------------------------|-----------------|--------|----------------------|
| 1         | NEW ▶      |               | FANTASIA                               | Walt Disney Home Video<br>Image Entertainment 1132AS     | Animated                         | 1940            | G      | 39.99                |
| 2         | 3          | 3             | THE GODFATHER PART III                 | Paramount Pictures<br>Pioneer LDCA, Inc. LV32318-2       | Al Pacino<br>Diane Keaton        | 1990            | R      | 39.95                |
| 3         | 1          | 11            | HOME ALONE                             | FoxVideo<br>Image Entertainment C1866-85                 | Macaulay Culkin<br>Joe Pesci     | 1990            | PG     | 29.98                |
| 4         | NEW ▶      |               | ROBIN HOOD: PRINCE OF THIEVES          | Morgan Creek<br>Warner Home Video 14000                  | Kevin Costner                    | 1991            | PG-13  | 39.98                |
| 5         | 4          | 22            | THE TERMINATOR                         | Hemdale Film Corp.<br>Image Entertainment ID8318HD       | A. Schwarzenegger                | 1984            | R      | 29.95                |
| 6         | 9          | 5             | THE DOORS                              | Carolino Home Video<br>Image Entertainment ID8275IV      | Val Kilmer<br>Meg Ryan           | 1991            | R      | 39.95                |
| 7         | 2          | 7             | PREDATOR 2                             | FoxVideo<br>Image Entertainment 1853                     | Danny Glover<br>Gary Busey       | 1990            | R      | 39.98                |
| 8         | 17         | 3             | THE RESCUERS DOWN UNDER                | Walt Disney Home Video<br>Image Entertainment 1142       | Animated                         | 1991            | G      | 39.99                |
| 9         | 11         | 5             | SLEEPING WITH THE ENEMY                | FoxVideo<br>Image Entertainment 1871-80                  | Julia Roberts<br>Patrick Bergin  | 1991            | R      | 39.98                |
| 10        | 14         | 3             | GODFATHER GIFT SET                     | Paramount Pictures<br>Pioneer LDCA, Inc.                 | Al Pacino<br>Diane Keaton        | 1991            | R      | 129.95               |
| 11        | 7          | 19            | GOODFELLAS                             | Warner Bros. Inc.<br>Warner Home Video 12039             | Robert De Niro<br>Joe Pesci      | 1990            | R      | 29.98                |
| 12        | 12         | 33            | GHOST                                  | Paramount Pictures<br>Pioneer LDCA, Inc. 32004           | Patrick Swayze<br>Demi Moore     | 1990            | PG-13  | 29.95                |
| 13        | NEW ▶      |               | APOCALYPSE NOW                         | Paramount Pictures<br>Pioneer LDCA, Inc. LV2306-2WS      | Marlon Brando<br>Martin Sheen    | 1979            | R      | 44.95                |
| 14        | 6          | 9             | IT'S A MAD, MAD, MAD, MAD WORLD        | MGM/UA Home Video<br>Pioneer/Image Ent. ML102194         | Milton Berle<br>Sid Caesar       | 1963            | G      | 49.98                |
| 15        | 8          | 5             | A CLOCKWORK ORANGE                     | Warner Bros. Inc.<br>Warner Home Video 12251             | Malcolm McDowell                 | 1971            | R      | 39.98                |
| 16        | 10         | 7             | STAR TREK COLLECTOR'S EDITION GIFT SET | Paramount Pictures<br>Pioneer LDCA, Inc. LV12954-7WS     | William Shatner<br>Leonard Nimoy | 1991            | NR     | 149.95               |
| 17        | 13         | 17            | MISERY                                 | Nelson Home Entertainment<br>Image Entertainment 7777    | Kathy Bates<br>James Caan        | 1990            | R      | 34.98                |
| 18        | 19         | 5             | THE SHINING                            | Warner Bros. Inc.<br>Warner Home Video 11079             | Jack Nicholson<br>Shelly Duvall  | 1979            | R      | 39.98                |
| 19        | 5          | 5             | NEW JACK CITY                          | Warner Bros. Inc.<br>Warner Home Video 12073             | Wesley Snipes<br>Ice-T           | 1991            | R      | 29.98                |
| 20        | 20         | 31            | PRESUMED INNOCENT                      | Warner Bros. Inc.<br>Warner Home Video 12034             | Harrison Ford                    | 1990            | R      | 29.98                |
| 21        | NEW ▶      |               | I LOVE LUCY                            | Criterion Collection CTC1000L                            | Lucille Ball<br>Desi Arnaz       | 1951            | NR     | 49.95                |
| 22        | 15         | 7             | THE HARD WAY                           | Universal City Studios<br>MCA/Universal Home Video 41079 | Michael J. Fox<br>James Woods    | 1991            | R      | 34.98                |
| 23        | 16         | 9             | STAR TREK II: THE WRATH OF KHAN♦       | Paramount Pictures<br>Pioneer LDCA, Inc. LV1180-WS       | William Shatner<br>Leonard Nimoy | 1982            | PG     | 34.95                |
| 24        | 24         | 3             | A KISS BEFORE DYING                    | Universal City Studios<br>MCA/Universal Home Video 81068 | Sean Young<br>Matt Dillon        | 1991            | R      | 34.98                |
| 25        | 23         | 3             | OSCAR                                  | Touchstone Pictures<br>Image Entertainment 1203AS        | Sylvester Stallone               | 1991            | PG     | 39.99                |

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

## MUSIC VIDEO REVIEW

Billy Joel, "The Russia Collection" (including "A Matter Of Trust," 82 minutes; and "Billy Joel Live From Leningrad, USSR," 60 minutes); Sony Music Video Enterprises; \$19.98 each, \$34.98 in a boxed set.

This two-part program serves as a handsome memento of a milestone in the career of one of America's best songwriters. In the documentary half, titled "A Matter Of Trust," Joel and his family, band, stage crew, and a translator take the viewer on a musical and cultural trip through the Soviet Union in 1987. As Joel points out, that was "a time of hope . . . right on the cutting edge of glasnost and per-

estroika." The artist is seen singing with an a cappella men's chorus in Georgia, visiting the grave of the late Russian poet Vladimir Visotsky, and attending the Gorky Park Circus with his wife and daughter. The infamous stage "tantrum" incident is shown and described vividly by Joel.

In the concert half of the series, "Billy Joel Live From Leningrad, USSR," the Piano Man performs hits spanning his entire career up until that point, including "Angry Young Man," "Allentown," and "It's Still Rock'n'Roll To Me."

These tapes are must-haves for any Billy Joel fan. PAUL VERNA

## STORE MONITOR

(Continued from preceding page)

breaking things down too fine. He just returned from a visit to **Empire Video**, which like Blockbuster, divides its inventory into a plethora of categories, including sections for specific movie stars.

Some stores are putting the genre nomenclature on the spine and running another identification across the package to help staff in putting rent-

als back on the shelf in the proper section. **Gene Hackman** is in a lot of action/adventure films, so it makes sense to have a group of his movies in that section. But that ignores other standout catalog titles like "The Conversation" (an early Francis Ford Coppola effort) or the more recent "Full Moon In Blue Water," or the courtroom drama, "Class Action."

## THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

| THIS WEEK | PICTURE/(STUDIO)                        | WEEKEND GROSS (\$) | NO. OF SCRNS PER SCRIN AVG (\$) | WKS IN REL | TOTAL GROSS TO DATE (\$) |
|-----------|---|--------------------|---------------------------------|------------|--------------------------|
| 1         | Curly Sue (Warner Bros.)                | 4,957,474          | 1,634<br>3,034                  | 2          | 17,166,541               |
| 2         | The People Under the Stairs (Universal) | 4,403,248          | 1,850<br>2,380                  | 1          | 11,368,498               |
| 3         | Billy Bathgate (Buena Vista)            | 3,745,961          | 1,174<br>3,191                  | 1          | 9,164,376                |
| 4         | All I Want for Christmas (Paramount)    | 3,645,720          | 1,507<br>2,419                  | —          | 3,645,720                |
| 5         | Little Man Tate (Orion)                 | 3,076,844          | 1,000<br>3,077                  | 4          | 14,193,844               |
| 6         | Highlander 2—The Quickening (Interstar) | 2,760,128          | 994<br>2,777                    | 1          | 8,968,208                |
| 7         | Other People's Money (Warner Bros.)     | 2,638,886          | 1,249<br>2,113                  | 3          | 18,487,594               |
| 8         | Strictly Business (Warner Bros.)        | 2,456,772          | 881<br>2,789                    | —          | 2,456,772                |
| 9         | House Party 2 (New Line Cinema)         | 2,099,359          | 1,185<br>1,772                  | 2          | 14,730,905               |
| 10        | Frankie & Johnny (Paramount)            | 1,721,735          | 1,092<br>1,577                  | 4          | 18,132,733               |



# Top Music Videos™

| THIS WEEK   | 2 WKS. AGO   | WKS. ON CHART | Compiled from a national sample of retail store sales reports.                   |                                |    | Type  | Suggested List Price |
|-------------|--------------|---------------|--|--------------------------------|----|-------|----------------------|
|             |              |               | TITLE, Copyright Owner, Manufacturer, Catalog Number                             | Principal Performers           |    |       |                      |
| ★★ NO. 1 ★★ |              |               |  |                                |    |       |                      |
| 1           | 1            | 9             | <b>GETT OFF</b><br>Warner Reprise Video 38259                                    | Prince And The N.P.G.          | SF | 14.98 |                      |
| 2           | 2            | 15            | <b>GARTH BROOKS ▲<sup>4</sup></b><br>Capitol Video 40023                         | Garth Brooks                   | LF | 14.95 |                      |
| 3           | <b>NEW ▶</b> |               | <b>TWO ROOMS</b><br>PolyGram Music Video 083589-3                                | Various Artists                | LF | 19.95 |                      |
| 4           | 3            | 59            | <b>THE THREE TENORS IN CONCERT ▲<sup>2</sup></b> London<br>071223-3              | Carreras - Domingo - Pavarotti | LF | 24.95 |                      |
| 5           | 4            | 7             | <b>SIMPLY MAD ABOUT THE MOUSE</b> Buena Vista<br>Home Video 1217                 | Various Artists                | LF | 19.99 |                      |
| 6           | 6            | 5             | <b>DON'T BLAME ME</b><br>SMV Enterprises 19V-49103                               | Ozzy Osbourne                  | LF | 19.98 |                      |
| 7           | 9            | 3             | <b>24 NIGHTS</b><br>Warner Reprise Video 3-389193                                | Eric Clapton                   | LF | 24.98 |                      |
| 8           | <b>NEW ▶</b> |               | <b>FUNKY MONKS</b><br>Warner Reprise Video 3-38281                               | Red Hot Chili Peppers          | LF | 19.98 |                      |
| 9           | 10           | 7             | <b>THIS FILM IS ON</b><br>Warner Reprise Video 3-38254                           | R.E.M.                         | LF | 19.98 |                      |
| 10          | 15           | 3             | <b>THE SOUL CAGES CONCERT</b> PolyGram Music Video<br>7502617423                 | Sting                          | LF | 19.95 |                      |
| 11          | 7            | 7             | <b>UNFORGETTABLE</b><br>Elektra Entertainment 40135                              | Natalie Cole                   | SF | 9.98  |                      |
| 12          | 5            | 9             | <b>THE BEST OF LUTHER VANDROSS SMV</b><br>Enterprises 19V-49095                  | Luther Vandross                | LF | 19.98 |                      |
| 13          | 21           | 23            | <b>PHOTOGRAFFITTI</b> PolyGram Music Video<br>7502617140-3                       | Extreme                        | SF | 14.95 |                      |
| 14          | 8            | 9             | <b>IN CONCERT</b><br>SMV Enterprises 19V-49098                                   | James Taylor                   | LF | 19.98 |                      |
| 15          | 11           | 7             | <b>THE SOFT PARADE</b> The Doors Video<br>Company/MCA/Universal Home Video 81097 | The Doors                      | LF | 19.95 |                      |
| 16          | 13           | 5             | <b>TOUR OF A BLACK PLANET</b> SMV Enterprises 19V-<br>49050                      | Public Enemy                   | LF | 19.98 |                      |
| 17          | 19           | 3             | <b>YESYEARS</b><br>A*Vision Entertainment 50250                                  | Yes                            | LF | 19.98 |                      |
| 18          | 16           | 11            | <b>REBA IN CONCERT</b><br>MCA Music Video 10380                                  | Reba McEntire                  | LF | 14.95 |                      |
| 19          | <b>NEW ▶</b> |               | <b>EVERYBODY DANCE NOW</b> SMV Enterprises 19V-<br>49084                         | C&C Music Factory              | LF | 19.98 |                      |
| 20          | 14           | 9             | <b>VIDEO SCRAPBOOK 1991</b> Giant/Warner Reprise<br>Video 3-38265                | Color Me Badd                  | SF | 14.98 |                      |
| 21          | 17           | 9             | <b>HARVEST OF SEVEN YEARS</b> Warner Reprise Video 3-<br>38265                   | k.d. lang                      | LF | 19.98 |                      |
| 22          | 23           | 51            | <b>THE IMMACULATE COLLECTION ▲<sup>4</sup></b> Warner<br>Reprise Video 3-38195   | Madonna                        | LF | 19.98 |                      |
| 23          | 20           | 13            | <b>O.G. ORIGINAL GANGSTER VIDEO</b> Warner Reprise<br>Video 3-38249              | Ice-T                          | LF | 16.98 |                      |
| 24          | <b>NEW ▶</b> |               | <b>THE RUSSIA COLLECTION</b> SMV Enterprises 34V-<br>49101                       | Billy Joel                     | LF | 34.98 |                      |
| 25          | 25           | 39            | <b>THE FIRST VISION ▲</b><br>SMV Enterprises 19V-49072                           | Mariah Carey                   | LF | 19.98 |                      |
| 26          | 18           | 7             | <b>FOREVER AND EVER</b><br>Warner Reprise Video 3-38257                          | Randy Travis                   | LF | 19.98 |                      |
| 27          | <b>NEW ▶</b> |               | <b>ROCK ON THE ROAD</b><br>SMV Enterprises 19V-49108                             | Firehouse                      | LF | 19.98 |                      |
| 28          | 22           | 15            | <b>PICTURE SHOW</b><br>Elektra Entertainment 3-40124                             | The Cure                       | LF | 19.98 |                      |
| 29          | <b>NEW ▶</b> |               | <b>THE FIRST U.S. VISIT</b> Apple Corps Ltd./MPI Home Video<br>6218              | The Beatles                    | LF | 89.98 |                      |
| 30          | 27           | 3             | <b>INCOMPARABLE</b><br>Warner Reprise Video 38266                                | Nat King Cole                  | LF | 19.98 |                      |

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1991, Billboard/BPI Communications Inc.

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# Top Video Rentals™

| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS. |              |               |   | Year of Release | Rating |
|---|--------------|---------------|---|-----------------|--------|
| THIS WEEK   | LAST WEEK    | WKS. ON CHART | TITLE   |                 |        |
|   |              |               | ★ ★ No. 1 ★ ★   |                 |        |
| 1   | 1            | 4             | <b>THE GODFATHER PART III</b><br>Paramount Pictures<br>Paramount Home Video 32318       | 1990            | R      |
| 2   | 9            | 2             | <b>THE SILENCE OF THE LAMBS</b><br>Orion Pictures<br>Orion Home Video 8767              | 1991            | R      |
| 3   | 33           | 2             | <b>ROBIN HOOD: PRINCE OF THIEVES</b><br>Morgan Creek<br>Warner Home Video 14000         | 1991            | PG-13  |
| 4   | 3            | 11            | <b>DANCES WITH WOLVES</b><br>Orion Pictures<br>Orion Home Video 8786                    | 1990            | PG-13  |
| 5   | 15           | 2             | <b>CLASS ACTION</b><br>FoxVideo 1869  | 1991            | R      |
| 6   | 2            | 5             | <b>MADONNA: TRUTH OR DARE</b><br>Live Home Video 68976                                  | 1991            | R      |
| 7   | 4            | 6             | <b>THE DOORS</b><br>Carolco Home Video<br>Live Home Video 68956                         | 1991            | R      |
| 8   | 5            | 4             | <b>ONE GOOD COP</b><br>Hollywood Pictures<br>Hollywood Home Video 1212                  | 1991            | R      |
| 9   | 7            | 3             | <b>SWITCH</b><br>HBO Video 90550  | 1991            | R      |
| 10  | 25           | 2             | <b>FANTASIA</b><br>Walt Disney Home Video 1132  | 1940            | G      |
| 11  | 6            | 8             | <b>THE HARD WAY</b><br>Universal City Studios<br>MCA/Universal Home Video 80123         | 1990            | R      |
| 12  | 23           | 3             | <b>DEFENDING YOUR LIFE</b><br>Warner Bros. Inc.<br>Warner Home Video 12049              | 1991            | PG     |
| 13  | 8            | 5             | <b>A KISS BEFORE DYING</b><br>Universal City Studios<br>MCA/Universal Home Video 81068  | 1991            | R      |
| 14  | 11           | 11            | <b>HOME ALONE</b><br>FoxVideo 1866  | 1990            | PG     |
| 15  | 10           | 14            | <b>AWAKENINGS</b><br>Columbia TriStar Home Video 50563-5                                | 1990            | PG-13  |
| 16  | 12           | 15            | <b>SLEEPING WITH THE ENEMY</b><br>FoxVideo 1871   | 1991            | R      |
| 17  | 13           | 5             | <b>THE MARRYING MAN</b><br>Hollywood Pictures<br>Hollywood Home Video 1150              | 1991            | R      |
| 18  | 17           | 5             | <b>CADENCE</b><br>Republic Pictures Home Video 482                                      | 1991            | PG-13  |
| 19  | 21           | 9             | <b>LE FEMME NIKITA</b><br>Vidmark Entertainment 5471                                    | 1990            | R      |
| 20  | 24           | 8             | <b>THE FIVE HEARTBEATS</b><br>FoxVideo 1868   | 1991            | R      |
| 21  | 16           | 14            | <b>NEW JACK CITY</b><br>Warner Bros. Inc.<br>Warner Home Video 12073                    | 1991            | R      |
| 22  | 18           | 6             | <b>NOTHING BUT TROUBLE</b><br>Warner Bros. Inc.<br>Warner Home Video 12068              | 1991            | PG-13  |
| 23  | 22           | 7             | <b>THE RESCUERS DOWN UNDER</b><br>Walt Disney Home Video 1142                           | 1991            | G      |
| 24  | <b>NEW ►</b> |               | <b>STONE COLD</b><br>Stone Group Home Video<br>Columbia TriStar Home Video 50723-5      | 1991            | R      |
| 25  | 20           | 13            | <b>KING RALPH</b><br>Universal City Studios<br>MCA/Universal Home Video 81054           | 1991            | PG     |
| 26  | 19           | 5             | <b>CAREER OPPORTUNITIES</b><br>Universal City Studios<br>MCA/Universal Home Video 81015 | 1991            | PG-13  |
| 27  | 14           | 8             | <b>OSCAR</b><br>Touchstone Pictures<br>Touchstone Home Video 1203                       | 1991            | PG     |
| 28  | 27           | 17            | <b>MISERY</b><br>New Line Home Video<br>Columbia TriStar Home Video 7777                | 1990            | R      |
| 29  | 30           | 21            | <b>GOODFELLAS</b><br>Warner Bros. Inc.<br>Warner Home Video 12039                       | 1990            | R      |
| 30  | <b>NEW ►</b> |               | <b>MORTAL THOUGHTS</b><br>Columbia TriStar Home Video 50743-5                           | 1991            | R      |
| 31  | 26           | 7             | <b>PERFECT WEAPON</b><br>Paramount Pictures<br>Paramount Home Video 32519               | 1991            | R      |
| 32  | 34           | 2             | <b>THE OBJECT OF BEAUTY</b><br>Live Home Video 68948                                    | 1991            | R      |
| 33  | <b>NEW ►</b> |               | <b>WHAT ABOUT BOB?</b><br>Touchstone Pictures<br>Touchstone Home Video 1224             | 1991            | PG     |
| 34  | <b>NEW ►</b> |               | <b>BACKDRAFT</b><br>Universal City Studios<br>MCA/Universal Home Video 81078            | 1991            | R      |
| 35  | 28           | 8             | <b>EVE OF DESTRUCTION</b><br>New Line Home Video 7753                                   | 1991            | R      |
| 36  | 37           | 2             | <b>THE FIELD</b><br>Live Home Video 68965   | 1990            | PG-13  |
| 37  | 31           | 6             | <b>CYRANO DE BERGERAC</b><br>Orion Pictures<br>Orion Home Video 5058                    | 1991            | R      |
| 38  | <b>NEW ►</b> |               | <b>AMBITION</b><br>Media Home Entertainment<br>FoxVideo MO12806                         | 1991            | R      |
| 39  | 29           | 16            | <b>L.A. STORY</b><br>Live Home Video 68964  | 1991            | PG-13  |
| 40  | <b>NEW ►</b> |               | <b>CONAGHER</b><br>Turner Home Entertainment 6081                                       | 1991            | NR     |

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

## Home Video

### NEWSLINE

## Hemdale Flagging Part Of 'Dominic' Video Sales To Benefit Amnesty

Hemdale Home Video is donating a portion of its proceeds from the sale of "Requiem For Dominic," a rental title listed at \$79.95 that arrives in stores Dec. 18, to Amnesty International to support its work for human rights. The film, directed by Robert Dornhelm and starring Felix Mitterer, is based on recent political and social events in Romania. The company recently held a special screening of the movie, which was nominated for the Felix Award for best European film for 1990, at the Director's Guild in Los Angeles, where Hemdale made a special presentation to Amnesty International. Preorder date is Dec. 4.

## 6 West 'Hot' On AIDS-Awareness Trail

Arista Records' video arm, 6 West Home Video, is asking retailers across the country to play the "Red Hot + Blue" video in stores Dec. 1—World AIDS Awareness Days. "Red Hot + Blue," featuring contemporary artists performing songs of Cole Porter, is a benefit for AIDS research and relief. According to Ivette Rodriguez, manager of video sales and marketing for Arista, postcards are being sent to 5,000 retail outlets asking for in-store play and for prominent display of the video as part of the promotion. Rodriguez, who is orchestrating Arista's efforts surrounding World AIDS Day, says "Red Hot + Blue" has sold about 30,000 copies to date. Other AIDS organizations are expected to send additional information and material to the same 5,000 outlets.

## 12 Paramount Titles Find Super VHS Home

Paramount Home Video and San Francisco-based Super Source Video have struck a licensing deal that will bring 12 of the studio's titles to the Super VHS format. The first three titles are "The Godfather Part III," "The Hunt For Red October," and "Ghost," according to Hamilton Bryan, Super Source president. "Ghost" will be priced at \$28.95 in the S-VHS format, while "The Hunt For Red October" and "The Godfather Part III" will be priced at \$39.95. Earlier, Super Source had licensed "City Slickers" from New Line Home Video for release on S-VHS format. Bryan says the company now has 38 titles on the format, including Hemdale Home Video's "The Terminator," Orion Home Video's "RoboCop," and Nelson's "When Harry Met Sally..." Consumers can order either from the company, or from selected video stores.

## Walt Disney To Release Family 'Collection'

Walt Disney Home Video will introduce Walt Disney's Studio Film Collection in January, a collection of \$19.99-list live-action family movies. The first 12 films in the series, all fully restored, are "20,000 Leagues Under The Sea," "The Parent Trap," "Freaky Friday," "The Love Bug," "Old Yeller," "Candle-shoe," "The Apple Dumpling Gang," "In Search Of The Castaways," "Kidnapped," "Treasure Island," "The Three Lives Of Thomasina," and "The Story Of Robin Hood." All of the titles have been on moratorium, some for several years. None has been available for sell-through until now. Disney is supporting the series through national print ads. Each cassette is shrinkwrapped with a sticker that emphasizes the "Newly Restored, Original, Full-Length Theatrical Cuts." The titles will be available separately or in a 36-piece display prepack and a 12-piece break apart pack.

## Judges With Clear 'Visions' Being Sought

Judges are currently being selected for the eighth annual "Visions Of U.S." home video competition, which will have a spring 1992 deadline, according to sponsor Sony Corp. of America and presenter The American Film Institute. More than 900 entries were received this past year and "Gray Rocks," a portrait of two elderly people on their annual Canadian ski trip, was the winner of the grand prize. More information about the competition can be obtained either through Sony or the AFI.

## West Coast To Duplicate Vids For AFRTS

West Coast Video Duplicating Inc. has signed a video-duplication contract with Armed Forces Radio & Television Service. AFRTS supplies more than 400 overseas destinations with network, syndicated, movies, and special-interest programming for the worldwide U.S. military community. West Coast duplicates for MGM/UA Home Video, New Line Home Video, Hemdale Home Video, PolyGram Video, and others.

## New Line Hooks 3 Indie Films For Vid Unit

New Line Cinema has acquired three independently made films that it will later market through its recently established home video division, which sells its titles through Columbia TriStar Home Video. They include "In Exile," a sci-fi thriller starring Mark Hamill and Rae Dawn Chong; "Liars Edge," an action thriller starring David Keith, Joseph Bottoms, and Christopher Plummer; and "Guyver," a comedy thriller based on a comic book and also starring Hamill. In a related move, New Line has acquired "House IV," a continuation of the popular horror series, this one starring William Katt.

**INDIA'S VID BIZ**

*(Continued from page 51)*

government has asked the states to adopt the legislation passed by the state of Tamil Nadu, under which a licensed cable operator is required to obtain a letter of consent from the copyright owner before exhibiting a film. Failure to do so could result in a fine of \$4,000 and imprisonment of up to three years.

**SURPRISING TURNABOUT**

This decision by the Indian government comes as a surprise, considering the fact that it had instituted a committee to examine various aspects relating to cable TV networks and dish antenna systems in the country. In a report released last February, the committee recommended setting up a National Cable Authority of India to coordinate the regulation of cable TV, and amending the Indian Copyright Act to keep the distribution of films in a separate category.

