

Billboard

\$4.50 (U.S.), \$5.95 (CAN.), £3.50 (U.K.)

1.50 Dfl, DK 59.50, DM20, 12,000 Lire

***** 3-DIGIT 908
 BI GEE4EM740M099 90 04 0233
 MAR21921 03
 MONTY GREENLY
 APT A
 3740 ELM
 LONG BEACH, CA 90807

NEWSPAPER

IN THIS ISSUE

J&R Music World's
 20th Anniversary
 Supplement



FOLLOWS PAGE 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 9, 1991

ADVERTISEMENTS

**NED'S ATOMIC DUSTBIN
 "GOD FODDER"**

- *SALES OVER 150,000!
- *TOP 5 ALTERNATIVE!
- *FREE T-SHIRT W/PURCHASE!
- *GREY CELL GREEN CLIP ON MTV™ AND A VIDEO CHANNEL NEAR YOU!

ON COLUMBIA

Home Video Faces 'A' Title Drought H'wood Slump Is Challenge to Suppliers

■ BY PAUL SWEETING

NEW YORK—Home video has long since established itself as an integral component of Hollywood economics, but over the next year to 18 months it could well become its victim, according to many industry observers.

Film production slates are being slashed across Hollywood, both at the major-studio and independent-producer levels, and the drop in production will eventually lead to a de-

crease in the number of top-drawer movie titles making their way to video stores.

During the first half of 1992, video retailers will probably begin feeling the effects of a prolonged slump at the box office, with fewer blockbuster releases coming their way (Billboard, Nov. 2). By the second half of the year and into 1993, retailers are likely to be coping with a noticeably changed product mix as suppliers seek to offset the shortage of new releases. The studios are expected to

dip deeper into their libraries and release more special-interest and made-for-video programming, television series, and made-for-TV movies in an effort to maintain current levels of revenue.

Smaller labels and B-movie suppliers, assuming they survive, may also seek to fill in the gaps for video retailers.

As one industry observer puts it, "There will always be schlock around, but overall, the supply of
 (Continued on page 49)

Senators Hear Foes Agree On Taping Royalty

■ BY BILL HOLLAND

WASHINGTON, D.C.—There were smiles, handshakes, and visions of legislative smooth sailing as the Senate copyright subcommittee met Oct. 29 to hear harmonious testimony on the Audio Home Recording Act of 1991 from former adversaries in the hardware and software industries.

After more than a decade of bickering over the legality of a home taping royalty, the music industry and the manufacturers of consumer electronics officially buried the hatchet by testifying before the subcommittee that they both favored passage of a bill giving Congressional approval to the importation and sale of consumer digital audio tape recorders in the U.S.—and a
 (Continued on page 85)

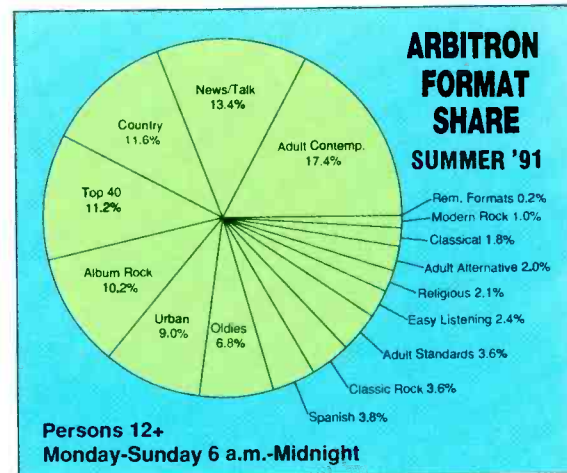
Country Tops Top 40 As No. 3 Format

■ BY SEAN ROSS

NEW YORK—Although its phenomenal ratings growth of the last year has slowed for now, country has finally overtaken top 40 as the No. 3 radio format and the No. 2 music format, according to the exclusive Billboard and Arbitron study of national format listening this summer.

Country's share of the 12-plus audience nudged forward only slightly, 11.5-11.6, but that put it ahead of top 40, which was off for the sixth consecutive book, 11.6-11.2. Country still trails the perennial champion, adult contemporary, which was down 18.6-17.4, and news/talk, which rebounded 12.8-13.4, its second-best showing ever after the Gulf war book.