In view of the minister's pronouncement, it would appear that the report has been shelved.

INFACT, however, believes in going after pirates, despite being handicapped by a lack of resources and manpower. It has targeted rental outlets, video parlors, duplicating units, and operators, and in the last two years has seized 800 VCRs, 140 television sets, 74 amplifiers, and 46 modulators, valued at \$1.7 million.

Nettled by the raids on four hotels, the Federation of Hotels and Restaurants Assn. of India went to court, asking that the National Film Development Corp. and its distributor, Red Cat Video, be stayed from interfering with the films being shown in hotels. The Calcutta High Court upheld the rights of the defendants, stating that video films cannot be shown in hotels without the permission of the copyright holder.

"The hotel industry was not falling in line before the judgment," says Gupta. "They now know about legal rights and are in the process of negotiating franchises from copyright holders."

Gupta feels that if the government adopts an "open sky" policy, there will be more options open to viewers. "Finally I think cultural identity will triumph," he says. "People are more interested in watching ethnic programs rather than foreign ones."

He is probably right. Only about 4% of the Indian population speaks, reads, and writes English. But the fact remains that unless the government legislates and takes stringent action piracy will run rampant, but that is something it does not seem keen on despite pressure from the U.S. on protection of intellectual property rights.

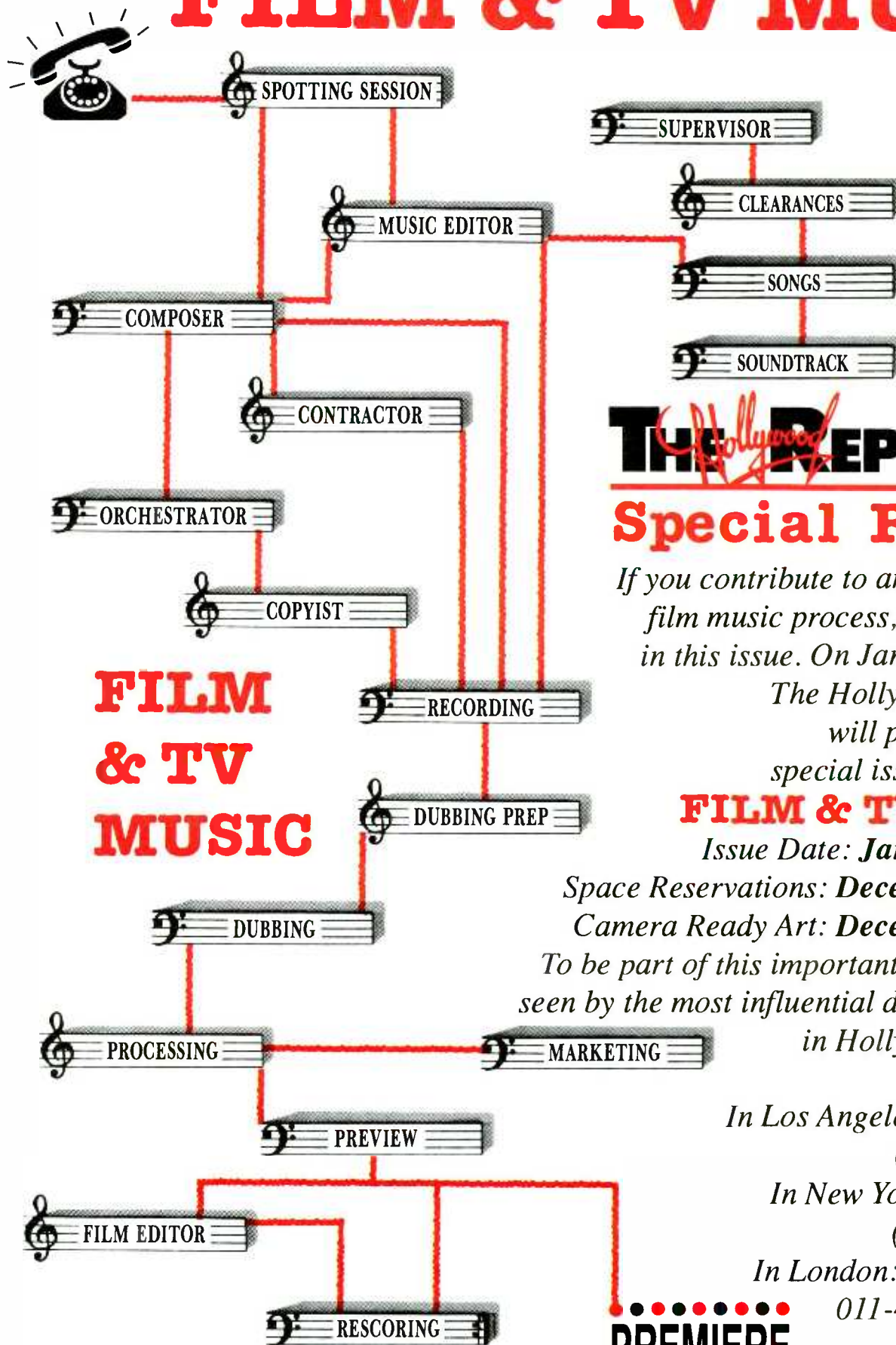
**MPI'S LASER LINE**

*(Continued from page 50)*

ment of about 5,000-7,000 units of "The Beatles: The First U.S. Visit" on disc, and says "it will grow from there."

Citro adds that MPI will probably offer five more laserdisc titles in March, plus "we will release any key title that comes along between now and then simultaneously on disc and tape."

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**BONUS DISTRIBUTION AT MIDEM, JANUARY 19-23, 1992, CANNES, FRANCE**

## THE LONGFORM AND SHORT SHRIFT OF IT AT B'BOARD MUSIC VIDEO CONFAB

(Continued from page 50)

struggled to get it out there and market it. It's incumbent upon producers to help distributors as long as we are allowed to. It's still a young business.

"I must admit," she continued, "that there used to be two or three music video titles in video stores, but now there are huge racks with music video. It's also grown in record stores. We're impatient but I don't think we're going backwards."

According to Wall, whose company

is the market leader in the area of foreign licensing and international distribution of longform music television programming: "The producer of today and tomorrow has to look at the overall marketplace in terms of where a product can fit in order to raise the amount of capital to put product in the marketplace and make a profit. A lot of markets—TV, radio, and home video—can cross promote each other if they are handled right."

He called for more international cross promotions that would incorporate home video.

Johnson, who produced two of the highest selling longform music videos of all time—The New Kids On The Block's "Hangin' Tough" and "Hangin' Tough Live"—suggested producers could "share the risk" with distributors in terms of both ideas and money in marketing product to home video.

## Teldec In 'Christmas' Spirit Offers Laserdisc To Promote New CD

■ BY CHRIS MCGOWAN

LOS ANGELES—This month, Teldec Video will give away an 8-inch polycarbonate laserdisc to consumers and retailers to promote Teldec Audio's new CD release "Christmas With Thomas Hampson."

The 8-inch disc features a 17-minute behind-the-scenes look at the re-

coding sessions of the Hampson CD, in which the superstar baritone sings Christmas carols, backed by conductor Hugh Wolff and the Saint Paul Chamber Orchestra. Included on the promo laserdisc are performances by Hampson of "White Christmas" and "I Wonder As I Wander."

In phase one of the Teldec promotion, which runs through Dec. 31, consumers who purchase three or more Hampson CD titles through LaserViews magazine will receive the laserdisc for free. LaserViews is published by laserdisc distributor U.S. Laser Video.

In phase two, Teldec will provide hardware manufacturer Denon with 500 of the 8-inch "Hampson" discs. Denon will then make them available to its hardware accounts for in-store demonstration use on laserdisc players during the holiday season.

At first, Teldec planned merely to make a promotional VHS tape of Hampson singing to send around to stores and salespeople. "It was going to be an internal thing," recalls Kevin Copps, VP and GM of Elektra International Classics, which oversees Teldec. "But it soon became apparent that we really had something that captured people's interest. People were taken by it."

When Copps showed the video to U.S. Laser, one of Teldec's distributors, it was impressed. He adds, "They said, 'We have to have it. What can we do?' So we worked out a deal."

Teldec decided to put the program onto laserdisc. Since it was too close to the holiday season to clear all the rights necessary to issue the disc commercially, Copps instead modified the way Teldec would use it as a giveaway.

"It all began with our wanting to promote the artist, but it took on a life of its own," says Copps. He adds that the Hampson promotional disc illustrates the growing importance of laserdisc. Teldec's laserdisc sales are greater than its VHS sales.

## LASER SCANS

(Continued from page 52)

ording to MacMillan. He adds, "I hope we don't run out [of both] before Christmas. We've had to reorder."

Dave Lucas, co-owner of **Dave's Video, the Laser Place** in Sherman Oaks, Calif., says his store was 75% sold out of "Fantasia" discs in one week. He also reports that the CAV "Fantasia" is outselling the CLV, in his case by about 20%. "We brought in 600 of the CAV and 500 of the CLV," he says.

"We have had an inordinate number of calls from retailers who have sold through their initial supply and are literally begging for more," says David DelGrosso of Image, which is distributing the **Buena Vista** title.

"Many stores will not have a lifetime supply, because they're already out," he adds. "In a short period not only will the product be gone, but 'Fantasia' will be resold at a premium. The 50-day window is non-negotiable. 'Fantasia' will be worth more to a collector next year than today."

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Issue Date: January 4, 1992

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# Pro Audio

## NEW PRODUCTS AND SERVICES

**HGA IN JAPAN:** London-based **Harris Grant Associates** has begun work on a new \$3 million studio complex on the Izu peninsula, southwest of Tokyo. **Shimoda Element Studios** is slated for autumn 1992 completion and will feature a control room, main studio, stone-lined live room, and two separate isolation booths. The control room will feature a large, custom-built, rear-wall **RPG Diffraction** array and a 72-input **Solid State Logic** console, with **Neil Grant**-designed **Boxer 4** monitors. HGA opened a Tokyo office in late 1990.

**K-T DISTRIBUTES DYNACORD:** **Klark-Teknik Electronics**, Farmingdale, N.Y., assumed U.S. distribution of the pro audio and MI product lines of **Dynacord GmbH** in Straubing, Germany. Both firms are part of the **Mark IV** corporation. **Sam Spennacchio**, sales manager for Klark-Teknik Electronics and **Milab Microphones**, was named marketing manager for Dynacord. A Dynacord launch is planned for the **National Assn. of Music Merchants Winter International Music Market**, Jan. 17-19, 1992, in Anaheim, Calif.

**TAPELESS MASTERING:** **Sonic Solutions**, San Francisco, developed a process for recording a **PreMaster CD** direct from its **Sonic System/CD Maker** setup. The PreMaster CD can be used instead of three-quarter-inch U-matic tape at the CD plant to create a glass master. Along with the audio program and table of contents for standard CD players, the PreMaster CD contains special cue sheet information required by the code cutter, including **ISRC** data. Tests were conducted at **Sony's Digital Audio Disc Corp.** CD pressing plant, Terre Haute, Ind. DADC expects to accept PreMaster CDs for manufacturing this fall.

**RECORD PLANT REBOUND:** Since its reopening in June by **Rick Stevens**, **Record Plant**, Los Angeles, has been involved in a number of high-profile projects. **Michael Bolton's** "When A Man Loves A Woman," **Guns N' Roses'** "Use Your Illusion" I and II, and **Prince's** "Diamonds & Pearls" were worked on at the facility.

**NEW TAPE FORMULATION:** **BASF Corp.**, Bedford, Mass., unveiled a ferric-cobalt duplicator formulation, **PE 668/968**, for C-60 and C-90 lengths, respectively. The high-bias IEC Type II tape is designed to offer increased high-frequency capacity and energy levels over existing tape formulations. BASF also expanded its C-90 audiotape category with four new lengths: 15,000- and 17,300-foot pancake lengths of its LNS high-speed ferric; 17,300-foot length for its chrome; and 10,800-foot pancakes for its superchrome, high-speed, dual-layer tape. In addition, the 911 studio mastering tape previously available in Europe was debuted in the U.S.

**SMPTE DAT:** **JVC Professional Products Co.**, Elmwood Park, N.J., has added serial capabilities to its **DS-DT900N** DAT deck with SMPTE Timecode. Designed for use with virtually all video and audio equipment, including video-editing recorders, audio recorders, and additional DAT machines, the unit was also granted a **Sony** protocol ID number for use in developing interfaces for video-editing systems. Featuring a two-head design, the DS-DT900N has a list price of \$4,500. Unlike four-head DAT units, the JVC deck does not feature "read-after-write" and poststripping SMPTE time code after recording.

**TANNOY ADDITION:** **Tannoy**, Kitchener, Ontario, introduced the **CPA 5** loudspeaker featuring the company's patented inductive coupling technology. The CPA 5 uses a high-frequency passive radiator that sits in the same gap as the low-frequency unit and is energized inductively by the electromagnetic energy generated as a byproduct of the low-frequency unit. It features a point-source, crossover-free architecture and the **ICT** transducers use no voice coils.

**GETTING MODULAR:** **Aphex Systems**, Los Angeles, introduced a modular processing system designed to allow multichannel processing in less space than that occupied by stand-alone units. Designed to be format-compatible with the **dbx 900** system, Aphex designed its own rack that holds a total of 11 modules and uses a separate power supply for higher current. Modules include the **Aural Exciter**, the **Compellor**, the **Expander/Gate**, and the **Expressor**. Aphex also introduced **Aural Exciter** modules, designed to install in one input module space in the rear of **TOA 900 Series**, **University 9000 Series**, **Gemco**, and **Peavey MA Series** power amps.

**PEAVEY PRODUCTION BOARDS:** **Peavey Audio Media Research**, Meridian, Miss., introduced the **Production Series 2400PB** and **1600PB** recording consoles. Available in 32-by-24 and 28-by-16 standard "split" configurations, each board has built-in, 240-point miniature TT type patch bays. Inputs, masters, and subs feature the company's proprietary **Delta Vu** simultaneous peak and **VU** responding LED metering. Peavey also introduced the **PRM 308SV** studio monitors.

**PRICE-CONSCIOUS BOARD:** **Tascam**, Montebello, Calif., introduced **M-3700 Series** automated recording consoles available in 24- or 32-channel configurations. According to the company, the boards have the ability to recall exactly a previously arranged mix with complete automation built in. The 24-channel board has a list price of \$13,000, while the 32-channel configuration has a suggested retail price of \$15,000. The firm also introduced its own moving fader automation package for its **M700** console.

## UM70 Mike Comes To U.S. Via Gotham Manufacturer Microtech Has Unique History

BY SUSAN NUNZIATA

NEW YORK—Gotham Technology Group here is marketing a microphone with a company history as unique as its technological design. The **UM70** microphone, manufactured by **Microtech Gefell GmbH**, features the original **M7** capsule designed by **Georg Neumann** and used in the **U47**, **U48**, and **M49** designs.

Formerly **Georg Neumann & Co.**, **Microtech** is based in the town of **Gefell**, Germany. Part of East Germany until the fall of the Berlin Wall in 1989, the company has been making the **M7** microphone capsules and various mikes since 1943. It was founded that year by **Neumann** after World War II bombing damaged the company's Berlin facility.

Both the Berlin-based **Neumann** facility and the **Gefell** plant continued operation, but contact between the two factories faltered after the German Democratic Republic nationalized all manufacturing companies in 1956. Communication was cut off completely after the Berlin Wall was

erected in 1961.

First renamed **VEB Microtechnic Gefell**, and later becoming **Microtech**, the company continued manufacturing its studio and broadcast microphones for **RFT**, a state agency that distributed them to customers in the

*'The reception has been extremely enthusiastic'*

Eastern Bloc. According to **Gotham**, the company's **PM 860** is used throughout the Soviet Union for public address.

In 1989, **Neumann**, Berlin, executives offered to cooperate with **Microtech**, and **Neumann's** daughter reclaimed a share of the company. The **Microtech** products were introduced to **Neumann**, Berlin, marketing representatives worldwide. However, when **Sennheiser** took over **Neumann**, Berlin, in 1991, cooperation between the two companies was again

cut off, and **Microtech** now operates under the trusteeship of the German government.

Aware of the existence of the factory for more than 20 years, **Gotham's** Eastern sales manager, **Jerry Graham**, was contacted by **Neumann** in mid-1990 during that company's brief reinvolvement with **Microtech**. **Gotham** began importing the **UM70** microphones in August of this year.

"The reception has been extremely enthusiastic," says **Graham**. "I'm having to order these things several months in advance. My expectations have been exceeded in terms of the numbers of microphones I thought I would be initially able to sell."

**Microtech** still produces the **M7** capsule—first used in 1932 on the **CMV3A** mike—in its original form. The back plate is a single brass piece with each of the 153 holes hand-drilled. The gold-sputtered membrane is fixed to the back electrode with lacquer instead of screws, and the capsule membrane is made of **PVC**, the original material specified by **Neumann**.

Although it uses the **Neumann** capsule, the **UM70** was otherwise designed solely by **Microtech**, with some input from **Neumann**, Berlin, regarding the cosmetics and power supply.

The **UM70** uses a solid-state amplifier system with phantom powering designed in the mid-'70s. The amp system is an **FET** input stage coupled to a hybrid amplifier. It offers a switching power supply with an operating range of 12 to 48V from a phantom power supply, and generates the amplifier voltages plus the polarizing voltage of the capsule, which can be as high as 90V, according to **Gotham**.

**Graham** notes that the mike, with a differently designed head grille, does not sound like the **U47**. However, he is optimistic that the mike will become as widely used for classical recording as the **U47**. Classical producer **Judith Sherman**, who has worked with **Kronos Quartet**, uses the **UM70**, as does **Glenn Meadows** of **Masterfonics**, notes **Graham**.

**Microtech** also manufactures a full line of measurement microphones designed to perform to **IEC 651 Type 1** and **Type 0** specifications.



**Trutone Expands.** **Trutone Inc.**, Hackensack, N.J., relocated and expanded its mastering studios in a new 14,300-square-foot, custom-built facility. Designed by the acoustical team of **Russ Berger** and **Maurice Wasserman**, the new mastering suites, one of which is pictured above, took nine months to complete. The expansion also includes the addition of a **Lyrec HX-Pro 80:1** audiocassette-duplication system. **Trutone** has been operating since 1972.

## Yamaha Center Is Instrumental In Dealer Education & Support

BY JIM BESSMAN

NEW YORK—When the **Yamaha Corp.** of America's **Yamaha Communication Center** opened here four years ago, the 17,000-square-foot facility, located two doors down from **Carnegie Hall**, was primarily charged with **Yamaha** music-instrument research and development, marketing, and public relations.

Now, satisfied with the **R&D** and **PR** areas' performance, **YCC** executives are shifting the focus to marketing functions.

"We've achieved our objectives in applying information from our research," says **YCC** president **Kanehide Tarui**, who notes that the center encourages input from musicians in developing new products. "But with

all the new technologies coming over from Japan, we need more emphasis on marketing support."

To effect this, **YCC** is facilitating greater use of the premises by **Yamaha** dealers, particularly for equipment demonstration purposes.

Most recently, the center opened a **Pro Digital Demonstration Facility** designed specifically to provide hands-on training for dealers, along with demonstrations for users in the recording, video postproduction, and broadcast fields.

The new, acoustically isolated control room is custom-wired, with floated floors and walls. In front are **Yamaha**-powered **Westlake TM-3** monitors, and **Yamaha NS10M** studio near-field monitor speakers. On dis-

(Continued on page 59)

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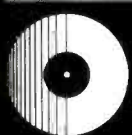
# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOV. 16, 1991)

| CATEGORY   | HOT 100  | R&B   | COUNTRY   | ADULT CONT.  | MODERN ROCK  |
|--|--|---|---|--|--|
| TITLE<br>Artist/<br>Producer<br>(Label)                    | CREAM<br>Prince/<br>Prince & The<br>N.P.G.<br>(Paisley Park) | FOREVER MY<br>LADY<br>Jodeci/<br>D.Swing, A.B. Sure<br>(Uptown) | SHAMELESS<br>Garth Brooks/<br>A.Reynolds<br>(Capitol) | WHEN A MAN<br>LOVES A WOMAN<br>Michael Bolton/<br>W.Afanasieff<br>M.Bolton<br>(Columbia) | THE FLY<br>U2/<br>D.Lanois<br>(Island)               |
| RECORDING<br>STUDIO(S)<br>Engineer(s)                      | PAISLEY PARK<br>(Minneapolis)<br>Michael<br>Koppelman        | HIT FACTORY<br>TIMES SQUARE<br>(New York)<br>Paul Logus         | JACK'S TRACKS<br>(Nashville)<br>Mark Miller           | RECORD PLANT<br>(Hollywood, CA)<br>Dana Jon<br>Chappelle                                 | MOBILE STUDIO<br>(Dublin, Ireland)<br>Flood, R.Adams |
| RECORDING<br>CONSOLE(S)                                    | SSL 6000 E Series<br>With Total Recall                       | SSL 4056 G Series   | Quad-Eight<br>Coronado                                | SSL 6000 G Series  | Soundcraft 6000                                      |
| MULTITRACK<br>RECORDER(S)<br>(Noise Reduction)             | Studer A-800   | Studer A-800  | MCI JH24  | Studer A-800   | Otari MTR-100  |
| STUDIO<br>MONITOR(S)                                       | Westlake SM1   | Yamaha NS10<br>Tannoy FSM                                       | Yamaha NS10   | Yamaha NS10M<br>Custom Kinoshita   | Yamaha NS10  |
| MASTER TAPE  | 3M 250   | Ampex 456   | Ampex 467   | Ampex 456  | Ampex 456  |
| MIXDOWN<br>STUDIO(S)<br>Engineer(s)                        | LARRABEE<br>(Los Angeles)<br>Keith Cohen                     | HIT FACTORY<br>TIMES SQUARE<br>(New York)<br>Paul Logus         | JACK'S TRACKS<br>(Nashville)<br>Mark Miller           | THE PLANT<br>(Sausalito, CA)<br>Mick Guzauski  | MOBILE STUDIO<br>(Dublin, Ireland)<br>Flood          |
| CONSOLE(S)   | SSL 4000 E Series  | SSL 4056 G Series   | Quad-Eight<br>Coronado                                | SSL 4064 G Series  | Custom Neve  |
| MULTITRACK/<br>2-TRACK<br>RECORDER(S)<br>(Noise Reduction) | Studer A-800   | Studer A-800  | Sony 3402   | Studer A-800   | Otari MTR-100  |
| STUDIO<br>MONITOR(S)                                       | Tannoy System<br>215   | Yamaha NS10M<br>Tannoy FSM                                      | Yamaha NS10   | Yamaha NS10M   | Yamaha NS10  |
| MASTER TAPE  | 3M 996   | Ampex 456   | Ampex 467   | Ampex 456  | Ampex 456  |
| MASTERING<br>(ALBUM)<br>Engineer                           | PRECISION<br>Michael<br>Koppelman<br>Stephen<br>Marcussen    | HIT FACTORY<br>DMS<br>Herb Powers                               | GEORGETOWN<br>MASTERS<br>Denny Purcell                | SONY MUSIC<br>Vlado Miller   | A&M MASTERING<br>Arnie Acosta                        |
| PRIMARY CD<br>REPLICATOR<br>(ALBUM)                        | WEA<br>Manufacturing   | MCA<br>Manufacturing  | Capitol<br>Manufacturing                              | Sony<br>Manufacturing  | Specialty  |
| PRIMARY TAPE<br>DUPLICATOR<br>(ALBUM)                      | WEA<br>Manufacturing   | MCA<br>Manufacturing  | Capitol<br>Manufacturing                              | Sonopress<br>Manufacturing   | Specialty  |

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FUTURE DISC SYSTEMS

## Fairbairn Generates 'Heat' In Vancouver Reunites With Dan Reed Network For Band's 3rd Set

BY JESSE NASH

NEW YORK—Producer Bruce Fairbairn, best known for his work with Aerosmith and Bon Jovi, returned to the Dan Reed Network after a one-album hiatus to co-produce the group's third release, "The Heat," on Mercury.

**PRO  
FILE**

Guitarist/vocalist Dan Reed co-produced the album, which features Dan Pred on drums, Brion James on guitar, Melvin Brannon II on bass, and Blake Sakamoto on keyboards. Fairbairn produced the group's first album, "Dan Reed Network," but skipped the second because he was involved with Aerosmith at the time. Nile Rodgers produced the group's second, R&B-leaning album.

"The first record I made with the band is one of my favorite records that I've ever done," says Fairbairn. "When it was time to do the third album I... suggested that it might be better to do this record a little heavier. And when I expressed interest in doing the recording back up in Vancouver at Little Mountain Sound, where I knew we could accomplish that, Dan agreed. Since working on the first record I've learned a lot more about guitar sounds from Joe Perry of Aerosmith and Malcolm Young of AC/DC. This knowledge came in handy for Dan's project."

Fairbairn recorded "The Heat" at Little Mountain Sound because he says it is where he has done all his best work.

"From Loverboy in the early days right through AC/DC most recently, this studio's close to home for me," says Fairbairn. "For Dan's record I wanted to give it the best possible sound that I could. By working at a studio that I'm most comfortable in I could guarantee him this result."

Preproduction began with the

band doing a lot of rehearsing in Portland, Ore. "Dan came to Vancouver once and went back to Portland," Fairbairn recalls. "Then the whole band came up to Vancouver for a couple of weeks before we went into the studio. They were a well-rehearsed group when they got here. I only had to make some adjustments on the arrangements. We took a look at which songs were strongest for the album and recorded them."

Fairbairn says he prefers a "live" approach to tracking. "I've done that ever since I've been recording," he says. "I'm a musician and I've always played live in bands. I believe there's something that happens live when a band's playing well and they know what they're doing. It gives the song a particular magic that's very difficult to duplicate any other way."

For "The Heat," guitars, bass, drums, and some rough keyboards were usually all recorded in one take. Reed was on 12-string and James on electric six-string. "We wanted this record not to be something that was built up from drum machines locked in with sequenc-

ers and stuff like that," says Fairbairn. "We wanted to keep it live as much as we possibly could."

Fairbairn worked on the Solid State Logic console at Little Mountain Sound. "I like SSL because it's an organized board that's very flexible and it makes recording an easy process," he explains.

For most of guitarist James' tracks, Fairbairn used a '70s custom Les Paul through 50-watt HiWatt Marshall stacks, occasionally dragging out a 100-watt Marshall for James' lead guitar work when a little more boost was needed. James also used a slide on some tracks.

"Dan had an Ovation 12-string which he also did most of the writing on for the record," Fairbairn says. "We used a direct mike and an acoustic mike so we had two lines for his guitar. He also played with a bunch of different tunings to give him a varied sound on the 12-string. And we found that it really worked nicely to beef up rhythms and support what Brion was doing. Dan ended up doing most of the rhythm parts."

Miking Reed's voice was not a difficult task, says Fairbairn, adding that he recorded his vocal tracks with a Neumann 87 and an AKG 414. "Dan is a great singer and you could probably stick him up in front of any basic vocal mike for that matter and he'll sound great," Fairbairn says. "Some vocalists require a big selection of mikes to do their vocals with, but artists like Dan Reed, or Steven Tyler from Aerosmith, or Jon Bon Jovi, well, it doesn't matter what you put up in front of them. They're just great singers."

Fairbairn concludes that the making of "The Heat" was a "smooth process" that was more about songs than anything else. "This album is not about technology," he says. "It's not a uniquely recorded album. To me, it's about the unique selections of songs and the uniqueness of the band's style of playing that makes this record special."



Producer Bruce Fairbairn, left, and Dan Reed of Dan Reed Network, together again.

## YAMAHA CENTER IS INSTRUMENTAL IN DEALER EDUCATION, SUPPORT

(Continued from page 57)

play is Yamaha's full Pro Digital product line, including the flagship DMC 1000 digital mixing console; the DMR8 and DRU8 20-bit digital multi-track recorders; the AD8X and AD2X A/D converters; the HA8 Mic Pre Amp; digital patch bays; format converters; and the DTR2 R-DAT Recorder.

Electronic instruments available include Yamaha's top-of-the-line synthesizers, tone generators, and MIDI controllers. Additionally, the DMR8 and DRU8 are digitally interfaced to an Otari DTR900 32-track digital recorder, and can be synchronized to on-site pro video equipment.

Dealer support is further evident in the Concert Piano Selection Room, where national Yamaha sellers are

encouraged to bring in their clients to examine as many as 18 CF III grand pianos on display. The YCC has also beefed up its guitar selection, and now displays some 50 guitars in the Guitar, Bass, Amplifier and Synthesizer Display and Try-Out Rooms.

Meanwhile, the center continues to seek increased professional and consumer awareness for Yamaha music product. The 50-seat Music Gallery, with its Yamaha Assisted Acoustic System controlled audio environment, is available for rental by soloists and small ensembles, as well as music-industry functions and Yamaha dealer training seminars. According to Tarui, the street-level Show Room, which is the only YCC facility freely open to the public,

draws more than 80,000 visitors annually, both to check out the instrument samples and to hear free lunchtime concerts featuring world-class Yamaha musicians.

"We have a 30-year history in the United States, but we still go to places where they think Yamaha is only motorcycles and pianos," says Tarui.

But Yamaha's main concern, as YCC VP/GM Thomas Sheehan explains it, is to help expand the overall music-instrument marketplace via research, education, and innovation.

"By having a successful operation here," says Sheehan, "we enable people to get information about instruments—which helps the total market to grow."

# Experience

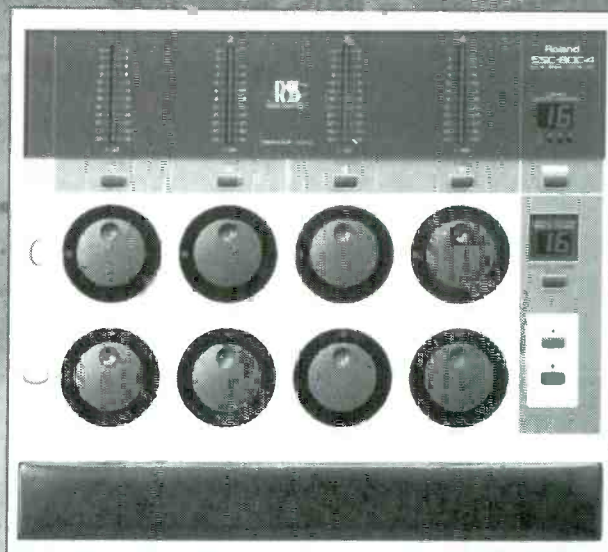
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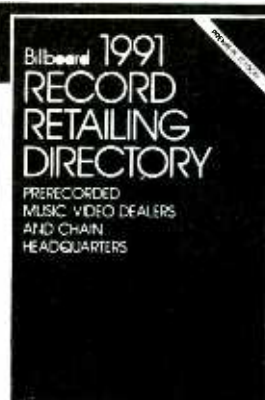
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# AMC Cancer Benefit Honors Morgado



Robert J. Morgado, chairman of Warner Music Group, was honored as AMC's Humanitarian of the Year at the 21st annual music industry benefit dinner for the AMC Cancer Research Center, held Oct. 24 in the Winter Garden of New York's World Financial Center. The dinner raised over \$2 million for cancer research. A portion of the money raised will be used to establish the Robert J. Morgado Fund, whose first project will be the development of the AMC Warner Cancer Information Guide, an easy-to-use system to communicate cancer information to the public through collaborative efforts between the Warner Music Group and AMC. Shown, from left, are Tom Freston, chairman/CEO of MTV Networks and AMC dinner co-chair; former N.Y. Gov. Hugh L. Carey, AMC honorary dinner chair; N.J. Nicholas Jr., president/co-CEO of Time Warner Inc. and AMC honorary dinner chair; Morgado; and Gerald M. Levin, co-vice chairman/chief operating officer of Time Warner Inc. and AMC chair.



Enjoying the festivities are, from left, Mo Ostin, chairman of Warner Bros. Records and AMC West Coast dinner chair; Robert Krasnow, chairman of Elektra Entertainment and AMC East Coast dinner chair; Michael P. Schulhof, chairman/CEO of Sony USA and AMC national dinner chair; Morgado; and Ramon Lopez, chairman of Warner Music International and AMC international dinner chair.



Music executives and celebrities socialize at the AMC dinner. In top photo, from left, are Doug Morris, co-chairman/co-CEO of Atlantic Recording Corp. and AMC dinner co-chair; Mary Lou and Robert Morgado; and actor Michael Douglas. In right photo, from left, are Morgado; Diane Gibson and her daughter, recording artist Debbie Gibson; and Steven J. Ross, chairman/co-CEO of Time Warner Inc.



Ahmet Ertegun, co-chairman/co-CEO of Atlantic Recording Corp., says a few words in honor of Morgado.



Morgado, left, is congratulated by, from left, composer Sammy Cahn; Steven J. Ross, chairman/co-CEO, Time Warner Inc.; and Les Bider, chairman, Warner/Chappell Music Co.



## ROCK THE VOTE MOTORS UP FOR N.H.'S FEB. PRIMARY

(Continued from page 10)

bill to be placed on the calendar for debate on the Senate floor.

Michael Cover, director of state relations for the Recording Industry Assn. of America, expects the cloture vote to take place sometime this week.

"This bill has enabled Rock The Vote to be put on the political map with the Senate," says Cover.

Both of the industry's top trade associations are supporting Rock The Vote's work. In fact, RIAA president Jay Berman and Pat Moreland, president of the National Assn. of Recording Merchandisers, sit on the Rock The Vote board of directors.

"We've gotten a great deal of support from the music industry," says Jody Uttal-Gold, a program director with Rock The Vote.

### OTHER ACTIVITIES

Other activities planned by the organization include a "Register and Rock The Vote" month in September 1992, in conjunction with NARM, which will include voter awareness and registration areas in more than 4,000 record stores nationwide; a two-hour television special developed with Propaganda Films, featuring various performers and slated to air in September; and the launch of a newsletter.

Rock The Vote plans to present prototypes of merchandising pieces and make a presentation about its "Register And Rock The Vote" month campaign at the NARM convention in March. "At that time we hope to sign up stores," Uttal-Gold says. "NARM's guess is that we can get 4,000 stores involved."

The group has also launched a public service announcement ad campaign. Warner Bros. Records has assumed the costs of preparing and placing the ads in magazines, including Entertainment Weekly, Musician, RIP, Alternative Press, and Hits.

In addition, Rock The Vote entered an alliance with Giant Merchandising to merchandise its "Cen-

sorship is Un-American" T-shirt designed by Josh Gosfield. Tower Records has ordered 10,000 of the shirts and is selling them in its stores in the U.S., U.K., and Japan, according to Uttal-Gold.

Rock The Vote also produced several video PSAs with the help of a number of record companies. Some of the PSAs are featured on recent home video projects, including Rhino's "MTV 120 Minutes" and Sony's "Warrant" release.

Finally, the group is in the process of compiling a database of its constituency, and is exploring the idea of a membership program.

### PAST EFFORTS

Rock The Vote, which was formed in September 1990, initially focused on mail-in campaigns and registration drives. A "Dear Mr. Senator" postcard on the back of R.E.M.'s "Out Of Time" longbox, for example, resulted in 50,000 cards delivered by Rock The Vote to the Senate declaring support for the Motor Voter bill.

In addition, "Dear Mr. President" cards have been placed on longboxes of CDs by the Red Hot Chili Peppers, Living Colour, Hammer, Young MC, Animal Logic, and Timbuk 3, as well as Sire's "Just Say Anything" compilation and most of Virgin Records' CD packages. These, along with a campaign during the Lollapalooza tour, have resulted in Rock The Vote receiving more than 150,000 cards in support of the Motor Voter bill. These cards will be forwarded to the President as the bill progresses, according to Uttal-Gold.

Rock The Vote was also able to register 20,000 new voters on last summer's Lollapalooza tour.

"Rock The Vote is enabling young people, particularly, to feel like they have a voice and a connection to something important to them," says the RIAA's Cover. "It gives them an opportunity to feel like their voice is heard."

## ENTERTAINMENT BIZ PUTTING GREAT STOCK IN IPOs

(Continued from page 10)

William Buchanan, VP of equity capital markets at First Boston Corp., the lead underwriter for the Gaylord and BET offerings, says, "When stocks trade at a very high level, investors start searching for companies that are around those multiples [stock price divided by earnings], but which show higher degrees of growth. This year small stocks, which are typically overlooked, tend to look very interesting to investors."

### SUCCESSFUL OFFERINGS

Of the three music industry firms that went public, the only record company is R-Tek Corp., the Winnipeg, Manitoba-based owner of the Quality and Dino labels. It went public at \$6 a share and raised nearly \$9 million. The stock was trading over the counter at \$5.625 a share at press time.

Gaylord Entertainment Co., the Nashville-based owner of the Grand Ole Opry and 67% of Country Music Television, went public in a 10.35-million, \$20.50-a-share offering. The company raised about \$174 million, which will be used to pay down debt. The stock closed at \$24.625 in New York Stock Exchange trading

at press time.

BET Holdings Inc., the Washington, D.C.-based operator of the Black Entertainment Television Network, raised about \$34 million in a 4.88-million share offering at \$17 a share. In its first day of trading, Oct. 30, the stock surged 38% on the Big Board. At press time it closed at \$23.75 a share.

The price placed on a company's stock for an IPO is generally determined by estimated profitability. In the case of BET, for example, Buchanan says the \$17 per-share price is "a multiple of next year's projected earnings."

One company that many investors had expected would go public in today's rising market, but which has not, is The Musicland Group. The Minneapolis-based record retailer shelved a proposed IPO last summer after the market fell in the wake of Iraq's invasion of Kuwait. The company still intends to go public but has not indicated when.

"Musicland could stand a better chance today of an underwriting than last summer," says Benjamin. "But the question is whether it would stand an even better chance if it has a good Christmas."

# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### NOVEMBER

Nov. 20-24, Young Black Programmers Coalition 14th Annual National Convention and Ninth Scholarship Banquet, Hyatt Regency Downtown, Houston, Texas. 318-234-6834.

Nov. 22-24, Fourth Annual National Conference of College Broadcasters, Brown Univ., Providence, R.I. Jo-Ann Forgit, 401-863-2225.

Nov. 23, "Getting Serious About The Music Business" Seminar, Holiday Inn Midtown, Philadelphia. 800-829-8007.

Nov. 23-24, Fall Music Conference, sponsored by Mentor Music Group, New England D.J. Assn., and WCGY's Boston Music Showcase, World Trade Center, Boston. Joe Viglione, 617-932-6520.

Nov. 23-24, Doing Music and Nothing Else, Alerton Hotel, Chicago. 312-440-1500.

### DECEMBER

Dec. 4, Taping of the 1991 Billboard Music Awards, Santa Monica Airport, Santa Monica.

Dec. 4, Copyright and the Entertainment Industry: Latest Law and Developments, seminar presented by Hawksmere Ltd., Hilton Hotel, London. 011-44-71-824-8257.

Dec. 4, Fourth Membership Awards Luncheon of the Los Angeles Chapter of NARAS, honoring Natalie Cole and Capitol-EMI president/CEO Joe Smith, Bel Age Hotel, Los Angeles. Billy James, 818-843-8253.

Dec. 5-9, Music-Vision-Media Trade Fair, Peace & Friendship Stadium, Athens. 011-30-1-7753-857.

Dec. 12, Sixth Annual Salute to the American Songwriter, benefit concert presented by the National Academy of Songwriters, honoring Hal David and Burt Bacharach with NAS Lifetime Achievement Award, Wilshire Ebell Theatre, Los Angeles. 213-463-7178.

Dec. 12, IRTS Christmas Benefit, Waldorf-Astoria, New York. 212-867-6650.

Dec. 26-28, Rap-A-Thon '91, location to be announced, New York. 609-340-5824.

### JANUARY

Jan. 9-11, Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-4919.

Jan. 17-19, 1992 Winter NAMM International Music Market, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

## NEW COMPANIES

**Spotted Dog**, formed by Tom McCormack. A music company comprising **Spotted Dog Music**, an ASCAP-affiliated music publisher, and **Spotted Dog Records**, a label whose first release is Tom McCormack's "Running With Lights." 92 Prospect Place, Brooklyn, N.Y. 11217; 718-398-6809.

**Art of Progression Productions**, formed by Darrelle Kennedy and Forrest McFeeters. Company specializes in writing, arranging, and producing contemporary R&B and dance music. 1748 Longview Drive, Winston-Salem, N.C. 27107; 919-784-9670.



**They're Gaga Over Nana.** Recording artist Nana Mouskouri is congratulated by her friend and colleague Harry Belafonte and PolyGram staffers after her sold-out concert at Carnegie Hall. Shown, from left, are Gibson Kemp, managing director of M Street Records and former CEO of PolyGram International; Jan Cook, executive VP of PolyGram International; David Weyner, president of PolyGram Classics & Jazz; Nancy Zannini, VP of Philips Classics; Belafonte; Mouskouri; David Fitch, VP of national accounts for PGD; and Jim Caparro, executive VP of sales for PGD.

## GOOD WORKS

**SINGULAR AID:** George Michael's new CD-5 single, which includes his duet with Elton John on "Don't Let The Sun Go Down On Me," will help support several charities. A portion of the proceeds from sales of the disc will go to the **Los Angeles Children's Museum**, the **Boys & Girls Club of Chicago**, the **United Negro College Fund** in New York, the **National Center of Missing and Exploited Children**, the **San Francisco AIDS Foundation**, the **Hospital for Sick Children** in Toronto, and others.

**BENEFIT, THE CONCERT:** Stevie Wonder is scheduled to hold two benefit concerts for cancer victim Margaret Darbarpar Saturday (23) at the Crossroads Theater in Los Angeles. Darbarpar, who had breast and liver cancer, is now in remission and has been deemed in excellent condition for a bone-marrow transplant, but she and her husband do not have the \$150,000 required to pay for the procedure. When he heard of her plight, Wonder set up the benefit performances to raise the money for Darbarpar.

**FIGHTING TRAGEDY With Help:** Schwartz Brothers Inc., the audio and video wholesaler out of Lanham, Md., has donated almost \$5,000 to the newly formed Fallen Firefighters Fund. The company originated the endowment by contacting the Congressional Fire Services Institute in Washington, D.C., and learning of the need for funding to support the families of firefighters killed in the line of duty. Pledging 50 cents for every unit of the MCA/Universal release of "Backdraft" sold, **SBI Video** also began inviting the retail community to set up its own fund-raising and fire-safety-awareness programs. Proceeds from the sale have netted \$4,770 to establish the special award fund, which is administered by the Congressional Fire Services Institute. For more information, contact **John McNichol**, Suite 118, 900 Second St. N.E., Washington, D.C. 20002, 202-371-1277.

**RAITT DOES RIGHT:** NARAS, the recording academy, has named **Bonnie Raitt** as the **MusiCares** 1992 person of the year, with her official designation taking place Feb. 22 during Grammy Week at New York's Waldorf Astoria. MusiCares is a program that focuses attention on the music industry's creative and technical people who need various kinds of assistance. Last year's honoree was **David Crosby**.

**CAN-DO LADIES:** **Debbie Patino**, former vocalist now associated with **A&M Mastering Studios**, and **Mary Herczog**, L.A. Times book review critic and poet, will present a benefit, "Can Food Drive," for the homeless Nov. 25 in Los Angeles' Vermont area at the Onyx Sequel Gallery Coffee House. Scheduled to perform are **Kari French**, **Radio Tokyo** folk artist **Alissa Woods**, and folk artist **Christian Hoffman**, among others. The sponsors ask that folks bring dry goods to benefit the homeless in the Vermont section. For more info, contact Patino at A&M Mastering Studios, 213-469-4211, ext. 4775.

**VOCAL PROWESS:** **Regina Orozco** and **Linda Bukhosini** have been selected to receive the 1991-92 **Salvatore T. Chiantia Memorial Scholarship**, which recognizes excellence in voice. The scholarship is awarded by **The Juilliard School** in New York and is sponsored by the **National Music Publishers' Assn.** in memory of Chiantia, the music publisher and former chairman of the NMPA.

## LIFELINES

### BIRTHS

Boy, **Jesse Tyler**, to **Joe and Laura Brauner**, Sept. 12 in Stony Brook, N.Y. He is an agent for A.P.A. in New York.

Girl, **Lucy**, to **Mark Longo and Lorraine Lowder**, Oct. 8 in Los Angeles. She is executive assistant at Jane Fonda Enterprises.

Girl, **Katherine Carole**, to **David and Angelia Reynolds**, Oct. 17 in Columbia, Tenn. He is a district manager for the Sound Shop music retail chain.

Boy, **Samuel Douglas**, to **James and Wendy Miner**, Oct. 31 in Long Island, N.Y. He is president of James Miner Entertainment Ltd., whose clients include Billy Joel, Foreigner, and Yes.

### MARRIAGES

**Stephen Ferguson** to **Amy Baker**, Oct. 19 in New York. He is an agent in the music department at the booking agency ICM. She is a publicity assistant at EMI Records USA.

### DEATHS

**William K. Huggins** ("Willie Moon"), 44, of lung cancer, Nov. 1 in Phoenix. Huggins was a singer/songwriter who at one time was a member of northern California band Woodwork. More recently he traveled with the Bonedaddys as road manager. He is survived by his wife, Susan McDonald, and two sisters, Barbara and Joan.

**Prince Gideon Israel**, 43, of a heart attack, Nov. 7 in Dania, Fla. As **Carter Cornelius**, Israel was leader of the '70s group **Cornelius Brothers and Sister Rose**, which recorded on the United Artists label. From 1971 to 1974, the group had a string of hits: "Treat Her Like a Lady," which reached No. 3 on the pop chart and No. 20 on the R&B chart; "Too Late To Turn Back Now," which reached No. 2 on the pop chart and No. 5 on the R&B chart; and "Don't Ever Be Lonely (A Poor Little Fool Like Me)," which hit No. 23 on the pop chart and No. 28 on the R&B chart. Other songs by the group that appeared on the R&B and/or pop charts were "I'm Never Gonna Be Alone Anymore," "I Just Can't Stop Loving You," "Big Time Lover," and "Since I Found My Baby."

The group comprised Gideon, who wrote and produced the songs, his brother Edward, and his sister Rose. Another sister, Billie Jo, joined the group in 1973.

In 1976, Gideon became a follower of Yahweh Ben Yahweh, founder of a religious sect in Miami, and adopted the name Israel. He built a recording studio, where he wrote, recorded, and mixed the sect's music and videos, and was reportedly working on a comeback song at the time of his death.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

## RIAA, NARM BACK EDWARDS' BID FOR GOVERNOR

(Continued from page 7)

action committee contributions to state and local races, according to the RIAA official.

The decision to contribute "in a major way" to the Edwards campaign came after the trade group, through an intermediary, had confirmed in early October that Edwards opposed record-lyric legislation, including the most recent bill to prevent minors from purchasing recordings voluntarily labeled by record companies.

With that on-the-record assurance, RIAA decided to contribute its organizational money and began contacting its member labels for individual donations. According to Michael Cover, RIAA director of state relations, that process was continuing, and the total amount from the recording industry would "certainly" amount to more than \$14,500 by the end of the race.

### DUKE'S DEFEAT A PRIORITY

Cover met with Edwards Nov. 1 in New Orleans and told him that the RIAA and its labels "unconditionally support" his bid for governor and that it was "extremely important to the recording industry" that Duke be defeated.

The RIAA, said Cover, views Edwards as a "friend of music and the

arts," pointing out that during his term as governor, Edwards, although known as a conservative, had established the Louisiana Music Commission and the Arts Commission.

Duke, whose past activities show racist, anti-Semitic, and pro-Nazi views, has said that he supports the efforts of Louisiana state Rep. Ted Haik to pass lyrics legislation.

Representatives of other media and entertainment trade groups said they were contemplating similar actions.

The National Assn. of Broadcasters, according to a spokesperson, "has made no decision at this time" about pulling out of its Radio '92 convention, slated for September 1992 in New Orleans. "But these are extraordinary circumstances, to be sure," the official added, suggesting the trade group may discuss the action further.

The Motion Picture Assn. of America has made no announcement, and a source close to MPAA said that, while "various individuals in Hollywood have been trying to help [the Edwards campaign], an official MPAA announcement could trigger a 'liberal-pinko, outside agitator' reaction and nobody wants that."

# the Medialine

## On 'Air': The History Of Radio Broadcasting Gets Ken Burns Treatment Via PBS Telefilm

**SIGNING ON:** The Blitz is the new kid on the Billboard block. This column, and the page you're looking at, will survey the media—books, film, TV, the stage, and journals—and reflect the media's intersection with the music and home entertainment industries. If a dogeared corporate word may be used, it's about synergy.

The Medialine will be a page of opinion and news written by members of the Billboard staff. One important ongoing feature soon to be instituted will be a biweekly rundown of current network TV and cable appearances (including talk shows) by musical artists; send your notices to the Blitz's attention at Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Let the media blitz begin.

**ETHEREAL EPIC:** Anyone who was captivated, as the Blitz was, by documentary Ken Burns' mammoth PBS series "The Civil War" is eagerly awaiting the film maker's next project. The wait won't be long: "Empire Of The Air," Burns' two-hour film about the development of American radio broadcasting, is scheduled for a Jan. 29 airing on PBS (9-11 p.m. EDT); a new, like-titled book (HarperCollins, \$25) by the film's co-producer, Tom Lewis, offers a fascinating in-depth preview of the program.

Lewis' book is a grand-scale history of radio from its earliest days at the turn of the century as an offshoot of wireless telegraphy to its era of fruition in the '30s, '40, and '50s as the predominant popular medium.

"Empire Of The Air" considers radio's growth prismatically through the lives of three men crucial to its birth and nurturing: Lee de Forest, who invented the audion tube, the basic component of all modern radios; Edwin Howard Armstrong, the genius who discovered regeneration (the basis for radio amplification and transmission), created wide-band frequency modulation (better known today as FM radio), and pioneered stereo multiplexing; and David Sarnoff, whose vision of a "radio music box" spawned network broadcasting and the giant corporation, RCA, that he led.

All three men emerge in the book as looming figures in American science, industry, and culture. De Forest, a clergyman's son who was assured from youth of his own brilliance, is depicted as an inspired, at times opportunistic scientist whose importance in the scientific development of radio was obscured in later years by misguided business forays into radio manufacturing, sound film, and primitive TV. Sarnoff, the protégé of wireless inventor Guglielmo Marconi, is seen as a prescient, hard-nosed businessman who let no obstacle—even friendship—stand in the path of RCA's and NBC's preeminence in manufacturing and broadcasting.

Armstrong is the central, tragic figure of "Empire Of The Air." Gifted and driven, Armstrong forged the keystones of every broadcasting innovation in this century, from AM to FM to TV sound. But debilitating litigations with de Forest (in disputes over invention of his regeneration circuit, ultimately decided in de Forest's favor in two Supreme Court decisions) and his erstwhile friend Sarnoff (in a war over RCA's blockage of the development of FM) left him broke and broken in spirit. He died a suicide in 1954.

Through Lewis' deep, thoroughly researched portraits of these men, the story of the medium emerges. Radio is seen evolving from a sonically crude novelty to a palpable force that cemented the country together through the Depression and a world war. Ambitious in scope and masterful in execution, Lewis' "Empire Of The Air" is nothing less than a true epic of the ether.