Country's share of the 12-plus audience nudged forward only slightly, 11.5-11.6. That's off from the 0.5-1.0 share growth that country has picked up for each of the last three books. But it is a signal of the format's
 (Continued on page 17)



IN THE NEWS

Fed Agents Locate 'Fantasia' Contraband

PAGE 5

Japan Seen As Eager Market For DCC

PAGE 6

The Importance Of Being Bill Graham Great Showman's Death Leaves Gap

■ BY CHRIS MORRIS

LOS ANGELES—Bill Graham, who pioneered the modern concept of rock concert promotion at his celebrated Fillmore ballrooms in San Francisco and New York and went on to mount concerts and tours of unparalleled

scale, was killed Oct. 25 in a helicopter crash near Vallejo, Calif. He was 60.

Graham, his companion Melissa Gold, and pilot Steve Kahn were killed late in the evening, when the Bell Jet Ranger copter crashed into a
 (Continued on page 83)

No. 1 IN BILLBOARD

- HOT 100 SINGLES**
 ★ CREAM PRINCE & THE N.P.G. (PAISLEY PARK/WB)
- THE BILLBOARD 200 TOP ALBUMS**
 ★ ROPIN' THE WIND GARTH BROOKS (CAPITOL)
- HOT R&B SINGLES**
 ★ FOREVER MY LADY JODECI (UPTOWN/MCA)
- TOP R&B ALBUMS**
 ★ AS RAW AS EVER SHABBA RANKS (EPIC)
- HOT COUNTRY SINGLES**
 ★ SOMEDAY ALAN JACKSON (ARISTA)
- TOP COUNTRY ALBUMS**
 ★ ROPIN' THE WIND GARTH BROOKS (CAPITOL)
- TOP VIDEO SALES**
 ★ THE RESCUERS DOWN UNDER (WALT DISNEY HOME VIDEO)
- TOP VIDEO RENTALS**
 ★ THE DOORS (CAROLCO HOME VIDEO)

P.M. DAWN
 OF THE HEART, OF THE SOUL,
 AND OF THE CROSS

PAUL MCCARTNEY'S
 LIVERPOOL ORATORIO
 BY PAUL MCCARTNEY & CARL DAVIS

"One of the most promising in the wave of original new female voices."
 THE NEW YORK TIMES