**SHAMELESS PLUG DEPARTMENT:** Two Billboard Books of note were published recently. "The Brazilian Sound," by Billboard contributor and valued colleague Chris McGowan and Ricardo Pessanha, is a comprehensive look at Brazil's popular music. Fred Bronson's "Billboard's Hottest Hot 100 Hits" is an entertaining compendium of top tune info, arranged by artist, writer, producer, label, year, and even subject matter, by the author of "The Billboard Book Of Number One Hits." Check 'em out.

### The Blitz



CHRIS MORRIS

### ON SCREEN

**PAUL McCARTNEY'S GET BACK**  
Directed by Richard Lester  
(Seven Arts, released by New Line Cinema)

Some rock movies just shouldn't get a theatrical release, and, sadly, this botched 100-minute feature about Paul McCartney's 1990 world tour is one of them.

On paper, the project looks promising enough: The movie reunites McCartney with the imaginative director Lester, who helmed the Beatles' "A Hard Day's Night" and "Help!," and one of the feature's two directors of photography is Jordan Cronenweth, who created the cinematography for Jonathan Demme's lively Talking Heads documentary, "Stop Making Sense."

But "Get Back" never captures the moments of delight one witnessed at McCartney's concert appearances. As film making, it's

dire stuff indeed.

Lester and editor John Victor Smith choose to dispense with continuity entirely; shots lifted from separate concerts, with McCart-



PAUL McCARTNEY

ney and the band garbed differently from shot to shot, are juxtaposed to jarring effect. The director needlessly gussies up performances with pointlessly intercut material from old Beatles films, curiously selected stock footage, and addled split-screen work. And attempts to inject excitement with endless shots of adulatory fans mouthing song lyrics grate upon the nerves.

Band performances are murkily recorded, poorly covered, and often shot from a great remove, while footage of the audience is dimly lit and highly repetitive (one long-haired fan is seen so often you mistake him for a band member).

After the kinetic experience of the Stones' IMAX film, seeing "Get Back" is like viewing a kinescope on a Watchman. Prospective ticket buyers are advised to spend the evening at home with "The Russian Album."

CHRIS MORRIS

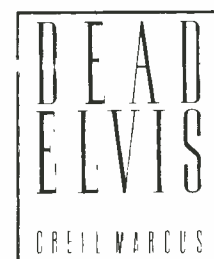


**Aerosimpsons.** Aerosmith—in cartoon form—takes the stage of Moe's Tavern on the Thursday (21) episode of Fox Broadcasting Co.'s "The Simpsons." The group members will be heard performing "Walk This Way" and exchanging dialog with Homer and Bart. Seen in their animated incarnations, from left, are Steven Tyler, Joe Perry, Joey Kramer, Tom Hamilton, and Brad Whitford.

### IN PRINT

**DEAD ELVIS/A CHRONICLE OF A CULTURAL OBSESSION**  
Greil Marcus  
(Doubleday, \$25)

In 1975, rock critic Greil Marcus released "Mystery Train," the ambitious tome that contained "Presliad," perhaps the deepest essay ever written about Elvis Presley's meaning as a musician, icon, and American cultural figure. His collection of essays and reviews, "Dead Elvis," serves as a kind of post-mortem addendum to "Presliad." It's a full-length exposition of how the idea of Elvis Presley has penetrated our culture's consciousness since his death in August 1977.



The book contains pieces written by Marcus from 1977-90 for such publications as Rolling Stone, California, City, and Artforum. Happily these magazine shots are seldom as prolix and impenetrable as anything in his last book, "Lipstick Traces."

Marcus is far more at home when attempting to explicate the Presleyan resonances he uncovers in every nook and cranny of our media and popular culture—songs, art, movies, high-brow and lowbrow books, tabloids, photo albums, comics, even wine decanters—since his demise. (The book, beautifully designed by Viola Adams, supplies plenty of eyeball kicks with a well-stocked gallery of visual Presleyana.)

Because "Dead Elvis" is a collection of essays, Marcus never quite manages to pin down the importance of being Presley in one place; the big "why" is missing. But scattered throughout the book are pithy insights about the ways in which Presley's image,

life, and legend have seeped into the common fabric of American life.

CHRIS MORRIS

**THE DOWN HOME GUIDE TO THE BLUES**  
Frank Scott and the staff of Down Home Music  
(A Cappella Books, \$14.95)

For years, Frank Scott, proprietor of Down Home Music, that mecca for roots-music fanatics in El Cerrito, Calif., has been performing an invaluable service for both his retail-store customers and mail-order patrons.

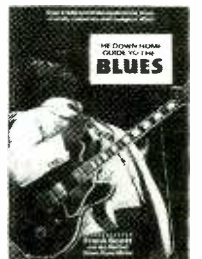
Every month or two, Down Home issues a newsletter that fills consumers in on the latest releases in blues, old-time rock'n'roll, classic jazz, folk, and ethnic recordings.

Almost every new record receives a thumbnail rundown, and the staff-penned reviews are mercilessly honest. In the past, the blues reviews have been compiled into a catalog available from Down Home; now, for the first time, they have been collected in this well-formatted paperback.

Major artists are highlighted by small illustrations, and the majority of the performers receive short bios that neatly delineate their importance. An A-Z listing of albums by individual artists is followed by a section devoted to anthologies, arranged by style and locale (prewar, Chicago, miscellaneous urban blues, etc.).

The best thing about "The Down Home Guide" is its dedication to strong, solid opinion; despite its retail origins, moving product is not what this book is about. Up-to-date, economically written, and handily arranged, this book is a boon for buffs.

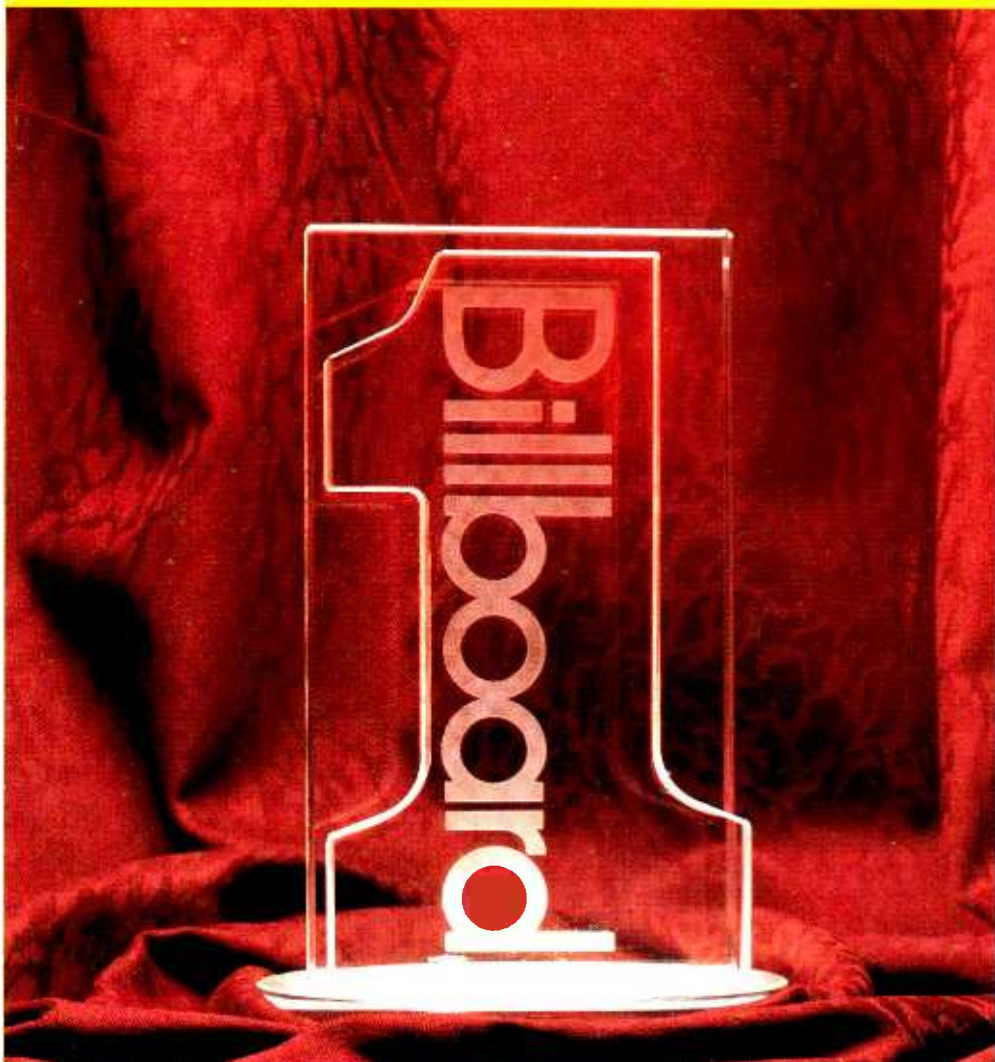
C.M.





# Billboard

MUSIC AWARDS



*Produced by Billboard Entertainment & FYI  
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### **The 1991 Billboard Music Awards**

8 p.m./7 p.m. Central

Monday, December 9

on



FOX BROADCASTING COMPANY

## Black Radio Steps Up AIDS-Awareness Activity

BY SEAN ROSS  
with PHYLLIS STARK

NEW YORK—While the AIDS epidemic has hit the black community in disproportionate numbers, urban PDs admit that their stations have done little to bolster AIDS awareness in the past. But that situation is changing following the announcement that basketball superstar Earvin "Magic" Johnson has tested positive for the HIV virus.

Johnson's popularity crosses all racial and socio-economic lines. And stations in several formats either aired the Nov. 7 press conference at which his retirement was announced, or responded the next day by organizing giant get-well cards and similar gestures. But Johnson's illness hits close to home for urban radio, a format whose black core audience is both more vulnerable to the AIDS epidemic and less likely to discuss it.

Ronald Johnson, executive director of the Minority Task Force on AIDS, says blacks represent 12% of the total population, but 29% of the AIDS cases—56,447 out of 195,718 U.S. cases since the epidemic began 10 years ago. Yet two-thirds of the urban PDs called for this story say their AIDS awareness efforts thus far have consisted primarily of public-service announcements.

"It's incumbent on black radio to step up its support of safe sex and AIDS awareness," says KKBT Los Angeles PD Mike Stradford. "We've all been guilty of not really dealing with it enough. Part of that is because we're an entertainment medium that makes people happy and keeps them feeling good. And before Magic, there was never really a clear handle for black radio or black churches to focus on AIDS."

WXOK/KQXL Baton Rouge, La., OM Al Wallace echoes the sentiments of many PDs contacted here when he says that AIDS "doesn't really hit home until it's somebody you know.

All of us feel like we know Magic... I feel as close to him as somebody I've met."

Ironically, WAMO Pittsburgh had an AIDS Awareness Day scheduled on the day of Johnson's announcement. WAMO jocks took turns handing out literature on AIDS while members of the local AIDS Task Force distributed condoms.

WAMO PD Hurricane Dave says there was a noticeable difference in listener reaction between Thursday and Friday. After the news broke, he says, "People were taking it a lot more seriously." The fact that a public figure like Johnson was vulnerable, he says, made "everybody sit back and take a long, hard look at themselves and their past."

One thing that has kept AIDS awareness low in the black community is what Johnson calls the "macho denial thing"—the combination of AIDS being stereotyped as a gay disease and an unwillingness to discuss homosexuality or something associated with it.

That's why WAMO's PD stresses the importance of making AIDS something "that people aren't ashamed to talk about. One of the things that hurts minorities is ...

that they don't get educated about those types of things. I think education is going to be the key."

Most urban morning shows Nov. 8 were devoted entirely to Johnson's announcement, with many bringing in health specialists to discuss AIDS. WQUE New Orleans morning man C.J. Morgan put a friend who has the HIV virus on the air. WOWI Norfolk, Va., PD Steve Crumbley says his morning show got "hundreds of calls. People were crying and talking about how much they love him."

Says WJTT Chattanooga, Tenn., PD Keith Landecker, "I work with 350 kids in the YMCA's High School Achievers program and that was all we talked about last Saturday morning." On the Monday after Johnson's announcement, WPEG Charlotte, N.C., PD Mike Saunders said his public affairs director was deluged with requests to have station announcers discuss AIDS at local schools.

Some stations, like WAMO, WOWI, WJLB Detroit, and WKKV Milwaukee, have already fostered AIDS awareness efforts. WJLB and WKKV had both taken part in AIDS-related walkathons, for instance. WXOK/KQXL already has a community fair planned for Saturday (23)

and hopes to bring Johnson to town for its AIDS prevention booth.

But a lot of stations, like WPEG, were trying to decide on an appropriate course of action at press time. Johnson has announced his intention to serve as an anti-AIDS spokesman and some PDs were waiting to see what form his campaign took before formulating their own.

WKKV, WJTT, WJLB, and WOWI are circulating get-well cards for Johnson, as have some stations in other formats. Always-flamboyant top 40 WYHY (Y107) Nashville has responded to the announcement with "safe-sex packs"—condoms, pamphlets on AIDS and HIV, information on support groups for the HIV positive—and free blood screenings.

But some PDs want to avoid any whiff of stunting. Says WDZZ Flint, Mich., PD Kris McClendon, "I don't want to make a promotion out of his misfortune. After all, none of these stations sent Magic a birthday card." WWWZ Charleston, S.C., OM Stan Verrette also says that the get-well-card idea "sounded sort of cheap to me... If you can get people to reflect on this, it's better than asking for the ninth caller on the Magic regret line to win a pair of Lakers tickets."

Johnson's announcement has also reopened the long-running debate on suggestive song lyrics. WLWZ Greenville, S.C., PD Wayne Walker cites "I Wanna Sex You Up" when he says, "I'm going to be watching what we play in the future. You don't want to give off two different messages."

Similarly, WPEG's Saunders, who was on the air when the story broke, remembers checking his log and seeing "O.P.P."—the rap paean to infidelity—scheduled next. "When somebody's singing about being down with O.P.P. and you're thinking about what happened to Magic, it's not fun anymore. We will definitely think twice about this type of record," he says.

Other PDs say that is going too far. "I can't control the world," says WQUE PD Jay Michaels. "Everybody has their individual decisions to make. We can make them more aware, but I can't see a song changing anybody's opinion. I'm still going to play a hit record."

"Responsibility starts in the home and from common sense," adds KKBT's Stradford. "It's hard for me to buy into the idea of records like that causing people to do something they weren't going to do anyway."



**A Little Respect.** Erasure's Vince Clarke and Andy Bell dressed as women to spin records at a KRBE Houston-sponsored club night. Pictured, from left, are Clarke, KRBE jocks Paul "Cubby" Bryant and Scott Sparks, and Bell.

## New Tracking Method For Billboard's Album Rock Chart

NEW YORK—Effective with this week's issue, Billboard's Album Rock Tracks chart becomes the magazine's second chart to rely entirely on monitored airplay from Broadcast Data Systems.

Billboard's Hot Country Singles & Tracks chart converted to monitored airplay in early 1990. Billboard's new Hot 100 Singles chart, featuring a mix of monitored airplay, unit sales information from SoundScan, and reported airplay from small-market stations, will be unveiled next week.

The Album Rock Tracks chart, which appears on page 68, makes Billboard the first trade publication to offer seven-days-a-week, 24-hours-a-day monitoring of album rock radio. The reliability of conventional tracking of album radio is generally thought to have decreased in recent years because the speed at which the adult-oriented format adds music has slowed, but the speed at which tracks are worked by the labels has not. The new album rock chart will be the first chance for rock programmers to see real airplay, not just label priorities.

The Album Rock Tracks chart will operate under similar rules to Billboard's other monitored-airplay charts. Only current titles will be measured; songs will remain on the chart for 20 weeks only—unless they remain in the top 20. Airplay will be measured by gross impressions—the number of plays cross-referenced with the number of listeners tuned to the station at that time according to the latest Arbitron information.

Some other notes: To provide some

perspective on records' actual week-to-week strength, numbers shown for previous weeks come from the test chart done by BDS in recent weeks, not from the previous conventional charts. The number of weeks on the chart for titles has, however, been carried over from previous charts. Airplay is measured from Monday through Sunday, (Nov. 4-10 in the case of this week's chart), although that will change to Wednesday through Tuesday beginning with the issue of Dec. 14.

The new Album Rock Tracks panel is made up of 95 reporters—the same number of reporters as before. A full list of reporters follows. New panel members are noted with an asterisk.

KATT Oklahoma City  
KAZY Denver  
KBCO Denver  
KBER Salt Lake City\*  
KBPI Denver  
KCAL-FM San Bernardino, Calif.  
KEZO Omaha, Neb.  
KFOG San Francisco  
KGB San Diego  
KGGO Des Moines, Iowa\*  
KICT (T95) Wichita, Kan.\*  
KIOZ (Rock 102.1) San Diego  
KISW Seattle  
KKDJ Fresno, Calif.\*  
KLAQ El Paso, Texas  
KLBJ-FM Austin, Texas  
KLOL Houston  
KLOS Los Angeles  
KLFX Tucson, Ariz.  
KMJX Little Rock, Ark.  
KMOD Tulsa, Okla.  
KOME San Jose, Calif.  
KQLZ (Pirate Radio) Los Angeles  
KQRS Minneapolis  
KRQR San Francisco  
KRSP (Rock 103) Salt Lake City  
KRXQ Sacramento, Calif.  
KSAQ San Antonio, Texas

(Continued on page 69)

## Senate Mulls Multiple-Ownership Rules

BY BILL HOLLAND

WASHINGTON, D.C.—Senate Republicans are passing around a draft bill that would eliminate the multiple-ownership rules—12 AMs, 12 FM's, and 12 TV's nationally—as an alternative to a reregulatory cable bill that soon faces full Senate action.

Broadcasters now support the cable bill introduced by Sen. Ernest Hollings, D-S.C. but there are hopes that their lobby would be swayed to the new bill, which also contains retransmission consent regulations that would permit broadcasters to charge cable TV operators for carrying their signals. However, there is also legislative and public-interest group opposition to relaxation of multiple ownership rules. And so far, the National Assn. of Broadcasters is sticking with the Hollings cable bill.

Meanwhile, the director of a prominent watchdog group, Ralph Nader's

Teledemocracy Project, warns in the new issue of the Columbia Journalism Review that relaxation of the FCC's ownership rules presents a

now prevent a handful of huge conglomerates from owning and controlling all the means of mass communications in this country," he says.

### WATCHDOGS BARKED, HOUSE LISTENED

Much of the new, pending House bill to regulate the structure and scope of radio's local management agreements came not so much from the minds of Capitol Hill staffers but from filings from the media watchdog outfit the Media Access Project. "Sure, it was us," says MAP director Andy Schwartzman. "Our filing was the basis on which they could work." The bill, introduced Nov. 6, would restrict the amount of time brokered to no more than 25%, says its sponsor, John Dingell, D-Mich., and House Commerce Committee chairman. Schwartzman says MAP acted because, "The FCC has been unresponsive and sitting on the issue."

major First Amendment danger of a U.S. mass media takeover by conglomerates.

That complaint could slow down consideration of the deregulation plan because lawmakers are especially attuned to warnings about abridgment of public access and diversity of the airwaves. Project director Jeff Chester writes of "ominous dangers" and says, "Pressure must be put on Congress" to stop the commission.

"The FCC's plans would remove the few remaining safeguards that

### WASHINGTON ROUNDUP

# Hot Adult Contemporary™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL           | ARTIST                             |
|-----------|-----------|------------|---------------|--|------------------------------------|
|           |           |            |               | ★ ★ NO. 1 ★ ★  |                                    |
| 1         | 1         | 1          | 13            | WHEN A MAN LOVES A WOMAN<br>COLUMBIA 38-74020        | MICHAEL BOLTON<br>4 weeks at No. 1 |
| 2         | 3         | 4          | 9             | THAT'S WHAT LOVE IS FOR<br>A&M 1566                  | AMY GRANT                          |
| 3         | 2         | 3          | 9             | SET THE NIGHT TO MUSIC<br>ATLANTIC 4-87607           | ROBERTA FLACK/MAXI PRIEST          |
| 4         | 4         | 2          | 10            | LIVE FOR LOVING YOU<br>EPIC 34-73962                 | GLORIA ESTEFAN                     |
| 5         | 5         | 5          | 14            | DON'T WANT TO BE A FOOL<br>EPIC 34-73879             | LUTHER VANDROSS                    |
| 6         | 6         | 10         | 8             | I WONDER WHY<br>ARISTA 1-2331                        | CURTIS STIGERS                     |
| 7         | 11        | 17         | 4             | KEEP COMING BACK<br>CAPITOL 44753                    | RICHARD MARX                       |
| 8         | 10        | 16         | 6             | BROKEN ARROW<br>WARNER BROS. 4-19274                 | ROD STEWART                        |
| 9         | 9         | 14         | 7             | I CAN'T MAKE YOU LOVE ME<br>CAPITOL 44729            | BONNIE RAITT                       |
| 10        | 8         | 7          | 18            | TOO MANY WALLS<br>POLYDOR 867 134-4/PLG              | CATHY DENNIS                       |
| 11        | 7         | 6          | 20            | EVERYBODY PLAYS THE FOOL<br>A&M 1563                 | AARON NEVILLE                      |
| 12        | 16        | 24         | 5             | BLOWING KISSES IN THE WIND<br>CAPTIVE 4-98683/VIRGIN | PAULA ABDUL                        |
| 13        | 15        | 15         | 8             | COPPERLINE<br>COLUMBIA ALBUM CUT                     | JAMES TAYLOR                       |
| 14        | 17        | 18         | 6             | DOUBLE GOOD EVERYTHING<br>SBK 07370                  | SMOKEY ROBINSON                    |
| 15        | 12        | 8          | 13            | EMOTIONS<br>COLUMBIA 38-73977                        | MARIAH CAREY                       |
| 16        | 13        | 11         | 21            | SOMETHING TO TALK ABOUT<br>CAPITOL 44724             | BONNIE RAITT                       |
| 17        | 21        | 31         | 4             | NO SON OF MINE<br>ATLANTIC 4-87571                   | GENESIS                            |
| 18        | 20        | 28         | 5             | CONVICTION OF THE HEART<br>COLUMBIA 38-74029         | KENNY LOGGINS                      |
| 19        | 14        | 9          | 14            | THE REAL LOVE<br>CAPITOL 44743                       | BOB SEGER & THE SILVER BULLET BAND |
| 20        | 31        | —          | 2             | CAN'T LET GO<br>COLUMBIA 38-74088                    | MARIAH CAREY                       |
| 21        | 18        | 12         | 22            | (EVERYTHING I DO) I DO IT FOR YOU<br>A&M 1567        | BRYAN ADAMS                        |
| 22        | 22        | 21         | 9             | SOMETHING GOT ME STARTED<br>EASTWEST 4-98711         | SIMPLY RED                         |
| 23        | 24        | 30         | 5             | SAVE UP ALL YOUR TEARS<br>Geffen 19105               | CHER                               |
| 24        | 23        | 25         | 9             | SENZA UNA DONNA<br>LONDON 849 063-4/PLG              | ZUCCHERO/PAUL YOUNG                |
| 25        | 19        | 13         | 17            | ALL I HAVE<br>REPRISE 4-19214                        | BETH NIELSEN CHAPMAN               |
| 26        | 26        | 20         | 20            | TIME, LOVE AND TENDERNESS<br>COLUMBIA 38-73889       | MICHAEL BOLTON                     |
| 27        | 25        | 19         | 21            | THE MOTOWN SONG<br>WARNER BROS. 4-19322              | ROD STEWART                        |
|           |           |            |               | ★ ★ ★ POWER PICK ★ ★ ★                               |                                    |
| 28        | 46        | —          | 2             | DREAMS TO DREAM<br>MCA ALBUM CUT                     | LINDA RONSTADT                     |
| 29        | 34        | —          | 2             | BEAUTY AND THE BEAST<br>EPIC 34-74090                | CELINE DION/PEABO BRYSON           |
| 30        | 27        | 27         | 24            | EVERY HEARTBEAT<br>A&M 1557                          | AMY GRANT                          |
| 31        | 36        | 40         | 4             | YOU'RE THE STORY OF MY LIFE<br>ELEKTRA 4-64850       | DESMOND CHILD                      |
| 32        | 28        | 23         | 15            | SOMEWHERE IN MY BROKEN HEART<br>SBK 05404            | BILLY DEAN                         |
| 33        | 41        | 45         | 4             | TRUE COMPANION<br>ATLANTIC 4-87583                   | MARC COHN                          |
| 34        | 43        | 48         | 3             | WHERE DID MY HEART GO<br>WARNER BROS. 4-19197        | JAMES INGRAM                       |
| 35        | 32        | 33         | 5             | HOLE HEARTED<br>A&M 1564                             | EXTREME                            |
| 36        | 30        | 26         | 12            | FOR YOU<br>REUNION 19103/GEFFEN                      | MICHAEL W. SMITH                   |
| 37        | 39        | —          | 2             | SPENDING MY TIME<br>EMI 50366                        | ROXETTE                            |
| 38        | 38        | 39         | 4             | LOVE OF A LIFETIME<br>EPIC 34-73771                  | FIREHOUSE                          |
| 39        | 47        | —          | 2             | DANIEL<br>POLYDOR ALBUM CUT/PLG                      | WILSON PHILLIPS                    |
|           |           |            |               | ★ ★ ★ HOT SHOT DEBUT ★ ★ ★                           |                                    |
| 40        | NEW ▶     | 1          |               | I FALL ALL OVER AGAIN<br>QUALITY 15180               | DAN HILL                           |
| 41        | 33        | 29         | 11            | WHEN YOU TELL ME THAT YOU LOVE ME<br>MDTOWN 2139     | DIANA ROSS                         |
| 42        | 40        | 43         | 3             | CAN'T STOP THIS THING WE STARTED<br>A&M 1576         | BRYAN ADAMS                        |
| 43        | 29        | 22         | 12            | IF THERE WERE NO DREAMS<br>COLUMBIA ALBUM CUT        | NEIL DIAMOND                       |
| 44        | 35        | 35         | 22            | IT AIN'T OVER 'TIL IT'S OVER<br>VIRGIN 4-98795       | LENNY KRAVITZ                      |
| 45        | 44        | 37         | 4             | ROMANTIC<br>WARNER BROS. 4-19319                     | KARYN WHITE                        |
| 46        | NEW ▶     | 1          |               | SOMEWHERE, SOMEBODY<br>A&M 1577                      | AARON NEVILLE                      |
| 47        | NEW ▶     | 1          |               | THEN AGAIN<br>RCA 62059                              | ALABAMA                            |
| 48        | 45        | 41         | 22            | FADING LIKE A FLOWER<br>EMI 50355                    | ROXETTE                            |
| 49        | 37        | 34         | 15            | THE GIFT OF LOVE<br>ATLANTIC 4-87633                 | BETTE MIDLER                       |
| 50        | 42        | 32         | 7             | TRY A LITTLE TENDERNESS<br>MCA 54260                 | THE COMMITMENTS                    |

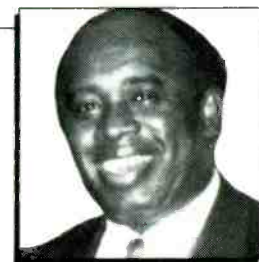
○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1991, Billboard/BPI Communications, Inc.

Billboard's

# PD

# of the week

Floyd Blackwell  
KJMS Memphis



TEN YEARS AGO, PD Floyd Blackwell pulled off one of urban radio's great upsets at KWAM-FM (Magic 101) Memphis. While rival WHRK (K97) was doing what would now be considered a churban format, Magic 101 was flavored with blues and southern R&B. With little promotion, KWAM overtook K97 in one book.

It was as big an upset as WFLZ Tampa, Fla.'s victory over WRBQ (Q105). But it didn't last. K97 went more urban and regained its dominance. Blackwell left in 1983. KWAM-FM changed calls and/or identifiers several times through the '80s (most notably to KRNB), trying churban, urban/AC, and everything else. And it went through a rapid succession of GMs and PDs.

In 1987, Blackwell rejoined co-owned WEAS (E93) Savannah, Ga.—the station he had programmed before KWAM. A year later, he became group PD for Dee Rivers and made a short-lived, less successful run at fixing KRNB. Then he left to work the Carolinas for RCA Records. Three months later he was back at WEAS. This February, he started overseeing KRNB again.

On March 15, KRNB followed the lead of Rivers' WEDR (99 Jams) Miami and became KJMS (101 Jams). George Hamilton Cook from WTUA Charleston, S.C., became PD. Veteran Memphis morning man Herb The K was pressed into service again.

The results were surprising. Since the winter book, KJMS has gone 4.1-7.9-9.7 12-plus. Although it still trails both WHRK (13.5-11.7) and its urban/AC sister WDIA (9.7-11.3), KJMS beat WHRK in 18-34, (up 5.2-15.8 since winter), and 25-54 (up 3.8-8.4, although WDIA led both FMs with a 13.1). But there has been another surprise; in recent weeks, Cook has returned to South Carolina for family reasons. Kneeland, meanwhile, has been replaced by Keith Richards from WAAA Winston-Salem, N.C.

When Blackwell came back to KRNB the first time, he tried to re-create the mix of blues and street music that made Magic 101 famous. But, he says, "I really didn't have the support of the staff. I'm from the old school, I believe in working with the staff you have instead of cleaning house. And sometimes that hurts you." Besides, he says, the audience that wanted to hear blues back then was older, and the product availability wasn't what it was in 1981 either.

The new KJMS targets 18-24 with 25-plus as a secondary target. Yet it still went up in 25-54, "because we're doing some things for the adults at the right time and things for the younger audience at the right time." KJMS still plays some southern R&B, but only in mornings, middays, and overnights. There's also an oldies show at noon, and a midday slow-jams hour at 10 a.m. The late-night slow-jams program runs until 5:30 a.m., to target third-shifters, instead of the customary 2 a.m.

Blackwell starts most of his rap at 6 p.m., but bigger hits like an "O.P.P." or "Mind Playing Tricks On Me" play all day. Here's a sample of middays: Michael Jackson, "Black Or White"; Luther Vandross, "Power Of Love"; D.J. Jazzy Jeff & the Fresh Prince, "Ring My Bell"; Johnny Gill, "I'm Still Waiting"; Crystal Waters, "Making Happy"; Mariah Carey, "Emotions"; Brand New Heavies, "Stay This Way"; Ex-Girlfriend, "Why Can't You Come Home"; Rude Boys, "Are You Lonely For Me"; and Bill Withers, "Use Me."

Since KJMS' ascent, K97 PD Bobby O'Jay—who had deliberately tried to steer the older audience to WDIA—is pursuing it again. K97 has expanded its "classic jams" morning-show feature, first to weekends then to every other song on Thursdays. After ignoring KJMS at first, O'Jay later added promos calling KJMS "the imitation station" and "a bunch of wannabes."

O'Jay claims that—with the exception of the blues in mornings, and some older gold titles—KJMS is "copying everything K97 does." He says KJMS stole production voice Mitch Faulkner even while his work was on K97, as well as the Sunday-night oldies show "Backtracks" that K97 was still running. Blackwell responds, "It's always been my philosophy to lead and never follow." He claims that Faulkner's work was already off the air at K97 and that KJMS was entitled to the "Backtracks" name because it hired original host Joe P. Washington.

Blackwell also points out that when K97 morning co-host Pam Wells left, he turned down the opportunity to have her cut liners plugging KJMS. When Herb The K left, however, K97 did run promos with him endorsing the station. Despite this, he says the longstanding history of jocks going back and forth between the two stations "is the quietest I've ever seen it here."

Can 101 keep its momentum going this time? Well, K97 has heavy promotional ammunition this fall—billboards, bumper stickers, and a \$500 daily money song. KJMS had TV and boards in the spring, but this fall it's relying on smaller promotions, like tying in with the group Ex-Girlfriend to send listeners to Orlando, Fla.

Blackwell also admits to some concern about losing Cook and Herb The K just as KJMS was back on track again. (At press time, it seemed that Cook might end up at WEAS again.) Besides, WEAS has new competition from churban WSKX that may reduce the amount of time Blackwell can spend in Memphis. "If we can maintain what we've been doing musically and promotionally until I can get someone in there, we can keep things going," he says. "The momentum is in our favor. If our growth is only stunted by a point or two, we can get it back. But it is a concern of mine." SEAN ROSS

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## Studying Up On Radio-Station Internships Quality Of Student, Program Important Chapters

NEW YORK—Most stations use college interns in some capacity, but guaranteeing quality interns generally takes some effort on the part of the stations, especially outside the summer months.

WNCI Columbus, Ohio, promotion director/APD **Dan Bowen** says recruiting interns is "a 50/50 deal; we occasionally talk to college journalism and communications departments, and they come to us." **WHTZ** (Z100) New York has an executive administrative director who "works with all the schools and knows the people responsible for sending interns to us," says promotion director **Marty Wall**.

But finding qualified interns is not always easy, particularly for the fall semester, when there are generally fewer applicants than in the spring and summer. In the summer Z100 has five or six interns. But during what Wall calls the "leaner semesters like this one," there are just one or two.

"We get a lot of response for the spring and summer, we're always overwhelmed with resumes and applications," Wall says. "[But] it's really tough to get the college student interested for the fall." In midsummer, when students would have to apply, Wall says they are instead "running around getting crazy." This fall, he says, there were only four internship

### Promotions & Marketing



by Phyllis Stark

applicants.

For this reason, Z100 last year contacted area colleges at the beginning of the spring semester and asked them to encourage the students expressing interest in a summer internship to consider the fall.

While other promotion directors say they have not experienced similar problems, few need as many interns as the promotionally active Z100, and some do not use interns at all.

**KHMX** Houston's programming department uses interns for callout research, and the station is looking into using interns as producers next year, but the promotions department does not currently use them, according to marketing director **Joe Pogge**.

Similarly, the promotion department at **WAFX** Norfolk, Va., does not use interns, although promotion director **Keith Kaufman** says he will likely institute an internship program for next summer. **WAFX** is represented at most of Norfolk's 27 major annual festivals by people from a

temporary agency hired for the day by Kaufman.

Kaufman is one of several promotion directors expressing a concern for internship quality for the student. "There are two types of internships, ones that are beneficial, and one [where the intern does] busy work," he says. "I would have them work on my database, and boy, isn't that beneficial to an intern," he says facetiously.

**KCBS-FM** Los Angeles promotion director **Maggie Day** has a similar concern. "It is our policy to not have somebody here just to file and mail," she says.

### Idea Mill: KRKO Cashing In With Karaoke Events

NEW YORK—**KRKO** Everett, Wash., generates more than \$9,000 a week with its six karaoke machines, the Japanese sing-along device used at clubs nationwide. The machines cost about \$10,000 each, which buys an amplifier, speakers, microphones, a television monitor, a laserdisc containing about 1,000 songs, and a laserdisc player. Participants select a song to perform. The machine plays the music, complete with background vocals, while the participant sings the lyrics that appear on the monitor. The lyrics change color to cue the singer when to begin.

**KRKO** GM **C.J. Fox** began with one machine that jocks would take to clubs. Now with six machines, Fox no longer uses his jocks and has hired 15 people to host the 31 weekly station-sponsored karaoke nights. Clubs are signed up for 26-week contracts and receive on-air mentions. Currently, **KRKO** is in the midst of a 17-week karaoke talent contest in which the grand prize is a trip to Japan.

#### GOOD VIDEO NEWS

**WQHT** (Hot 97) New York is among the stations working with the Memphis-based **Good News Video Network** to distribute free video rentals at Blockbuster Video stores. Good News ties in with one television station and one radio station in each market. The TV station produces a new, 10-minute video every month with lifestyle tips, entertainment news, and local events. At the end of the tape, jocks from the participating radio station introduce a video from a featured artist of the month.

The video is placed in bags at the Blockbuster checkout counters. In New York, Blockbuster guarantees 111,000 checkouts per month. In exchange, the sponsoring television and radio stations guarantee on-air mentions. Each video case contains a (Continued on next page)

# Album Rock Tracks™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                        | ARTIST                             |
|-----------|-----------|-----------|---------------|---|------------------------------------|
|           |           |           |               | COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.          |                                    |
|           |           |           |               | ★★ No. 1 ★★   |                                    |
| 1         | 1         | 1         | 21            | TOP OF THE WORLD<br>WARNER BROS. 4-19151                          | VAN HALEN                          |
| 2         | 2         | 2         | 8             | GET A LEG UP<br>MERCURY 867 890-4                                 | JOHN MELLENCAMP                    |
| 3         | 4         | 5         | 4             | NO SON OF MINE<br>ATLANTIC 4-87571                                | GENESIS                            |
| 4         | 3         | 3         | 12            | DREAMLINE<br>ATLANTIC ALBUM CUT                                   | RUSH                               |
| 5         | 6         | 6         | 10            | HEAVY FUEL<br>WARNER BROS. ALBUM CUT                              | DIRE STRAITS                       |
| 6         | 7         | 8         | 10            | INTO THE GREAT WIDE OPEN<br>MCA 54131                             | TOM PETTY/HEARTBREAKERS            |
| 7         | 8         | 10        | 9             | I'VE GOT A LOT TO LEARN ABOUT LOVE<br>INTERSCOPE 4-98726/EASTWEST | THE STORM                          |
| 8         | 5         | 4         | 5             | THE FLY<br>ISLAND 868 885-4/PLG                                   | U2                                 |
| 9         | 9         | 12        | 4             | SATURDAY NIGHT'S ALRIGHT FOR FIGHTING<br>POLYDOR ALBUM CUT/PLG    | THE WHO                            |
| 10        | 12        | —         | 3             | THE SKY IS CRYING<br>EPIC ALBUM CUT                               | STEVIE RAY VAUGHAN                 |
| 11        | 15        | 15        | 8             | ANOTHER RAINY NIGHT (WITHOUT YOU)<br>EMI ALBUM CUT                | QUEENSRYCHE                        |
| 12        | 11        | 11        | 13            | SEND ME AN ANGEL<br>MERCURY 868 956-4                             | SCORPIONS                          |
| 13        | 10        | 9         | 10            | THE FIRE INSIDE<br>CAPITOL ALBUM CUT                              | BOB SEGER & THE SILVER BULLET BAND |
| 14        | 16        | 17        | 10            | NO MORE TEARS<br>EPIC ASSOCIATED 35-73973/EPIC                    | OZZY OSBOURNE                      |
| 15        | 13        | 13        | 20            | OUT IN THE COLD<br>MCA ALBUM CUT                                  | TOM PETTY & THE HEARTBREAKERS      |
| 16        | 25        | 31        | 6             | ROLL THE BONES<br>ATLANTIC ALBUM CUT                              | RUSH                               |
| 17        | 14        | 7         | 11            | CAN'T STOP THIS THING WE STARTED<br>A&M 1576                      | BRYAN ADAMS                        |
| 18        | 21        | 21        | 8             | WHAT ABOUT NOW<br>Geffen 19106                                    | ROBBIE ROBERTSON                   |
| 19        | 32        | 44        | 4             | SMELLS LIKE TEEN SPIRIT<br>DGC 21673                              | NIRVANA                            |
| 20        | 19        | 19        | 15            | ENTER SANDMAN<br>ELEKTRA 4-64857                                  | METALLICA                          |
| 21        | 29        | —         | 3             | SHINING STAR<br>ATLANTIC 4-87576                                  | INXS                               |
| 22        | 24        | 32        | 9             | NOVEMBER RAIN<br>Geffen ALBUM CUT                                 | GUNS N' ROSES                      |
| 23        | 26        | 30        | 5             | IT'S BEEN A LONG TIME SOUTHSIDE<br>IMPACT ALBUM CUT/MCA           | JOHNNY/ASBURY JUKES                |
| 24        | 23        | 20        | 10            | WILD HEARTED SON<br>SIRE ALBUM CUT/REPRISE                        | THE CULT                           |
| 25        | 28        | 27        | 8             | THERE'S ANOTHER SIDE<br>GIANT ALBUM CUT                           | RTZ                                |
| 26        | 22        | 14        | 10            | DON'T CRY<br>Geffen 19027   | GUNS N' ROSES                      |
|           |           |           |               | ★★★ POWER TRACK ★★★   |                                    |
| 27        | 38        | —         | 4             | PRETZEL LOGIC<br>GIANT ALBUM CUT                                  | THE NEW YORK ROCK & SOUL REVUE     |
| 28        | 27        | 28        | 8             | SLOW RIDE<br>CAPITOL ALBUM CUT                                    | BONNIE RAITT                       |
| 29        | 36        | 33        | 7             | TO BE WITH YOU<br>ATLANTIC ALBUM CUT                              | MR. BIG                            |
| 30        | 33        | 36        | 6             | WATCH YOURSELF<br>DUCK ALBUM CUT/REPRISE                          | ERIC CLAPTON                       |
| 31        | 35        | 38        | 4             | THE UNFORGIVEN<br>ELEKTRA ALBUM CUT                               | METALLICA                          |
| 32        | 30        | 41        | 17            | RIGHT NOW<br>WARNER BROS. ALBUM CUT                               | VAN HALEN                          |
| 33        | 20        | 22        | 9             | LIVE AND LET DIE<br>Geffen ALBUM CUT                              | GUNS N' ROSES                      |
| 34        | 34        | 34        | 6             | THE INNOCENT<br>ISLAND ALBUM CUT/PLG                              | DRIVIN' N' CRYIN'                  |
| 35        | 41        | 39        | 9             | PRIMAL SCREAM<br>ELEKTRA 4-64848                                  | MOTLEY CRUE                        |
| 36        | —         | —         | 2             | CALL IT WHAT YOU WANT<br>Geffen 19113                             | TESLA                              |
| 37        | 44        | 35        | 11            | WALK THROUGH FIRE<br>ATCO 4-98748                                 | BAD COMPANY                        |
| 38        | —         | —         | 4             | LOVE & HAPPINESS<br>MERCURY ALBUM CUT                             | JOHN MELLENCAMP                    |
| 39        | —         | 48        | 4             | SHOT OF POISON<br>RCA 62074                                       | LITA FORD                          |
| 40        | 31        | 23        | 7             | YOU'RE THE VOICE<br>CAPITOL 44739                                 | HEART                              |
| 41        | 47        | 50        | 5             | GET THE FUNK OUT<br>A&M 1534                                      | EXTREME                            |
| 42        | 46        | 43        | 3             | WILD ON THE RUN<br>EPIC ALBUM CUT                                 | TALL STORIES                       |
| 43        | 45        | —         | 5             | WHY MUST I ALWAYS EXPLAIN<br>POLYDOR ALBUM CUT/PLG                | VAN MORRISON                       |
| 44        | 42        | 40        | 8             | BAD RAIN<br>EPIC ALBUM CUT  | ALLMAN BROTHERS BAND               |
| 45        | —         | —         | 7             | APPLE PIE<br>ELEKTRA ALBUM CUT                                    | WHITE TRASH                        |
| 46        | —         | —         | 6             | BIG SKY COUNTRY<br>COLUMBIA 38-74075                              | CHRIS WHITLEY                      |
|           |           |           |               | ★★★ FLASHMAKER ★★★  |                                    |
| 47        | NEW ▶     | —         | 1             | IN HEAVEN<br>SBK ALBUM CUT  | MCQUEEN STREET                     |
| 48        | —         | —         | 6             | MOVIN' ON UP<br>SIRE 2-40193/WARNER BROS.                         | PRIMAL SCREAM                      |
| 49        | 48        | 29        | 9             | REBEL TO REBEL<br>CHARISMA ALBUM CUT                              | 38 SPECIAL                         |
| 50        | 49        | 47        | 6             | RADIO SONG<br>WARNER BROS. 4-19246                                | R.E.M.                             |

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

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## IDEA MILL

(Continued from preceding page)

lottery-type ticket for a major prize. Prize winners are announced on the TV station's news program, which Good News president Basil Hero says "gives it instant credibility."

### STOP THE VIOLENCE

Jerry Clifton's New World Communications consultancy is repeating last year's "stop the violence" campaign, focusing on ending gang and domestic violence and child abuse. This year's stop the violence day is Friday (22). Among the participating stations are WVEE Atlanta, WPOW Miami, and KSFM Sacramento, Calif., whose morning team did a live show from a prison and interviewed several convicted gang members. New World's Cliff Berkowitz wants to hear from other interested stations.

KSOL San Francisco is giving away limited-edition "black or beige" cassettes featuring Michael Jackson's "Black Or White" and Jermaine Jackson's "Word To The Badd," which takes a swipe at brother Michael for, among other things, allegedly lightening his skin.

WNCI Columbus, Ohio, gave away a diamond ring as a grand prize in its "diamond in the rough" contest. Four finalists had 9.7 seconds to find the ring in a baby pool filled with salsa. Also, on Halloween, WNCI morning man Dave Calin visited several local celebrities to find out what kind of candy they would be distributing to trick-or-treaters. Calin then proceeded to consume all the candy he collected in one sitting as a doctor monitored his vital signs on the air.

WPYX Albany, N.Y., celebrated Halloween morning with drive-up readings at a local mall from on-air psychic "Tita, the rock'n'roll witch" . . . WKSS (Kiss 95.7) Hartford, Conn., brought attention to the safe-sex issue by launching an inflatable doll attached to helium-filled balloons and offering \$125 to the person who returned it to the station.

Satellite Music Network just completed a three-week series of contests offering \$100,000 grand prizes on six of its formats: Z-Rock, classic rock, top 40, AC, adult standards, and oldies. The AC contest tested soap-opera knowledge. The oldies contest asked listeners to identify Beach Boys tunes. Other prizes included a Porsche and \$5,000 in gas money, a yacht, a 33-day Hong Kong cruise for two with \$20,000 cash, a tour of every Hard Rock Cafe in the world, 200,000 jelly doughnuts, and 400,000 fuzzy dice. The last two prizes could be traded in for \$100,000.

### ROMANCING THE PHONE

WFLA Tampa, Fla., listener Curtis Horton tried for the Guinness Book of World Records with the longest cellular telephone call. Horton, who was chosen from among a group of qualifying WFLA listeners, had to make intelligible conversation for 84 hours without more than 30 seconds of silence. His winnings included a trip to the Bahamas.

WQMX Akron, Ohio, tied in with a local dinner theater to set a world record for fiddling on the roof. Participants, who played atop a local furniture store, won tickets to see "Fiddler On The Roof" and other prizes

. . . WNIC Detroit is encouraging middle-schoolers to get good grades by giving away a trip to the U.S. space camp in Alabama or Florida. A random winner will be chosen from among the report cards submitted with no Ds and at least one A.

Several country stations have already aired or are about to air the annual radiothon to benefit St. Jude Children's Research Hospital in Memphis. Early participants include WQXK Youngstown, Ohio, WTHI Terre Haute, Ind., WGAR Cleveland, and WWWW Detroit.

### PRO-MOTIONS

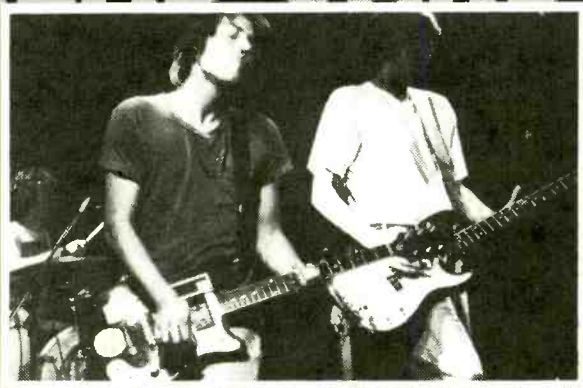
Sharon Fratello is named marketing director at KOST Los Angeles, replacing Pam Baker. Fratello was promotion director at Pollack Media Group, where former assistant promotion director Ann Capogrosso succeeds her . . . Classical WNCN New York promotion director Leah Hyman will exit in mid-December. Resumes to PD Mario Mazza . . . Robert Biernacki joins Metro Traffic Control as Northeast regional director of marketing. He is a former WOR New York VP/GM and last ran his own media brokerage firm.