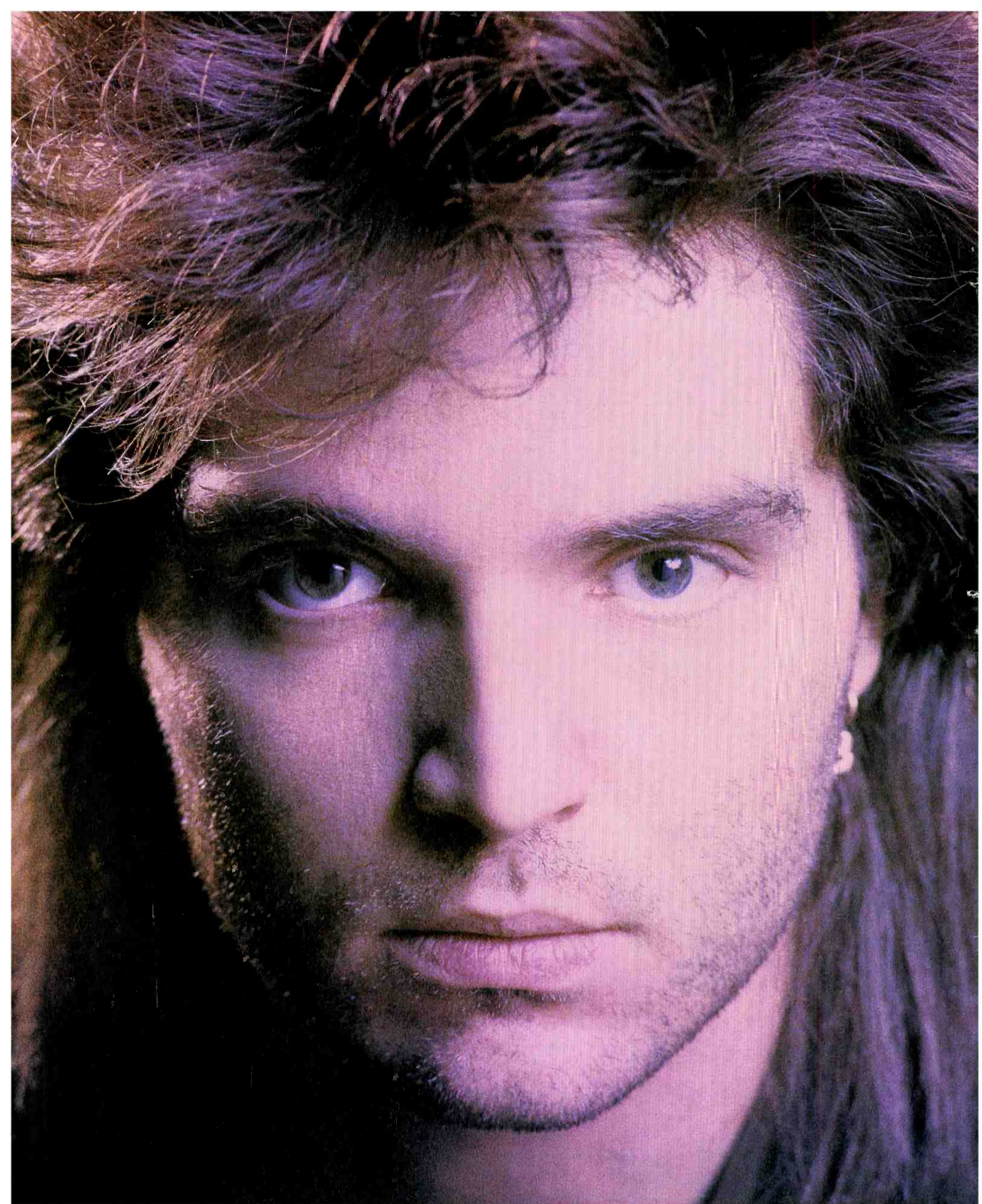
WENDY MaHARRY
 FOUNTAIN OF YOUTH

the new album, featuring "How Do I Get Over You"

Call 1-800-523-4705 for your free CD copy of FOUNTAIN OF YOUTH
 Offer expires November 30, 1991

Produced by Dwight Marcus
 Management: Peregrine Watts-Russell for MFC Management ©1991 A&M Records, Inc. All rights reserved.

AM RECORDS



**THE FIRST SOLO ARTIST IN ROCK HISTORY TO REACH
THE TOP 5 WITH EACH OF HIS FIRST SEVEN SINGLES**

**THE FIRST NEW ARTIST EVER PLAYED ON 117 AOR
STATIONS DURING HIS INITIAL WEEK ON THE CHARTS**

**HE'S CIRCLED THE GLOBE REPEATEDLY
HEADLINING SOLD-OUT TOURS**

**AND HIS TWO ALBUMS HAVE SOLD IN
EXCESS OF 10 MILLION COPIES WORLDWIDE**

RICHARD MARX

CONTINUES TO SET THE PACE...