### ALBUM ROCK TRACKS

(Continued from page 66)

- KSHE St. Louis
- KSJO San Jose, Calif.
- KTAL Shreveport, La.\*
- KTCZ Minneapolis
- KTXQ (Q102) Dallas\*
- KUFO Portland, Ore.
- KUPD Phoenix
- KXRX Seattle
- KYYS (KY102) Kansas City, Mo.
- KZAP Sacramento, Calif.
- KZRR Albuquerque, N.M.\*
- WAPL Appleton, Wis.
- WAQX (95X) Syracuse, N.Y.
- WAVF Charleston, S.C.\*
- WAZU Dayton, Ohio
- WBAB Long Island, N.Y.
- WBCN Boston
- WBLM Portland, Maine
- WCCO Hartford, Conn.
- WCMF Rochester, N.Y.
- WDIZ Orlando, Fla.
- WDVE Pittsburgh
- WEBN Cincinnati
- WEGR Memphis
- WEZX Wilkes-Barre, Pa.\*
- WFBQ (Q95) Indianapolis
- WFYV (Rock 105) Jacksonville, Fla.
- WGRF (97 Rock) Buffalo, N.Y.
- WHCN Hartford, Conn.
- WHFS Washington, D.C.
- WHJY Providence, R.I.\*
- WIMZ Knoxville, Tenn.
- WIOT Toledo, Ohio
- WIYY (98 Rock) Baltimore
- WKGR West Palm Beach, Fla.
- WKLC Charleston, W.Va.\*
- WKLS (96 Rock) Atlanta
- WKQQ Lexington, Ky.
- WKRR Winston-Salem, N.C.
- WLLZ Detroit
- WLUP-FM Chicago
- WLWQ Columbus, Ohio
- WLZR Milwaukee
- WMFX Columbia, S.C.\*
- WMMR Philadelphia
- WMMS Cleveland
- WNEW-FM New York
- WNOR Norfolk, Va.
- WONE-FM Akron, Ohio
- WPYX Albany, N.Y.
- WQFM Milwaukee
- WQMF Louisville, Ky.
- WRDU Raleigh, N.C.
- WRFX Charlotte, N.C.
- WRIF Detroit
- WROV-FM Roanoke, Va.\*
- WRRK (97 Rock) Pittsburgh
- WRXL Richmond, Va.
- WSHE Miami
- WTPA Harrisburg, Pa.
- WTUE Dayton, Ohio
- WWBZ (The Blaze) Chicago\*
- WWDC-FM (DC101) Washington, D.C.
- WXTB (98 Rock) Tampa, Fla.
- WYNF Tampa, Fla.
- WZEW Mobile, Ala.\*
- WZTA Miami\*

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Billboard®

FOR WEEK ENDING NOVEMBER 23, 1991

## Modern Rock Tracks™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL               | ARTIST                     |
|-----------|-----------|-----------|--------------|--|----------------------------|
| 1         | 3         | 3         | 10           | SMELLS LIKE TEEN SPIRIT<br>DGC 21673                     | NIRVANA<br>1 week at No. 1 |
| 2         | 4         | 4         | 7            | MOVIN' ON UP<br>SIRE 2-40193/WARNER BROS.                | PRIMAL SCREAM              |
| 3         | NEW       | 1         | 1            | MYSTERIOUS WAYS<br>ISLAND 866 189-4/PLG                  | U2                         |
| 4         | 2         | 2         | 10           | GIVE IT AWAY<br>WARNER BROS. 4-19147                     | RED HOT CHILI PEPPERS      |
| 5         | 7         | 7         | 11           | THERE'S NO OTHER WAY<br>SBK 97880                        | BLUR                       |
| 6         | 9         | 10        | 6            | MOVE ANY MOUNTAIN<br>EPIC 34-74044                       | THE SHAMEN                 |
| 7         | 8         | 16        | 3            | SHINING STAR<br>ATLANTIC 4-87576                         | INXS                       |
| 8         | 1         | 1         | 5            | THE FLY<br>ISLAND 868 885-2/PLG                          | U2                         |
| 9         | 11        | 8         | 6            | LOVE TO HATE YOU<br>SIRE 2-40218/REPRISE                 | ERASURE                    |
| 10        | 6         | 6         | 6            | LETTER TO MEMPHIS<br>ELEKTRA ALBUM CUT                   | PIXIES                     |
| 11        | 10        | 11        | 7            | HAVEN'T GOT A CLUE<br>CHAMELEON ALBUM CUT/ELEKTRA        | DRAMARAMA                  |
| 12        | 12        | 12        | 7            | NAKED RAIN<br>DEDICATED 62052/RCA                        | THIS PICTURE               |
| 13        | 5         | 5         | 8            | THE GLOBE<br>COLUMBIA ALBUM CUT                          | BIG AUDIO DYNAMITE II      |
| 14        | 15        | 24        | 3            | ROCKET MAN<br>POLYDOR ALBUM CUT/PLG                      | KATE BUSH                  |
| 15        | 24        | —         | 2            | BALLERINA OUT OF CONTROL<br>SIRE ALBUM CUT/REPRISE       | THE OCEAN BLUE             |
| 16        | 14        | 23        | 4            | IN MY HEART<br>MERCURY ALBUM CUT                         | TEXAS                      |
| 17        | 16        | 17        | 8            | ALIVE AND LIVING NOW<br>CHARISMA ALBUM CUT               | THE GOLDEN PALOMINOS       |
| 18        | 17        | 18        | 5            | CRYING IN MY SLEEP<br>REPRISE 4-19215                    | SQUEEZE                    |
| 19        | 22        | 19        | 4            | TELL ME WHEN DID THINGS GO SO WRONG<br>CAPITOL ALBUM CUT | SMITHEREENS                |
| 20        | 23        | 27        | 3            | COAST IS CLEAR<br>CHARISMA ALBUM CUT                     | CURVE                      |
| 21        | NEW       | 1         | 1            | PLANET LOVE<br>BEGGAR'S BANQUET ALBUM CUT/RCA            | THE DYLANs                 |
| 22        | 21        | —         | 3            | BABY UNIVERSAL<br>VICTORY ALBUM CUT/PLG                  | TIN MACHINE                |
| 23        | NEW       | 1         | 1            | A DREAM LIKE MINE<br>COLUMBIA ALBUM CUT                  | BRUCE COCKBURN             |
| 24        | 18        | 14        | 7            | 13TH DISCIPLE<br>ATCO ALBUM CUT                          | FIVE THIRTY                |
| 25        | 30        | —         | 2            | YOU WOKE UP MY NEIGHBOURHOOD<br>ELEKTRA 2-66483          | BILLY BRAGG                |
| 26        | 13        | 13        | 6            | DON'T BE A GIRL<br>COLUMBIA ALBUM CUT                    | THE PSYCHEDELIC FURS       |
| 27        | NEW       | 1         | 1            | HEART OF SOUL<br>SIRE ALBUM CUT/REPRISE                  | THE CULT                   |
| 28        | 27        | 28        | 3            | RHINOCEROS<br>CAROLINE 1465-2                            | SMASHING PUMPKINS          |
| 29        | NEW       | 1         | 1            | OCEANSIDE<br>A&M ALBUM CUT                               | ROBYN HITCHCOCK            |
| 30        | 25        | 25        | 6            | GREY CELL GREEN<br>COLUMBIA 38-73991                     | NED'S ATOMIC DUSTBIN       |

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

# Hits! in Tokio

Week of November 3, 1991

- 1 Emotions Mariah Carey
- 2 Romantic Karyn White
- 3 Let Me Love You, It's D.K. Harry Connick, Jr.
- 4 Something Got Me Started Simply Red
- 5 Old Friends Everything But The Girl
- 6 Cream Prince & The New Power Generation
- 7 Set The Night To Music Roberta Flack with Maxi Priest
- 8 Talk Walk Drive Julia Fordham
- 9 Don't Cry Guns N' Roses
- 10 Saltwater Julian Lennon
- 11 Never Stop Brand New Heavies
- 12 Change Lisa Stansfield
- 13 (Everything I Do) I Do It For You Bryan Adams
- 14 Running Back To You Vanessa Williams
- 15 Now That We Found Love Heavy D. & The Boyz
- 16 You Make Me Feel Brand New Roberta Flack
- 17 Good Vibrations Marky Mark & The Funky Bunch
- 18 Can't Stop This Thing We Started Bryan Adams
- 19 When You Wish Upon A Star Billy Joel
- 20 The Fly U2
- 21 Temptation Corina
- 22 Fly Girl Queen Latifah
- 23 Guaranteed Level 42
- 24 After The Dance Fourplay
- 25 What About Now Robbie Robertson
- 26 I Thought It Was You Julia Fordham
- 27 The Promise Of A New Day Paula Abdul
- 28 Make It Happen Mariah Carey
- 29 The Sun Doesn't Shine Beats International
- 30 Too Many Walls Cathy Dennis
- 31 Imagine Janet Kay
- 32 All 4 Love Color Me Badd
- 33 Everybody Plays The Fool Aaron Neville
- 34 Where Did My Heart Go James Ingram
- 35 Live Your Life Be Free Belinda Carlisle
- 36 Can't Truss It Public Enemy
- 37 Strollin' Prince & The New Power Generation
- 38 Set Adrift On Memory Bliss PM Dawn
- 39 Bambi Hejime Tachibana
- 40 Route 66 Natalie Cole
- 41 I Adore Mi Amor Color Me Badd Karyn White
- 42 The Way I Feel About You
- 43 When Love Cries Donna Summer
- 44 Movin' On Up Primal Scream
- 45 That's What Love Is For Amy Grant
- 46 Up From The Skies Rickie Lee Jones
- 47 Makin' Happy Crystal Waters
- 48 Somehow Did You Know Vinx Nick Plytas
- 49 What You Won't Do For Love Honey B Toshinobu Kubota
- 50 Honey B Toshinobu Kubota

**J-WAVE**  
81.3FM

POWER PLAYLISTS

PLATINUM—Stations with a weekly cumulative audience of more than 1 million. GOLD—Stations with a weekly cumulative audience between 500,000 and 1 million.

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

PLATINUM 4100 New York O.M.: Steve Kingston 1 Michael Bolton, When A Man Loves A Woman...

HOT 97 FM New York P.D.: Joel Salkowitz 1 P.M. Dawn, Set Adrift On Memory Bliss...

MOTO RADIO 95.5 FM New York P.D.: Scott Shannon 1 Michael Bolton, When A Man Loves A Woman...

1290 Chicago P.D.: Dave Shakes 1 Naughty By Nature, O.P.P. 2 Salt-N-Pepa, Let's Talk About Sex...

KIS 102.7 Los Angeles P.D.: Bill Richards 1 Michael Bolton, When A Man Loves A Woman...

POWER 106 FM Los Angeles P.D.: Rick Cummings 1 Salt-N-Pepa, Let's Talk About Sex...

GOLD 108 FM Boston P.D.: Steve Rivers 1 Michael Bolton, When A Man Loves A Woman...

wzlx 94.5 FM Boston P.D.: Sunny Joe White 1 Prince And The N.P.G., Cream...

94 FM Pittsburgh P.D.: John Roberts 1 Hi-Five, Just Another Girlfriend...

92 Philadelphia P.D.: Jefferson Ward 1 Boyz II Men, It's So Hard To Say Good...

EAGLE 106 Philadelphia P.D.: Brian Phillips 1 Michael Bolton, When A Man Loves A Woman...

FOX Detroit 1 Prince And The N.P.G., Cream 2 Bryan Adams, Can't Stop This Thing We...

MIX 107.3 Washington P.D.: Lorrin Palagi 1 Michael Bolton, When A Man Loves A Woman...

WAVA 103.5 Washington P.D.: Chuck Beck 1 Naughty By Nature, O.P.P. 2 Luther Vandross, Don't Want To Be A F...

POWER 90 FM Atlanta P.D.: Rick Stacy 1 Michael Bolton, When A Man Loves A Woman...

FOX Detroit 1 Prince And The N.P.G., Cream 2 Bryan Adams, Can't Stop This Thing We...

96.3 FM Detroit P.D.: Rick Gillette 1 Prince And The N.P.G., Cream 2 Bryan Adams, Can't Stop This Thing We...

KDWB 101.3 Minneapolis P.D.: Mark Bolke 1 Michael Bolton, When A Man Loves A Woman...

Dallas P.D.: Joel Folger 1 Karyn White, Romantic 2 Mariah Carey, Emotions...

Detroit 1 Prince And The N.P.G., Cream 2 Bryan Adams, Can't Stop This Thing We...

104 KRBE Houston P.D.: Steve Wyrstok 1 P.M. Dawn, Set Adrift On Memory Bliss...

KMEL JAMS San Francisco P.D.: Keith Naftaly 1 P.M. Dawn, Set Adrift On Memory Bliss...

Watch next week's Billboard for an all-new Power Playlist feature based on monitored airplay from Broadcast Data Systems

## Longtime PD Eric Marshall Exits WSIX; Big GM Exodus; KGB To Classic Rock

**JOHN KING**, PD of WSSL Greenville, S.C., becomes group PD for parent Capstar Communications and OM of **WSIX** Nashville, as longtime PD **Eric Marshall** exits to co-manage singer **David Gray**. Also, former **WSIX** GM **David Manning** is now overseeing the programming of **WWTN**, previously part of a local management agreement with **WSIX**. **WWTN**, which had been N/T on FM, moves to what can best be described as full-service adult alternative.

### MANAGEMENT: WALSH TO WKYS

**Bart Walsh**, once the GM of urban **WKYS** Washington, D.C., is named president of Tak Radio and GM of urban **WUSL** Philadelphia. He replaces **Bruce Holberg**, now owner/GM of **WOOD** Grand Rapids, Mich. ... **KRLD** Dallas VP/GM **Mike Ewing** exits; Command Communications CEO **Carl Brazell** assumes his duties.

**WRBQ** Tampa, Fla., GM **Mike Horne** is the new GM of **KOOL** Phoenix as **Dave Siebert** transfers to **KCBQ** San Diego. Edens president/COO **Mike Osterhaut** will oversee **Q105** ... **WKTI** Milwaukee GM **Carl Gardner** adds GM duties for sister **WTMJ** as **Paul LeSage** becomes VP/GM of **WTMJ**'s new sports marketing unit. PD **Mike Elliott** becomes executive director of operations for that division; APD **Tom Baylerian** is now **WTMJ**'s acting PD.

At country **WXTU** Philadelphia, GM **Ken Nanus** and PD **Bob Young** are out. **Bruce Beasley**, VP/operations for owner **Beasley Broadcasting**, is now GM ... Former **KVUU** Colorado Springs GM **Sandy Gambelin** is named GM of **KLFF/KONC** Phoenix, replacing **Tony Perlongo**, now GM of **KKDJ** Fresno, Calif. **KONC** p.m. driver **Tom Coulson** replaces **John McKinney** as **KLFF** PD.

At album **WZRH** New Orleans, GM **Ben Sudduth** and PD **Lisa Rodman** are out. **Bobby Martinez** from **KIKR** Houston is the new GM ... **KZVE/KXTN** San Antonio, Texas, VP/GM **Steve Humphries** is named executive VP for **TK Communications**. **Gary Lakey**, GSM of **WSHE** Miami, replaces him. Also at **WSHE**, **WLZR** Milwaukee's **Greg Fitzgerald** joins for afternoons.

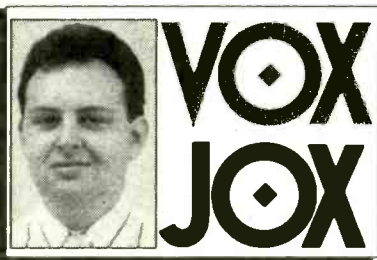
**Ackerley's** **WBOS** Boston goes to **Granum Communications** for about \$9 million ... Two new networks this week: AC-formatted **North East Satellite Network** based in **Rochester, N.Y.**, and a regional N/T network to launch on Jan. 1 from **WSB Atlanta**. Former **WSB** p.m. driver **Ludlow Porch** moves to the new web.

### PROGRAMMING: KGB SHOCKER

Album mainstay **KGB** San Diego goes classic rock. MD **Virgil Thompson** is out ... At oldies **KLUV** Dallas, APD **Andy Holt** is named PD; **Chuck Brinkman** becomes OM ... Former top 40 **WVIC** Lansing, Mich., PD **Kevin Robinson** moves to **AC WBUF** Buffalo, N.Y., as PD replacing **Dave Mason**. At urban/AC rival **WUFO**, PD **David Wilson** is out; OM **Lenore Williams** assumes his duties. After much speculation, oldies

**KISS-AM-FM** San Antonio, Texas, is now LMA'ed with format rival **KSMG**. Both **KISS** frequencies are now carrying **KSMG**'s format for now. OM **Brenda Gloria** replaces GM **Mike Madigan** ... Jazz **WBBY** Columbus, Ohio's 12-year battle with the FCC has ended with the Supreme Court refusing to hear **WBBY**'s appeal; it must now go dark by Feb. 11.

Simulcast country **KRPM-AM** Seattle will switch to Unistar oldies ... At AC **KESZ** Phoenix, midday jock **Mike Del Rosso** is now acting PD/MD, replacing GM **Jerry Ryan** and night host **Carla Foxx**.



by Sean Ross with  
Phyllis Stark & Rochelle Levy

MD **Keith Stevens** is upped to PD at **Christian/AC WWDJ** New York ... N/T **WCNT** Charlotte, N.C., goes dark; it may return as part of an LMA deal by the time you read this ... Standards **WRYT** St. Louis goes to the **Business Radio Network**.

The **Hard Report's** **Jim McGuinn** returns to the PD job at album **WEQX** Albany, N.Y. ... **WBHV** State College, Pa., PD **Jim Richards** is named PD at **WSNX** Muskegon, Mich. ... Oldies **WING** Dayton, Ohio, goes Unistar news ... Top 40 **KHTT** Santa Rosa, Calif., goes AC ... **WRFY** Reading, Pa., PD **Steve Wilson** is now APD at **WKCI** New Haven, Conn. Night jock **Johnny Dark** is now MD.

Urban **WDZZ** Flint, Mich., PD **Kris McClendon** takes a regional promo job with the **Bust It** label. Also, former **WDZZ** PD **Scott Williams** resurfaces as MD/night jock for rival **WOWE**, replacing **Ezel Little** ... At rock/AC **KMMK** Las Vegas, p.m. driver **Rob Martini** is named PD replacing **C.J. Cooke**, now MD at **KAFX** Lufkin, Texas. GM **Dax Tobin** is doing middays ... Former **WKXL** Concord, N.H., PD **Renee Blake** is named PD at eclectic **KXCI** Tucson, Ariz.

Top 40 **WBWB** Bloomington, Ind., PD **Jim Cerrone** goes to overnights at **WZPL** Indianapolis replacing **Germy Dixon**, now in overnights at **KPLZ** Seattle ... Ex-**KLSX** Los Angeles PD **Steve Ellis** takes Atlantic's New York local job ... AC **KWFM** Tucson, Ariz., PD **Michael Ring** is now PD at top 40 **KAYI** Tulsa, Okla. GM **Terry Rodda** exits.

Simulcast country outlet **WESC** Greenville, S.C., goes to country gold. FM APD **John Landrum** is PD ... **WHEW** Fort Myers, Fla., PD **Chuck Francis** is the new PD/p.m. driver at country **WPAP** Panama City, Fla., replacing **Scott Stewart** now at rival **AC WRBA** ... Top 40 **WKSM** Fort

Walton Beach, Fla., is now Unistar rock/AC ... Album **KJOT** Boise, Idaho a.m. driver **Bryan Michaels** adds PD duties, replacing **Brian Hunter** ... With easy **WNCE** Harrisburg, Pa., having recently moved to soft AC, nearby **AM WAHT** goes easy under OM **Ken Meinhart**.

### PEOPLE: WLUP PURSUES KIDS

Former **WYTZ** Chicago midday host **Brant Miller** will host a weekend children's show on N/T rival **WLUP**. "KidsRadio" was developed by Miller's wife, talent agent **Lisa Miller**, and consulted by former **WYTZ** PD **Ric Lippincott**. Also, former **WYTZ** jock **Steven Craig** is now morning co-host at rock/AC **KTZN** Tucson, Ariz., teaming with **Adrienne Walker** from rival **AC KKLD**.

Former **WRQN** Toledo, Ohio PD **Ken Benson** and MD **J.J. Riley** have each filed breach of contract suits for more than \$125,000 ... **Larry O'Brien & John Garry**, formerly with **WHTX** Pittsburgh, resurface in mornings at top 40 rival **WMXP**. Veteran programmer **Ted Atkins** is consulting **WMXP**'s morning show ... **KMXX** Phoenix's **Drew Lane & Peter Zipfel** go to mornings at album **WRIF** Detroit.

Night jock **Tom Owens** is upped to MD at urban **WIZF** Cincinnati ... **Fran Carnes**, last PD of the **City-FM** syndicated top 40 format, is named MD at **AC WBMX** Boston ... Weekender **Lennon Chase** replaces **Johnny Scott** in middays at **AC WLTS** New Orleans.

At N/T **KING** Seattle, Times columnist **John Hinterberger** joins for middays, replacing **Mike Siegel**, now with rival **KVI**. **Rick Miller** from co-owned **KGW** Portland, Ore., will do afternoons.

**WJMH** Greensboro, N.C., morning co-host **Chris Allen** exits ... **WPLJ** New York midday jock **Skye Walker** moves to L.A. to pursue a voice-over career. T&R to **Tom Cuddy** ... **Randy Allen** from **WJDY** Salisbury, Md., joins **WXYV** Baltimore for P/T.

**Scott Bruner**, last with **WZNS** Florence, S.C., joins the morning team at **KKRD** Wichita, Kan. ... At urban **WRKE** Ocean City, Md., **Joe Tyler**, last with **KTWN** Texarkana, Texas, is the new p.m. driver ... **Jeffrey Pryor** returns to radio as night host at rock/AC **WEEJ** Fort Myers, Fla., replacing **Randy Krull**. Former **WEEJ** MD **Dan Seinet** resurfaces in P/T at AC rival **WQLM**.

**Wayne Cornils**, last with Unistar, rejoins the **Radio Advertising Bureau's** senior management staff ... **KFFM** Yakima, Wash., morning man **Kevin James** goes to nights at top 40 **KZZU** Spokane, Wash., replacing **Chuck Matheson**. P/T **Casey Christopher** is upped to overnights.

At oldies **KHIP** Monterey, Calif., midday host **Jim Seagull** (408-624-7551) and night jock **Steve Rich** are out. Also looking: Former **WVBS** Wilmington, N.C., PD **Scott Edwards**, 407-657-5824; former **WAPI-FM** Birmingham, Ala., night jock **Robbie Raggs**, 205-444-9374.

# Kid 'N Play Ain't Gonna Hurt Nobody <sup>66507</sup>

One Of The Hottest Records On  
The Streets And Phones  
At 18 Major Market Stations



Q106/ San Diego

Top 10 Phones  
Moves #40-13 Sales In Under  
3 Weeks

Power 96/ Miami

Shoots Into Top 10 Singles  
Sales Won 5 Nights In A Row  
On The Nightly "Battle"

Power 102/ Fresno

Top 10 Phones  
Top 10 Sales

Hot 97.7/ San Jose

The Last Two Weeks Requests  
Have Doubled Top 15 Sales At  
Nearly Every Account In The Area

The Song Your Audience  
Is Singing After They See  
"House Party II"



16 West 22nd Street  
New York, New York



# Music For The People

The debut release of  
Marky Mark & the Funky Bunch  
moves out...**Worldwide.**



**Marky  
Mark  
& the  
Funky  
Bunch**

**They've got the whole planet buzzed...**

**Good Vibrations** topped the singles chart at #1. Now it's spinning the globe. And their latest single, **Wildside**, is breaking world wild, sending the MTV rotation off its axis. England, Germany, Sweden, Australia, Canada, Japan, Holland, Denmark...Marky Mark & the Funky Bunch are hip-hoppin' the hemispheres. The European tour sold out, and the national tour begins January 1992. Follow Marky Mark & the Funky Bunch.

They're blowin' up crazy...worldwide.

PHOTO: ©1991 RICHARD PASLEY / LGE



Produced and arranged by Donnie Wahlberg for Donnie D Productions

Co-produced by Marky Mark and Leo Okeke

Exclusively Managed by Dick Scott

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**Comeback Trail.** Tony Terry's "With You" is called "the single that refused to die" by the folks at Epic. Although it lost its bullet three weeks ago on the Hot 100 Singles list, the song caused a resurgence for Terry's second album. This week marks the fourth time since its June 22 chart debut that the set has entered The Billboard 200.

**Gale Force.** It has been a long, hard fight, but the debut by the Storm—a band descended from Journey and Santana—is finally beginning to storm the charts. With a 30% increase in sales, its self-titled debut moves four places, to No. 3, on the Heatseekers list while jumping 32 places on The Billboard 200.



**Ace In The Hole.** Country rookie Suzy Bogguss is playing her cards right with "Aces." She holds at No. 10 among West North Central stores and makes a zesty 23-14 move in Mountain states. Radio play on her "Someday Soon," moving 17-14 on the Hot Country Singles & Tracks chart, is also pulling through sales in the South Central region.

**KING OF THE HILL:** As predicted here last week, the new **D.J. Magic Mike** jumps out of the box with a bang, entering The Billboard 200 Top Albums chart at No. 125 while becoming the new No. 1 Heatseeker. Remarkably, "Ain't No Doubt About It" scores without cannibalizing sales on his previous albums. Although both move backward on this week's list, "Bass Is The Name Of The Game" and "D.J. Magic Mike & Royal Posse" actually score modest gains over last week's sales.

At the same time, the **Vicious Base** title, which features D.J. Magic Mike, moves ahead two places on a 10% gain.

With the debut of his new set, the **Cheetah** artist is featured on four Heatseekers titles—or 10% of the chart.

**BIG GAINERS:** Of the 40 titles on last week's chart, three see increases of more than 1,000 units. In the winner's circle are **2nd II None** (3-2), the **Storm** (7-3), and **Tony Terry** (10-8). Of those three, the Storm realizes the largest gain... Aside from those three, the next-biggest unit increase belongs to country freshman **Collin Raye**, whose new single spurs a 26% hike in album sales for a handsome 10-place Heatseekers jump.

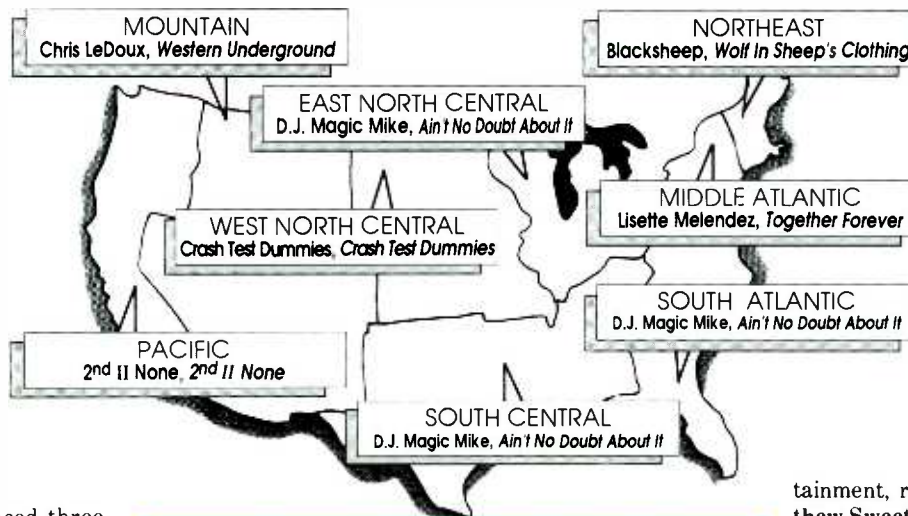
**CHECKING IN:** Since the day it was introduced three years ago, **Sound Warehouse's** Sound Check program has drawn praise from labels as being one of the more effective new-artist campaigns in retail. An eclectic mix of a dozen titles are featured each month, and it's not unusual to find some of those acts rise toward the top of the 144-store chain's sales list.

Sound Check albums receive sale pricing and prominent position in a dedicated display that includes listening posts that constantly play the featured CDs. The chain also prepares an in-store cassette, which front- and back-tags each artist, that is played over a store's sound system four times

a day.

Among the artists featured this month are **Blues Traveler**, **Billy Bragg**, **Steve Howe**, **Russ Irwin**, the **Storm**, and **Chris Walker**, along with jazz cats **Herb Ellis** and **Eric Marienthal**. November's lineup also includes **Nirvana**,

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

| PACIFIC                                     | SOUTH CENTRAL                               |
|---|---|
| 1. 2nd II None, 2nd II None                 | 1. D.J. Magic Mike, Ain't No Doubt About It |
| 2. M.C. Breed & D.F.C., M.C. Breed & D.F.C. | 2. The Storm, The Storm                     |
| 3. 415, Nu Niggaz On Tha Blokkk             | 3. Nemesis, Munchies For Your Bass          |
| 4. A Lighter Shade Of Brown, Brown & Proud  | 4. Collin Raye, All I Can Be                |
| 5. Voice Of The Beehive, Honey Lingers      | 5. Chris LeDoux, Western Underground        |
| 6. Blakesheep, A Wolf In Sheep's Clothing   | 6. Curtis Stigers, Curtis Stigers           |
| 7. Cypress Hill, Cypress Hill               | 7. D.J. Magic Mike, Bass Is The Name Of     |
| 8. Ned's Atomic Dustbin, God Fodder         | 8. Blues Traveler, Travelers & Thieves      |
| 9. Infectious Grooves, Plague That Makes    | 9. Tony Terry, Tony Terry                   |
| 10. Nitzer Ebb, Ebbhead                     | 10. Marty Brown, High & Dry                 |

**P.M. Dawn**, **Big Audio Dynamite II**, and **Sounds Of Blackness**. Director of purchasing Tracy Donihoo says the program usually features at least one country act, although none was selected this time around... So, which baby bands is Donihoo rooting for these days? Well, along with industry fave Nirvana, Donihoo says the **Pixies** and **Dramarama** are getting a lot of play on his office's tape deck.

**FUEL:** Blues guy **Buddy Guy** has been slipping the last two weeks, but don't be surprised if he rebounds. In the last two weeks, he has appeared on "Late Night With David Letterman" and "The Tonight Show," and was the subject of a seven-page article in the latest Rolling Stone... On Johnny Carson's Nov. 7 show, **Animal Logic** extolled the virtues of "Rose Colored Glasses," while **Tracie Spencer** was one of Jay Leno's guests Nov. 12... **Chris Whitley** is opening on the **Tom Petty & the Heartbreakers** tour, a slot that had been coveted by several hungry acts.

**HOW SWEET IT IS:** Jayne Simon, VP of sales and marketing for Zoo Entertainment, reports her label is making headway with **Matthew Sweet** and his album "Girlfriend." Simon says, "We're starting to get some solid commitments from some good alternative stations."

Among the outlets that are being sweet to Sweet are **WDRE** Long Island, N.Y.; **WHFS** Washington, D.C.; **KDGE** (The Edge) Dallas; **KJJO-FM** Minneapolis; **KTCL** Denver; **KITS** (Live 105) San Francisco; and **KNDD** (The End) Seattle.

*Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Michael Cusson.*

# BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST                                    | TITLE                                     |
|-----------|-----------|---------------|---|---|
| 1         | —         | —             | <b>D.J. MAGIC MIKE &amp; M.C. MADNESS</b> | <b>AIN'T NO DOUBT ABOUT IT</b>            |
| 2         | 3         | 4             | <b>2ND II NONE</b>                        | <b>2ND II NONE</b>                        |
| 3         | 7         | 5             | <b>THE STORM</b>                          | <b>THE STORM</b>                          |
| 4         | 1         | 3             | <b>BLACKSHEEP</b>                         | <b>A WOLF IN SHEEP'S CLOTHING</b>         |
| 5         | 6         | 5             | <b>CURTIS STIGERS</b>                     | <b>CURTIS STIGERS</b>                     |
| 6         | 2         | 2             | <b>NITZER EBB</b>                         | <b>EBBHEAD</b>                            |
| 7         | 8         | 5             | <b>BLUES TRAVELER</b>                     | <b>TRAVELERS &amp; THIEVES</b>            |
| 8         | 10        | 5             | <b>TONY TERRY</b>                         | <b>TONY TERRY</b>                         |
| 9         | 5         | 5             | <b>BUDDY GUY</b>                          | <b>DAMN RIGHT I'VE GOT THE BLUES</b>      |
| 10        | 3         | 5             | <b>M.C. BREED &amp; D.F.C.</b>            | <b>M.C. BREED &amp; D.F.C.</b>            |
| 11        | 4         | 5             | <b>NANA MOUSKOURI</b>                     | <b>ONLY LOVE - BEST OF NANA MOUSKOURI</b> |
| 12        | 15        | 4             | <b>INFECTIOUS GROOVES</b>                 | <b>PLAGUE THAT MAKES YOUR BOOTY</b>       |
| 13        | 23        | 3             | <b>COLLIN RAYE</b>                        | <b>ALL I CAN BE</b>                       |
| 14        | 11        | 5             | <b>D.J. MAGIC MIKE</b>                    | <b>BASS IS THE NAME OF THE GAME</b>       |
| 15        | 12        | 5             | <b>LISETTE MELENDEZ</b>                   | <b>TOGETHER FOREVER</b>                   |
| 16        | 14        | 5             | <b>NEMESIS</b>                            | <b>MUNCHIES FOR YOUR BASS</b>             |
| 17        | 13        | 5             | <b>SCHOOL OF FISH</b>                     | <b>SCHOOL OF FISH</b>                     |
| 18        | 15        | 5             | <b>NED'S ATOMIC DUSTBIN</b>               | <b>GOD FODDER</b>                         |
| 19        | 24        | 5             | <b>TRACIE SPENCER</b>                     | <b>MAKE THE DIFFERENCE</b>                |
| 20        | 19        | 5             | <b>PRIMUS</b>                             | <b>SAILING THE SEA OF CHEESE</b>          |

The Heatseekers chart lists the best-selling titles by new and developing artists. Billboard defines these artists as those who have never appeared in the top 100 of The Billboard 200 Top Albums chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums available on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. © 1991, Billboard/BPI Communications, Inc.

|    |    |   |   |  |
|----|----|---|---|--|
| 21 | 21 | 5 | <b>THE FARM</b>                               | <b>SPARTACUS</b>                         |
| 22 | 17 | 5 | <b>CRASH TEST DUMMIES</b>                     | <b>GHOSTS THAT HAUNT ME</b>              |
| 23 | 18 | 5 | <b>SMASHING PUMPKINS</b>                      | <b>GISH</b>                              |
| 24 | —  | — | <b>CYPRESS HILL</b>                           | <b>CYPRESS HILL</b>                      |
| 25 | 27 | 2 | <b>VICIOUS BASE FEATURING D.J. MAGIC MIKE</b> | <b>BACK TO HAUNT YOU</b>                 |
| 26 | 25 | 5 | <b>CHRIS LEDOUX</b>                           | <b>WESTERN UNDERGROUND</b>               |
| 27 | 26 | 5 | <b>VOICE OF THE BEEHIVE</b>                   | <b>HONEY LINGERS</b>                     |
| 28 | —  | — | <b>BLUR</b>                                   | <b>LEISURE</b>                           |
| 29 | 28 | 5 | <b>415</b>                                    | <b>NU NIGGAZ ON THA BLOKKK</b>           |
| 30 | 29 | 2 | <b>D.J. MAGIC MIKE &amp; ROYAL POSSE</b>      | <b>D.J. MAGIC MIKE &amp; ROYAL POSSE</b> |
| 31 | 31 | 4 | <b>PEARL JAM</b>                              | <b>TEN</b>                               |
| 32 | 36 | 2 | <b>SUZY BOGGUSS</b>                           | <b>ACES</b>                              |
| 33 | 38 | 4 | <b>HAL KETCHUM</b>                            | <b>PAST THE POINT OF RESCUE</b>          |
| 34 | 20 | 2 | <b>FATES WARNING</b>                          | <b>PARALLELS</b>                         |
| 35 | 40 | 4 | <b>OVERKILL</b>                               | <b>HORRORSCOPE</b>                       |
| 36 | 22 | 5 | <b>WHITE TRASH</b>                            | <b>WHITE TRASH</b>                       |
| 37 | 32 | 5 | <b>MARTY BROWN</b>                            | <b>HIGH AND DRY</b>                      |
| 38 | 39 | 2 | <b>BRAND NUBIAN</b>                           | <b>ONE FOR ALL</b>                       |
| 39 | 37 | 4 | <b>RUSS IRWIN</b>                             | <b>RUSS IRWIN</b>                        |
| 40 | —  | — | <b>THE OCEAN BLUE</b>                         | <b>CERULEAN</b>                          |



## A NEW BILLBOARD TAKES SHAPE THIS WEEK

(Continued from page 5)

columns and charts.

In the last few months, a host of other new editorial innovations have been introduced into the publication by Billboard editor in chief Timothy White, including the weekly Global Music Pulse column in the International section, the ongoing Billboard Report series of in-depth cover news-features, the periodic "White Paper" feature column of analysis and opinion by White, and the Popular Uprisings page containing the Heat-seekers chart, the latter comprising our weekly national report on new and developing artists.

"Billboard is often referred to as the bible of the music and home entertainment industries," says White, "but you cannot truly be the bible without a book of revelation. Everything that has been in Billboard will endure, but now there will be much more besides. As the need and appetite of our readers for timely, accurate, and in-depth information steadily intensifies, Billboard has an ever vaster responsibility to anticipate and fulfill our audience's expectations. Good journalism and competitive pro-

fessionalism both demand that Billboard provide a consistent, responsible element of surprise. I want our most astute readers to always be able to open Billboard and discover something about our industry that they did not previously know. The trade relies on Billboard to help it do business every week, but the key informing reality of the entertainment field is that *nothing* is a quick study, so the new Billboard shall more fully reflect the creative mystique of our industry."

Commenting specifically on the new Artists & Music supersection, White says, "The expansion and refinement of this crucial segment of the magazine is an acknowledgement that everything in our field begins with the artist and the creative act. At a time when the trade is seeking an unprecedented degree of core information about the origins of projects and the nuts and bolts of creative initiatives, we at Billboard are redoubling our resolve to be the prime source for this kind of material. Also, this publication has traditionally played a leadership role in helping in-

terpret trade-oriented developments for other media that cover music and home entertainment, so these editorial additions will offer more sophisticated insight for them into the engine rooms of our industry."

Thus, yet another big change this week is the introduction of The Medialine, an entirely new section that offers news and criticism of books, film, TV, and other media as they relate to the music and home entertainment industries (see page 64). The section will be edited each week by Chris Morris of Billboard's Los Angeles office.

Also new this week is The Billboard Bulletin, a compendium of short, late-breaking news items edited by Irv Lichtman (see page 86). This exciting new feature will share a page with Chart Beat, a longtime favorite of Billboard readers.

With the introduction of these new sections, Billboard has created a new sequence in which the sections appear. As usual, the magazine opens with a general news section (including the Commentary page), which now is followed by the new Artists & Music pages. Next come the International, Retail, Home Video, Pro Audio, Medialine, Update, and Radio sections.

In developing this new sequence, Billboard sought the most logical way to group related features. For example, the Radio section is now in greater proximity to Billboard's major charts and chart analyses, including the Hot 100 Singles chart, the Hot 100 Singles Spotlight (by Michael Ellis), The Billboard 200 Top Albums chart, Between The Bullets (by Geoff Mayfield), and the new Popular Uprisings page. Similarly, the Top Pop Catalog Albums chart and the Album Reviews page now run in the Retail section; the Single Reviews page runs in the Radio section.

Other important changes this week:

- An expanded Commentary page, a more detailed table of contents, and a more readable masthead.
- The conversion of the Album Rock Tracks chart to monitored airplay from Broadcast Data Systems. See page 66 for details. Next week, Billboard will unveil a new Hot 100 Singles chart, using a mixture of monitored airplay information from Broadcast Data Systems, unit sales information, and small-market radio playlists.

In summing up the new changes, White says, "As Billboard nears its 100th anniversary in 1994, we are more committed than ever to building on our rich heritage, while meeting the challenges ahead. People sometimes forget that Billboard bore witness to the earliest prototypes of the phonograph, the motion-picture camera, and the long-playing record. It has covered the creation of the jukebox, the radio, and television, as well as the rise of the modern music business and the birth of jazz and rock'n'roll, along with their subsequent offshoots and subgenres. Indeed, great past Billboard editors like Paul Ackerman helped pioneer modern music journalism.

"The future seems even more exciting and demanding than the past," adds White, "so the features introduced in this week's Billboard demonstrate our intention to devise fresh and more comprehensive ways to serve the best aims of the music and home entertainment industries for yet another century."

## Music Industry Tees Off In Support Of T.J. Martell Fund



More than 160 music-industry executives took to the greens of the Glen Oaks Country Club in Old Westbury, N.Y., Sept. 30 for the sold-out Met Music Golf Tournament, which raised more than \$87,000 for the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. Above, a check for the proceeds raised by the event is presented to Tony Martell, president of the T.J. Martell Foundation and senior VP of Epic/Associated Labels. Shown, from left, are Marvin Cohn, president, Sony Publishing; Martell; Martin Bandier, president/chief operating officer, SBK Records, and vice chairman, EMI Music Publishing; Peter Kauff, co-president, Rudge-Kauff Entertainment; Josh Simon, president of performance properties/entertainment, Clarion Marketing; and Paul Schindler, partner in the law firm of Schindler, Grubman, Schindler, Indursky, Goldstein and Flax.



Ready to tee off, from left, are attorney Murray Eisen; Charles Koppelman, chairman/CEO, SBK Records/EMI Music Publishing and the 1991 T.J. Martell Humanitarian of the Year; Jonathan Gold of Shearson Lehman; and attorney Perry Wietz.



Joking around at the tournament, from left, are Dave Johnson, senior VP/general counsel and secretary, Sony Music Entertainment; Don Ienner, president, Columbia Records; and Charles Koppelman, chairman/CEO SBK Records/EMI Music Publishing.



Music executives enjoy the sunshine at the golf tournament. Shown, from left, are Don Oleson, president, HRM; Kenny Hamlin, senior VP of sales and distribution, Elektra Entertainment; Ernie Ferrari, regional sales manager, Sonopress Inc.; and Aaron W. Levy, executive VP/chief financial officer, Elektra Entertainment.

### BETWEEN THE BULLETS



by Geoff Mayfield

**FAST TRACK:** In sharp contrast to last week, when winter's early call made for a sleepy chart, the action is hot and heavy on The Billboard 200 Top Albums chart. **Garth Brooks**, who appeared to be cooling off in his sixth week at No. 1, recaptures a bullet to stay on top a seventh. Last week's No. 2, **Ice Cube**, bullets again but is overtaken by **Hammer's** huge 48% gain. And, for those of you who were certain the point-of-sale method would cripple new artists' chart prospects, please note that **Nirvana's** first major-label project soars to No. 4, outselling such proven movers as **Guns N' Roses** and the bulletted **Metallica**.

**ON THE HORIZON:** The gap between No. 1 and No. 2 is slimmer than we've seen in several weeks, but Brooks still leads Hammer by a handsome margin of almost 40,000 units. If Brooks' latest holds flat or loses units, and if Hammer sees the same sort of increase that he does on this week's chart, we'll have a new No. 1. But, those are two big ifs... Last week's debut by Ice Cube is all the more impressive when one realizes that production delays held up the release of the album's CD version. Thus, virtually all of his early sales came on cassette alone.

**UP BUT DOWN:** SoundScan estimates total sales improved by 7% over the prior week; that activity more than doubles this week's bullet tally. The surge, and a slate of 13 debuts and re-entries, causes four backward bullets. This occurs when an album gains enough units to bullet while getting displaced by faster-selling titles.

**THE FLOOD CONTINUES:** The big guns always roll out during the gift-giving season, but several industry vets say 1991's splash of heavyweight fourth-quarter albums is the largest in 10 years—and it hasn't slowed down yet. Look for lots of debuts next week, with high entries anticipated for **Genesis**, **Anita Baker**, **Lisa Stansfield**, **Poison**, and **Bette Midler**. Warming up for later weeks are **U2** and **Michael Jackson**.

**BOX SCORE:** The second-highest entry is a unique video/audio package by **Queensryche**. The video portion will probably be sold on its own next year, but EMI says the CDs and audiocassettes from "Operation: Live Crime" will never be released separately. This is only the second boxed set to make The Billboard 200 in the 26 weeks that we've used the new system. The first to do so, by **Barbra Streisand**, moves ahead a dozen places this week to No. 113.

**THIS WEEK,** the Top Pop Catalog Albums chart moves to the Retail section (see page 49) and adopts a biweekly schedule. In the future, the "Last Week" column will refer to the position an album held in the previous unpublished chart. In the unpublished weeks, the chart will still be available through SoundScan or the Billboard Information Network... Meanwhile, the catalog list is beginning to look a lot like Christmas, with four seasonal titles entering that chart. As explained here two weeks ago, only Christmas titles released in 1991 will be eligible for The Billboard 200. Our Top Christmas Albums chart, with both new and old titles, returns in the Dec. 7 issue.

## BIZ PREPARES FOR TRADE WINDS FROM VAST NEW EUROPEAN ECONOMIC AREA

(Continued from page 5)

35% of world music retailing, compared with \$7.5 billion for the U.S., which accounted for 31% of the global market.

According to figures collated by IFPI, the international label trade group, the EFTA nations would add \$1.02 billion to the EC total at 1990 prices. If that were added to the EC figure for 1990, the total for the EEA would be \$9.42 billion, or about 38% of world retail volume.

Just three weeks after the EEA treaties were signed, however, the music industry is still undecided about what, if anything, the new trading area will mean. Some executives argue that it is merely psychologically important, and some say the economic potential of the area will produce pan-European retailers and marketing; others suggest that record companies are already well-versed in international trading and will be unaffected by the initiative.

Roger Stubbs, senior planning director for continental Europe at EMI Music, says, "Many record companies are ahead of the EEA in that they already have integrated record businesses in Europe. Look at the degree to which the majors' manufacturing and distribution operations connect with their European businesses. Record companies don't have trouble moving product around as it is."

### SINGLE CURRENCY ON HORIZON

He adds, though, that a huge advantage for the industry will come if and when a single currency is introduced across Europe. The majority of the EC, with a reluctant U.K. trailing in its wake, has been moving toward one currency for a number of years. The prospect now is that one set of notes and coins will be valid in 18 EEA nations in the foreseeable future and, eventually, in the U.K. as well.

Stubbs looks forward to a time when the EEA is one marketing area with groups of pan-European retailers and a number of supranational media. "The media is already beginning to evolve, particularly MTV Europe, which makes truly pan-European marketing possible. That is reinforced by the fact that commercial TV is beginning to get established in a number of new territories."

Asked about what should be the U.S. perception of the EEA, Stubbs comments, "They should realize that Europe is a bigger market than the U.S.—that's shock [number] one. At

## THOMAS QUILTS IFPI

(Continued from page 12)

will be to foster more involvement in the organization's direction from individual companies and national groups. He says he is also eager to make record companies' middle and junior management more aware of IFPI's activities and value to the industry.

His relationships with the Recording Industry Assn. of America are already good, he says, because of liaisons forged during his anti-piracy work with its officers in Southeast Asia.

During Thomas' time at the IFPI, the organization has grown from being effectively the umbrella group for four national associations to representing nearly 1,000 record companies in 68 countries.

JEFF CLARK-MEADS

the moment, a lot of American companies look to Europe as a sort of secondary exploitation of American product. They simply cannot do that anymore."

### AHEAD OF POLITICIANS

PolyGram International executive VP Maurice Oberstein also believes that the music industry is ahead of the politicians in taking a pan-European view. PolyGram supplies much of its European CD needs from its plant in Hanover, Germany, and Oberstein comments, "We've been

*'We are well ahead of any other industry in working in international markets'*

able to use central manufacturing to supply EC territories as well as EFTA nations for a long time. As an industry, we are well ahead of any other industry in working in international markets."

Oberstein feels the EEA will be more significant psychologically and politically than practically. Though all the EFTA nations have adequate copyright controls, he looks forward to European Commission-originated copyright legislation that will bring in enhanced provisions across Europe and also within the former EFTA countries.

The new law, which would impose a home-taping royalty and grant guaranteed rental protection rights to producers, is currently passing through the EC's parliamentary bureaucracy. As part of the treaties of association, the EFTA nations have agreed to adopt appropriate EC trading legislation, which, at this stage, is taken to include copyright law.

However, when asked about the U.S. view of the EEA's \$9 billion-plus market, American-born Oberstein says, "Because it's east of New York City, the EEA will be as obscure to them in the future as it has been in the past."

### PIRATE BONANZA?

Manolo Diaz, Sony Music International's European regional VP, fears that a single market stretching from the Arctic to the coast of Africa will be irresistible to record pirates and what he calls "the gray market." He says, "We've been suffering from parallel imports in the EC and EFTA. I hope we can respect borders in the new market."

"The guys in the gray market are going to benefit because the free-trade legislation looks like it is helping them. What will stop that is the harmonization of the period of copyright protection for the producer."

## SPECULATION ON CHRYSALIS SALE

(Continued from page 10)

trading conditions in North America."

Asked how far advanced the talks are, Chrysalis' corporate development director, Richard Huntingford, says, "Sufficiently for it to make us put out a statement. It is in everybody's interests for discussions to proceed, one way or the other, as quickly as possible."

Sources suggest a deal is imminent, certainly before Christmas and quite probably before the end of the

month. IFPI spokesman Mark Kingston concedes that the pirates will have a larger area to work in with the introduction of the EEA. However, he says, "The proposals within the EC for the 50-year harmonization of the copyright protection period will put the block on pirate operations." He adds that the illicit trade will also suffer because there will be no internal national borders for them to hide behind. Copyright law and its enforcement will make life equally tough for them no matter where they establish a base.

### RETAIL OPTIONS

On the retail front, the chains are not unified in their enthusiasm to exploit the EEA, despite Stubbs' vision of pan-European store groups.

Stuart McAllister, managing director at the U.K.-based HMV Group, says his company is now concentrating on the U.S. and Japan, having had its fingers burned already on continental Europe. Its store in Bordeaux, France, was forced to close down in the spring after six months' trading following fierce competition from the local FNAC group.

He comments, "Although we talk about Europe in a very grand way, a lot of people still see it as a collection

of different markets. There are different legal aspects in terms of property law, different cultures, different buying patterns by consumers."

W.H. Smith, owner of 240 record departments and 307 Our Price stores in the U.K., is awaiting presentation of a report on the retailing potential of continental Europe. Though Smith stores are already present in Paris, Brussels, and Amsterdam, none sells music product and, says a spokesman, there are "no plans at the moment" for Our Price to be expanded beyond the U.K. and Republic of Ireland.

A pioneer among pan-European chains is Virgin Retail, which already has three megastores in France and one in Milan, and is opening in Berlin this week. Marketing manager Ruth Kemp says another German store, in Frankfurt, will follow close behind the Berlin opening with further stores in Vienna, Brussels, Hamburg, and Barcelona, Spain, due in the next 12 months. Following those will be outlets in Antwerp, Belgium, Munich, and Madrid.

She comments, "If you think as a European, it gives you a lot more flexibility." She says British construction companies have been at work on Virgin's Berlin site because

no local firms were available when required. By the same philosophy, Germans are developing Virgin's in-store magazine and Italians are producing new shop designs.

In terms of internal organization, Virgin's international stores all work on the same computer system and central buying of nonmusic products—items such as stationery and brochures—already takes place. Marketing ideas are developed in London and translated to all the local marketplaces in which the company works. Central buying of records, Kemp says, is "a few years ahead."

None of the majors so far has central European distribution to retailers in various countries. But one budget-priced record label, Pickwick International, supplies all its European outlets from a warehouse in Coventry, in the Midlands of England.

Managing director Ivor Schlosberg says this is economically viable because the largest cost of distribution is in collection and delivery. The trans-shipment element is a small fraction of the total, he maintains.

Schlosberg claims that, barring north Scandinavia, which is served by a separate facility, Pickwick guarantees supply to any European destination within 48 hours.

## Pony Canyon Trots Out Expansion Plans Japanese Label Making Waves Via Asian Growth

■ BY STEVE MCCLURE

TOKYO—Southeast Asia has lately been attracting increased attention and investment from the music multinationals—but they are not the only ones.

Japan's fourth-largest record company, Pony Canyon, is also concentrating its overseas expansion in the region. Within the last 18 months, it has opened offices in South Korea, Singapore, and Hong Kong, and it has a Taiwan office scheduled to open next January.

"East Asia is a growth area," says Pony Canyon president Akira Ijichi. "We want to promote Japanese artists there and develop Asian artists, too." Local, usually nonestablished artists account for about 90% of the repertoire of the company's East Asian subsidiaries.

Harry Kaneko, GM of corporate development, says this is part of Pony Canyon's strategy of building a solid local identity in each major market. Of the 15 or so employees in each office, Kaneko says, only the manager is Japanese. "We want to be respected by the local people and avoid the image of the Japanese coming in with their big money," he says.

Nevertheless, there is big money behind Pony Canyon. The Toyko-



KANEKO

IJICHI

based company, which has a 7% share of the huge Japanese music market, is part of the powerful Fujisankei media conglomerate, which bought a 25.01% share in the Virgin Music Group two years ago. Fujisankei's Nippon Broadcasting System (the nationwide AM radio network) owns 50% of Pony Canyon, while 30% is held by the group's Fuji TV network and the remainder by other group subsidiaries.

Pony Canyon's revenues in fiscal 1991 will be between 80 billion yen (\$587 million) and 84 billion yen (\$616 million), according to Ijichi. In the year ended March 1991, half of those revenues came from video distribution. The firm is Japan's second-largest in this field, with an estimated 25% market share (excluding laserdisc). Reasons for this strength include its links with the Fujisankei TV companies, as well as its distribution deal with Disney Home Video.

Other international connections include the license for A&M Records in Japan—which will lapse in a year—and for Disney's Hollywood Records; also, for Britain's China Records. With the Virgin group, Pony Canyon also owns 50% of Virgin Japan.

In Asia, Pony Canyon's long-term goal is for its subsidiaries to work together to build local artists into stars with broad appeal throughout the region, including Japan. "Our subsidiaries are functioning as total record companies," says Kaneko.

Japanese marketing techniques can be successfully transplanted to these developing markets, he says.

"Most [local] record companies there are reluctant to be aggressive in promotion, in the media, for example. We try to create good relations with TV, radio, and magazines."

Kaneko believes East Asia is on the verge of a major pop boom. "The pop/rock influence is really on a roll. Young people there are at the stage where they're beginning to create their own style," he says, comparing the situation with the Japan of 20 years ago, before a distinctive indigenous pop style had evolved.

Ijichi, who has been Pony Canyon president for the past six years, says it is also trying to promote non-Japanese artists for which it has Asian licensing rights, such as Windham Hill's roster. "Distribution [there] is still not too good, although we are having great success in South Korea with George Winston," he comments. Winston's album "December" has sold almost 70,000 copies there. (It is ironic that a Japanese company should be promoting an American artist in South Korea, since that country still bans Japanese music and printed matter because of colonial-era attempts at "Japanization.")

Pony Canyon will soon begin producing local artists in South Korea, but meanwhile continues to enjoy good results in that country with instrumental and Western classical music, as well as with artists such as American singer/actress Alyssa Miles. Her three Pony Canyon albums, recorded in Los Angeles, have sold a total of more than 100,000 copies in South Korea.

Asian talent signed to Pony Canyon regional subsidiaries include Hong Kong's Cantonese-language female pop duo Face To Face and singer/dancer Maizurah from Singapore. "We'll first make our presence in the East Asian market strong," says Ijichi. "By the end of the century, we'd like to see Pony Canyon expand globally."

# Managers' Royalty Rights Debated

## Prince Case Raises Perpetual-Payment Issue

BY PHYLLIS STARK

NEW YORK—When Prince recently settled a lawsuit filed against him by his former management firm, the artist made an issue of a common music business practice that he hopes will be abolished.

The suit, filed last February by the firm of Cavallo, Ruffalo & Fagnoli, which split with Prince in 1988, sought continued publishing royalties from Prince songs created while the artist was managed by the firm. A Prince representative says the artist contested the claim because he believes songs are solely the creation of the artist, not the management firm.

Despite Prince's contention, some prominent industry attorneys and managers say it is very common for managers to receive royalties, including publishing revenues, after ending a management agreement with the artist. This is a particularly common clause in the contracts of new and developing artists.

Prince's disputed contract with Cavallo "had called for perpetual payments," says his attorney, Gary Stiffelman, of the Los Angeles-based firm Ziffren, Brittenham & Branca. While the terms of the settlement were not disclosed, Jill Willis, VP of Prince's Paisley Park Enterprises, says that "the settlement agreement included [Cavallo] being paid in the future on a percentage of royalties, including publishing.

"Prince isn't suggesting that managers not be paid in perpetuity on projects," adds Willis. "He is saying that the song is the artist's creation solely. We can pay managers on anything else, but publishing should belong solely to the artist."

Says Willis, "Many artists give 10%-15% of their income, including publishing, to managers. [Prince] is saying you don't really have to do that."

But Conference of Personal Managers president Mike Gormley, of the management firm LA Personal Development, says Prince's contention is ridiculous. "The performance on stage is the creation of the artist and [the manager] commissions that," he says. "The performance in the studio is the creation of the artist and he commissions that."

"In the standard management agreement, the normal situation is the manager commissions a percentage of the gross entertainment income of the artist, [including] recording, touring, and publishing income," states Lee Phillips of the Los Angeles-based law firm Manatt, Phelps & Phillips. At the end of the management agreement, Phillips says, "the relative norm for most artists is that they would continue to pay the manager for the things they did during the management agreement, and would continue to pay them in perpetuity.

"The theory on that is that the manager has advised the client in his career during that time period," Phillips continues. "That's why [the manager's] compensation comes in not only while [the artist is] under contract, but forever.

"I know managers who are still being paid for something they worked on 20 years ago, and they haven't had contact with the artist in years," Phillips adds.

"It is not unusual for the contract to provide that the manage-

*The performance  
in the studio  
is the creation  
of the artist'*

ment is entitled to post-term commission on material created during the term of the management," agrees Elliot L. Hoffman of the New York-based firm Levine & Hoffman. "That can apply to record deals, creation of copyrights, the production of television and video projects, and films. It would be very usual for the manager to continue to get a percentage for compositions created during the [contract term]. The standard for personal managers' contracts does

provide that commissions continue," Hoffman says.

Under contracts that include in perpetuity clauses, a change in management could result in an artist having to pay royalties to two different managers if, for example, the artist changes management companies two years into a five-year deal with a publishing company. There are no laws governing the payment of royalties to two managers, Phillips says.

"Some of the guilds have [rules] that you don't have to pay two [agents]. But there is nothing governing managers," he says. "It's up to you to figure out how to pay the new manager consistent to what you pay the prior manager. You generally negotiate with the prior person and buy out their part of the contract."

"Even for new artists, that is a significant area of negotiation," adds Stiffelman. "In many states it is possible to have a contract like that voided and replaced by 'fair compensation,' which would be decided by a jury on a case-by-case basis."

## TOBACCO BIZ BATTLES SPONSORSHIP CRITICS

(Continued from page 7)

"Steel Wheels" tour, according to Mick Jagger. "I disagree with it in principle, so that was that," Jagger told Billboard at the time.

In October 1990, Bonnie Raitt would not allow her name to appear in Benson & Hedges Blues advertisements for a tribute at Madison Square Garden for John Lee Hooker—although she did perform at the show out of appreciation and affection for Hooker. "The irony of the No. 1 killer in the black community sponsoring the blues... I couldn't live with it," said Raitt.

(Federal health officials say that smoking, a factor in heart disease and lung cancer, is more common in the black community.)

"To me, smoking has always been a real personal choice," says Kathy Mattea, explaining why Marlboro's sponsorship of events through the Country Music Foundation has "never been an issue with me." Along with other participants in the Marlboro Music program, Mattea praises "the sensitivity in which they presented country music."

Nanci Griffith says she turned down requests for two years to join the Marlboro Music festivals "because I have a young audience and they're very impressionable and I really don't want them to smoke.

"But finally I came to the conclusion that if [tobacco companies] are spending money on the arts, let them do it, because the showcases that I've done, once my expenses are paid, I donate my fee to the American Lung Assn. Philip Morris, I think, is doing the right thing supporting the arts."

### MOST ACTIVE SPONSOR

Philip Morris is currently the most active tobacco company in the music sponsorship field through tie-ins with its Marlboro, Benson & Hedges, and Parliament brands. The company says such promotions not only serve a marketing purpose but help build the image of Philip Morris as a corporate citizen.

"There are always going to be people who criticize us and the artists who participate," says Shelia Banks-McKenzie, director of media affairs for the company. "If you don't like our sponsorship of a program, you certainly are not compelled to attend. There are so many thousands of others who do appreciate the event.

"But everyone who attends doesn't smoke," she adds. "These are not activities for children. These promotions are for our adult markets."

Joe Cherner does not buy that argument. Cherner, a Wall Street bond trader, is president of Smoke-Free Educational Services, which sponsors the Smoke-Free America ad contest among schoolchildren nationwide.

Says Cherner, "The average age

*These companies  
associate themselves as  
much as possible with  
teen heroes in music'*

that tobacco addiction begins is 12 or 13. The business fact of life is that they lose 400,000 of their best customers through death each year, and if they don't attract children, they can't replace them.

"Basically, for the '90s, the strategy of these anti-health companies is to associate themselves as much as they can with teen heroes in sports and music."

The Tobacco Institute, however, points to the tobacco industry's own public-service ads encouraging young people to resist peer pressure to smoke. The industry has taken other voluntary steps it says will discourage underage smoking such as eliminating cigarette giveaways in public. Industry critics say such steps were taken only to forestall further government regulation.

The tobacco industry has successfully cited protection of free speech



**Memorable Milestone.** Al Shulman, senior VP of Sony Music Special Products, is congratulated on his 50th anniversary with the company at a surprise party held Oct. 23 at New York's St. Regis Hotel. The gala was attended by more than 200 family members and industry friends. Shulman was presented with a gold watch and a commissioned bronze sculpture of a piglet bearing the inscription, "We package everything, including the squeal," a Shulman axiom. Shown, from left, are Richard Chechilo, VP of operations and customer service, Sony Music Special Products; Shulman; and Paul Smith, president, Sony Music Distribution.

to counter legislative proposals to ban tobacco-sponsorship activities. But the argument is not over.

"The Supreme Court has long held that there is a very big difference between the protections accorded to noncommercial speech and those which are granted primarily commercial speech," says John F. Banzhaf III, a law professor at George Washington Univ. who is executive director of Action on Smoking and Health (ASH), the legal arm of the anti-smoking movement. Banzhaf and his group initiated the legal action that resulted in the industry agreement to halt cigarette advertising on television in 1971.

Caught between the two vehement sides in the tobacco battle are the music industry figures who organize and promote the concerts.

George Wein is CEO of Festival Productions, which produced the Kool Jazz festivals for many years and currently is producer of the Benson & Hedges Blues festivals. He views acceptance of sponsorship from tobacco companies as a straightforward business decision.

"They've enabled me to do things I couldn't have done otherwise," says Wein. "My business is to put on music festivals, and I think music festivals are an important part of our cultural life. I refuse to get involved" in the sponsorship debate, he says.

Bill Ivey, executive director of the Country Music Foundation, says his organization's three-year relationship with Marlboro "allowed us to operate for the first time in the area of live music. We simply could not do it without the sponsorship," he says.

After several years of presenting arena tours by country stars, Marlboro's involvement with the Country Music Foundation led to country festivals in various cities, including small-venue shows, songwriter nights, and workshops by leading country artists.

"I will admit that we have to make our decisions based on what we think

is best for the institution and the music," says Ivey. "We have no problem at all with that [tobacco] connection."

Banzhaf at ASH and others suggest performers and music industry executives should consider the question of what is good for their business in a broader context. "They cannot close their eyes to the moral and ethical responsibility that they are emulated in the eyes of some young people and are encouraging the use of an addictive product," he says.

Philip Morris spokeswoman Banks-McKenzie disputes that view of the musician's role. "The people who are participating are not asked to endorse our product but to play the very best music they can," she says. "That's their choice. No one's arm is ever twisted."

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## BAKER & TAYLOR BEING SOLD

(Continued from page 5)

software.

The three entities—which had combined revenues of \$750 million last year—will be merged into a new company, Baker & Taylor Distribution, but will retain separate operating identities.

Terms of the agreement were not disclosed, but analysts who follow Grace variously estimate the value of the deal at \$100 million to \$150 million. Both Grace and Carlyle say they expect a definitive agreement to be executed by the end of the year.

The management team of the new company will consist of James Wharburton, president of Baker & Taylor Video; Gary Kaenzig, president of Baker & Taylor Books; and Jacques

### *There is not a lot of debt involved*

line Cochran, president of Soft-Kat. Gerald G. Garbacz, Grace executive VP, will serve as president and CEO of Baker & Taylor Distribution.

Though the management team will own a piece of the new company, Washington, D.C.-based Carlyle will be the majority owner and is expected to control the new company's board of directors.

While Grace is believed to be receiving cash for the three companies, Carlyle declines to disclose details of the deal's structure.

"It will have a combination of debt and equity, but the new company is clearly financed for the long term," says Carlyle managing director Daniel D'Aniello. "There is not a lot of debt involved. It's not a good idea to load up a distribution company with a lot of debt."

Video distributors in particular are poor cash generators, given their typically low gross margins, and thus ill-suited to service heavy debt loads.

"This is a working capital business," D'Aniello acknowledges. "But it's almost counter-intuitive. The more you grow, the more you have to invest. It doesn't throw off a lot of cash."

"It's true that video distribution is not the healthiest business right now," he continues. "But ultimately, it's in the interest of the studios to have a stable, value-added distribution base. Baker & Taylor has been very good at establishing strong relationships in the market and we believe they're long-term survivors."

#### PROFITABLE YEAR

According to one analyst's estimate, the three Baker & Taylor operations had operating earnings in 1990 of \$10 million to \$20 million—after paying taxes but before interest charges—on revenues of about \$750 million.

Most of those earnings are believed to have come from the book division, which is the largest and most profitable of the three operations. Based on analysts' estimates, Baker & Taylor Books will account for slightly more than half of the new company's revenues. Baker & Taylor Video will account for 35%-40% of revenues, and Soft-Kat will account for the rest.

"All three [operations] have their attractiveness," D'Aniello says. "In the books area, their reputation is so high and longstanding that the stability of the business was very attractive. In video, we believe they've been smart distributors and have devel-

oped relationships that will outlast the consolidation of the industry. Soft-Kat has chosen its niche very well. They've stayed out of areas that are dominated by economies-of-scale operators."

D'Aniello says the long-term financing provided by Carlyle will allow the new company "to take advantage of acquisitions and growth opportunities."

#### MARKET SHARE

The deal, if completed, is not expected to have any significant impact on market share in the video distribution business. Baker & Taylor, with 12 branches around the country, is currently the third- or fourth-largest video distributor (depending on the estimate) behind Des Moines, Iowa-based Commtron and Nashville-based Ingram Entertainment. The other distributor in the top four is the recently combined Major Video/Video Trend.

"We're not expecting any changes in day-to-day operations, or relocations, or anything along those lines," says Jim Ulsamer, senior VP of sales and marketing with Morton Grove, Ill.-based Baker & Taylor Video. "The status quo will be maintained. Our employees are delighted with the arrangement, as are our suppliers."

"Grace had obviously indicated that the company was going to be sold and one of the alternatives would have been an acquisition by a competitor," Ulsamer continues. "That would have meant a totally different situation for everyone."

Studios surveyed by Billboard were generally reluctant to comment on the sale; most say they are awaiting further details of the deal from Baker & Taylor.

The Carlyle Group, which describes itself as a private merchant bank, was formed in 1987 and manages an equity fund raised in 1990. Among the management-led acquisitions in which it has participated are Caterer International (formerly Marriott In Flight Services), CB Commercial (formerly Coldwell Banker), and BDM International, formerly a division of Ford Aerospace.

Assistance in preparing this story was provided by Ed Christman.

# Vid Distribbs Steer 'Rocketeer' Promo Designing Own Strategies For Disney Title

■ BY PAUL SWEETING

NEW YORK—Buena Vista Home Video is offering distributors an opportunity to design their own marketing and sales programs for its February title on the Disney label, "The Rocketeer."

According to distributor sources, wholesalers will be allowed to design customized prepacks of the rental title, and will have access to standees, posters, T-shirts, buttons, and other merchandising aids and sales-incentive items. Distributors will be allowed to tie such items to retailer purchases in whatever mix or quantity they see fit.

The availability of the merchandising aids and *tchatchkas* will be tied to distributors' sales goals.

"The Rocketeer," a live-action fantasy story, grossed about \$47 million at theaters this summer. Though respectable given the general softness at the box office, the film never achieved the hoped-for escape velocity.

## BUENA VISTA SUSPENDS DEALINGS WITH WAXWORKS

(Continued from page 10)

and WaxWorks indicated at the time that the wholesaler was cooperating in all law-enforcement investigations.

At press time, Buena Vista Home Video said it had no further comment on the developments, indicating "the status quo has not changed."

WaxWorks executives could not be reached for comment.

A spot check of other major home video suppliers indicates that they are still shipping product to WaxWorks/VideoWorks.

Meanwhile, sales of "Fantasia" remain hot at retail. Walt Disney Home Video claims to have depleted its inventory while suspending accepting orders for an indefinite period, effective Nov. 7. Back orders up to Nov. 6 will be filled (Billboard, Nov. 16).

The studio shipped some 9.45 million cassettes, with reorders said to be between 1 million-2 million units.

This week, the title soars to No. 1

"I think it's a great idea," one distributor executive says of Buena Vista's approach to the title. "We know our customers better than anyone, so that when it comes to prepacks or whatever, we know what size, or sizes [of prepacks] we need."

"It's also a good management technique," the executive continues. "It gives us an ownership interest in the [sales] program. We can't really sit around and say, 'We couldn't sell it because the program stinks' if we designed it."

"We've been doing a lot of Q&A with [distributors]," a Buena Vista spokeswoman says. "Not numbers crunching, but more qualitative research about infusing the rental market, both in terms of how you market and how you would reach the consumer. Based on the feedback, we put a plan together working closely with the distributors."

"We put some extra effort behind 'The Rocketeer' because we think it's a movie that can give some extra punch to the rental

market," she continues. "It's a 'big event' movie with a lot of untapped rental potential. It didn't see the type of box office it could have seen."

Distributors in general are giving the approach favorable reviews, noting that Buena Vista was also "reasonable" in setting sales goals, or quotas, for the title.

Some also note that standees, posters, and other point-of-purchase materials can be distributed more cost-effectively since they will be tied specifically to a dealer's order. "It's better than having a dealer get standees from four or five sources," one distributor says. "More of what's sent out will actually get used this way."

Disney is expected to officially announce its unusual marketing strategy for "The Rocketeer" later this month.

Assistance in preparing this story was provided by Jim McCullaugh in Los Angeles.

## SONY MUSIC ENT.

(Continued from page 10)

market share, based on trade shipments. For the fiscal year ended March 31, 1991, it had a pretax profit of 9.2 billion yen (\$67.5 million) on overall sales of 83.8 billion yen (\$615 million).

The stock issue is for Sony's Japanese software operations only. Sony Music Entertainment, which includes the company's U.S. and European music holdings, is a separate division.

The relatively high share price set at the auction is attributed to investors being attracted by the "glamour" of the entertainment business. "They are one of the big players in Japan in finding and cultivating new artists," says Hashimoto, "so that kind of thing obviously is very attractive. But in terms of earnings growth, I think it's a bit questionable. If you look at their growth over the last five years, it isn't very high really—it's at single-digit levels. Profitability has actually been pressured by higher costs for software production."

# LIVE, Carolco To Seal Revised Merger

■ BY DON JEFFREY

NEW YORK—Having revised the terms of its proposed merger with Carolco Pictures Inc., LIVE Entertainment Inc. says it expects to sign a definitive agreement with Carolco within a week.

The Van Nuys, Calif.-based home video distributor and music retailer recently proposed the revision in order to protect its minority shareholders from reductions in the stock price of Carolco, which owns 53% of LIVE.

Referring to the counterproposal, LIVE general counsel Michael White says, "Carolco has not informed us that they agree with us. We are awaiting a response from Carolco's board." In a release dated Nov. 7, LIVE said it "expected that a definitive agreement for the business combination will be signed next week." White declined to comment

further.

In recent weeks, the stock of Carolco, a motion picture production company, fell to a new yearly low of \$4.125 a share on the New York Stock Exchange.

The original merger agreement called for LIVE shareholders to receive 2.5025 shares of stock in the new company, to be called Carolco Entertainment Inc., for each share of LIVE they own. But, with Carolco's stock tumbling, the deal became less appealing to LIVE stockholders.

The revised terms maintain the same 2.5025:1 ratio, but require that each LIVE shareholder also receive a "contingent value right" that will become effective if the average value of Carolco's stock price times 2.5025 is below \$14 but not above \$20. The contingent right may be exercised six months after the closing of the merger; each right will entitle

its holder to either more Carolco stock or cash and other securities.

Keith Benjamin, securities analyst with Ladenburg, Thalmann & Co., says Carolco's stock is down for several reasons: Investors are confused about the merger, the company has been hobbled by debt, and it "has not made a ton of money from its movies except 'Terminator.'" He adds, "It will turn around in '92, not this year."

In a move to restructure its debt, Carolco this month completed a private placement of \$65 million in convertible bonds with three foreign companies and U.S. institutional investors. The foreign companies are Canal Plus S.A. of France, Rizzoli Group of Italy, and Pioneer Electronic Corp. of Japan. These companies had previously invested a total of \$105 million in Carolco to acquire the following stakes: Pioneer, 14.3%; Rizzoli, 10.4%; Canal, 10.1%.

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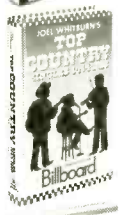
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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## 3 LABELS UNDER KOPPELMAN

Charles Koppelman will add the EMI and Chrysalis labels to his responsibilities as chief of SBK Records, according to sources. Under the new structure, Marty Bandier, Koppelman's longtime music partner, will be responsible for EMI's music-publishing activities. In another development, Thorn-EMI is reported to be ready to announce its purchase of the other 50% of Chrysalis it does not currently own.

## MADONNA/TIME WARNER TALKS

Madonna's long-rumored multi-million-dollar multimedia deal with Time Warner had not been finalized by press time, but Sire Records president Seymour Stein reports negotiations "are moving forward." While it has been widely rumored Madonna is going for some type of joint venture with Time Warner, it remains unclear whether her future output will continue to be on Sire, a division of Warner Bros. Records. The artist, along with Stein, attorney Allen Grubman, manager Freddy DeMann, and senior Time Warner executives reportedly have been hammering out details regarding the venture, which would incorporate records, publishing, TV, and film.

## GEFFEN HARASSMENT SUIT

Marko Babineau, former GM at DGC Records, David Geffen, The David Geffen Co., Geffen Records, MCA, and Matsushita Electric Industrial Co. Ltd. have been named as defendants in a sexual harassment lawsuit filed by Babineau's former assistant Penny Muck. In the suit, filed Nov. 12 in L.A. County Superior Court, Muck accused the

defendants of sexual harassment, intentional infliction of emotional distress, assault, and battery. The complaint claims Babineau violated California government code section 12940 when he allegedly masturbated in Muck's presence and repeatedly abused her physically and verbally from February to September 1991. Muck filed a discrimination complaint with the State of California Dept. of Fair Employment and Housing in early September 1991. Babineau resigned Sept. 4.

## THE 'WORD' IS OFFICIAL

The version of Jermaine Jackson's "Word To The Badd!!" (LaFace/Arista) single—addressed to brother Michael Jackson—that was leaked to radio is being officially released to retail (see page 22). The \$3.49 cassette-only release, due in stores Nov. 25, also features highlights of Jackson's "You Said" album.

## NEW ORDER ON QWEST

Word is that Quincy Jones' Qwest label will be re-energized with new staff and that influential U.K. band New Order will stay on the label, despite rumors that the group, from Manchester's Factory Communications, would be switched to parent Warner Bros. or even Def American. But an inside source says this sensitive matter has been resolved in Qwest's favor.

## NEW MECHANICAL RATE

Writers and music publishers get more dollars and, as a consequence, labels pay more under a new compulsory mechanical royalty rate that takes effect Jan. 1. The rate, based upon changes in the Consumer Price

Index between Oct. 1, 1989, and Sept. 30, 1991, moves from 5.7 cents or 1.1 cents per minute to 6.25 cents or 1.2 cents per minute. A formula negotiated in 1981 among writers, publishers, and labels led the price-index formula. The next new rate takes effect Jan. 1, 1994.

## WE DIDN'T WRITE 'EM FOR YOU

Writer/artists Bryan Adams and Randy Newman, vigorously opposing the candidacy of David Duke for governor of Louisiana on the Republican ticket, were fighting at press time for the removal of their compositions from a 20-minute campaign video on Duke's behalf. Adams has asked Louisiana radio programmers to pull his hit song "(Everything I Do) I Do It For You" from their playlists, following his claim of unauthorized use of the song in the video. Adams has asked stations to drop the song until after the Nov. 16 election so that listeners will not be unintentionally influenced to vote for Duke, who has a history of racist and anti-Semitic comments. Newman's song, "Louisiana 1927," is about a disastrous flood. Newman recently made a recording of the song for use at anti-Duke gatherings.

## RUNNING ON CASSETTE

According to Priority Records executive VP Steven Drath, Ice Cube's controversial "Death Certificate" debuted at No. 2 on The Billboard 200 Top Albums chart last week almost exclusively on cassette sales, since the CD release was delayed because of scheduling problems at Capitol Records' Jacksonville, Ill., manufacturing plant.

## 'Black Or White' Off To Rosy Start

MICHAEL JACKSON's "Black Or White," the first single from his forthcoming album, "Dangerous," is the top new entry on the Hot 100 at No. 35. "Dangerous" is Jackson's fourth solo album for Epic. The first three—"Off The Wall," "Thriller," and "Bad"—sold a combined total of 33 million copies in the U.S. and spawned 17 top 10 singles.

It will be fascinating to see how well "Dangerous" does. Jackson, of course, remains the most famous pop star in the world. But the pop scene has changed dramatically since "Bad" was released four years ago. At that time rap was a hot subgenre; today, rap—even hardcore rap—is part of the pop-music mainstream. In 1987, Jackson's main chart competitors were fellow mass-appeal favorites Whitney Houston and George Michael. Now, he has to square off against Hammer and Ice Cube.

A Michael Jackson album is always an event. Pundits, seal your predictions.



by Paul Grein

IN THE GREAT RAP showdown of the insider vs. the outsider, mainstream superstar Hammer gains the upper hand over mean-street spokesman Ice Cube. Hammer's "Too Legit To Quit" edges up to No. 2 on The Billboard 200, displacing Ice Cube's "Death Certificate." But neither album was strong enough to unseat Garth Brooks' "Ropin' The Wind," which holds at No. 1 for the seventh week.

While country and rap monopolize the top three positions for the second week in a row, rock dominates the top 10. Six of this week's top 10 albums are either rock

or hard-rock. Nirvana's "Nevermind" leads the pack, jumping to No. 4. Nirvana thus pulls ahead of such superstar bands as Guns N' Roses and Metallica.

The newest album in the top 10 is Stevie Ray Vaughan & Double Trouble's "Sky Is Crying," which enters The Billboard 200 at No. 10. The late, great guitarist reached No. 7 a year ago with "Family Style," a first-time collaboration with brother Jimmie Vaughan.

**FAST FACTS:** Capitol holds down the top two spots on The Billboard 200 for the second time in 15 months. The label achieves the feat with Garth Brooks (on Capitol Nashville) and Hammer. Capitol pulled a 1-2 punch in August 1990 with Hammer and Poison (on Capitol/Enigma).

Queensryche's "Operation: Live Crime," a combination CD/video that lists for \$40.98, enters The Billboard 200 at No. 38. That's exactly where Barbra Streisand's lavish "Just For The Record" debuted seven weeks ago. Queensryche's last album, "Empire,"

peaked at No. 7 in October 1990 and is still in the top 50.

Michael Bolton lands his second No. 1 pop hit with his remake of "When A Man Loves A Woman." One artist on this week's Hot 100 was also on the chart in May 1966 when Percy Sledge's original version of the song hit No. 1: the invincible Cher.

U2's "Mysterious Ways" enters the Hot 100 at No. 77. "The Fly," the first single from its hotly anticipated "Achtung Baby" album, loses its bullet at 61. Remember, though: the first singles from the current Prince and Guns N' Roses albums were also just warmups.

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