RUSH STREET

**FEATURING THE FIRST SINGLE AND VIDEO
"KEEP COMING BACK"**

**AND THE HOT AOR TRACK
"PLAYING WITH FIRE"**

**CATCH A GLIMPSE OF RICHARD MARX'S VIEW FROM RUSH STREET...
ON CAPITOL COMPACT DISCS, CASSETTES AND RECORDS.**

Produced by Richard Marx • Management: Left Bank Management

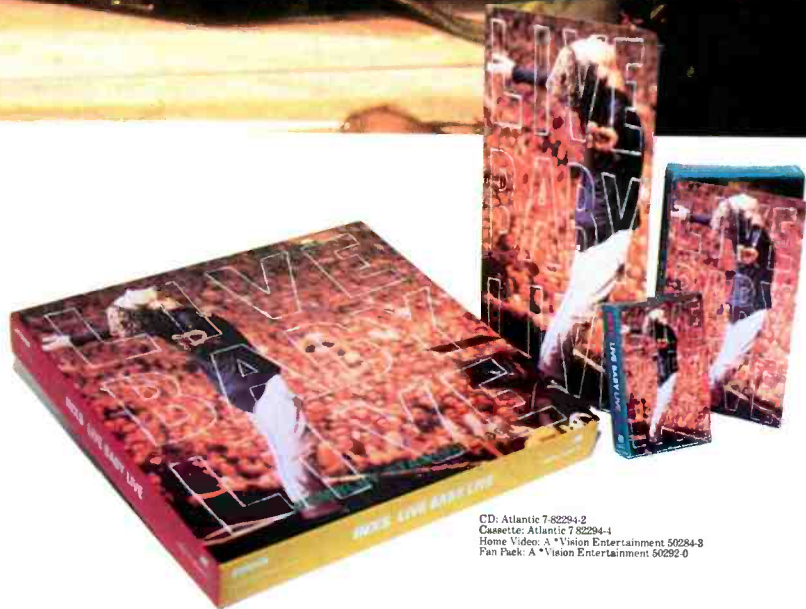
Capitol.

© 1991 Capitol Records, Inc.

INXS

“To see INXS on stage is to see one of the last great rock & roll bands, a celebration of physicality and aesthetics.”

—ROLLING STONE



LIVE BABY LIVE

This album contains 15 classic live songs recorded in 15 cities, plus one new studio track, “Shining Star.” Plus a 32 page mini tour program.

LIVE BABY LIVE

The home video contains 21 of their biggest hits shot live at Wembley Stadium by Director David Mallet at Summer XS on 13th July 1991. Plus a 16 page program.

LIVE BABY LIVE

The Fan Pack contains the home video and CD or cassette. Plus a 48 page book.

Produced by Mark Opitz and INXS. Manager: CM Murphy

CD: Atlantic 7 82294-2
Cassette: Atlantic 7 82294-1
Home Video: A *Vision Entertainment 50284-3
Fan Pack: A *Vision Entertainment 50292-0



Division of Atlantic Recording Corporation
© 1991 Atlantic Recording Corporation
A Time Warner Company

NEW HOT 100: CHANGES ON HORIZON

Importance Of BDS Data Grows At Label Promo, Sales Depts.

■ BY KEN TERRY

NEW YORK—Broadcast Data Systems Inc., which monitors airplay on radio and TV stations, has become an important research tool for label promotion departments over the past couple of years. Later this month, when the Billboard Hot 100 starts using BDS data, it promises to have an even bigger impact on the industry.

Since January 1990, Billboard has used BDS information to compile its radio-only Hot Country Singles & Tracks chart. The trade magazine

also publishes a weekly Top 40 Radio Monitor, which will continue to appear along with the Top POS Singles Sales chart (based on sales information).

Starting with the Nov. 30 issue, the Hot 100, now compiled from radio playlists and retail store reports, will be based on a combination of SoundScan piece counts of singles sales (see story, this page), BDS airplay information from 125 major- and medium-market stations, and the playlists of approximately 100 stations in small

(Continued on page 74)

Record Companies Soften Views On Using Piece Counts For Charts

■ BY SUSAN NUNZIATA

NEW YORK—As Billboard prepares to debut a new Hot 100 Singles chart Nov. 30 based on a mix of point-of-sale data, Broadcast Data Systems airplay information, and small-market radio playlists, industry opinion on the use of SoundScan information for The Billboard 200 Top Albums and Top Country Albums charts is generally positive.

This reaction presents a sharp contrast to the criticism the SoundScan-based charts received shortly after their May 25 debut (Billboard, June 1).

While record company executives note that there is still room for improvement in the methodology used on the Billboard 200 Top Albums and Top Country Albums charts, most agree that these issues are being addressed and that the piece-count charts offer a more realistic picture of what is happening at retail than their predecessors did.

"It's brought a sense of objectivity to the charts," says Jim Caparro, executive VP of PGD. "[SoundScan] not only has more accurately reflected true sales, it has allowed us to use much more of the information beyond just the chart rankings to determine actual, legitimate sell-through activity."

The early criticism of the SoundScan data was that it gave short shrift to new and developing talent because they were dominated by rackjobbers and large retail chains, which tend to be cautious about buying new-artist product. But a majority of industry executives are satisfied with the efforts being made to redress this imbalance.

In its early stage, the data was gathered from 2,275 chain-affiliated retail stores and 40 independent retailers on the system (Billboard, March 30). The information is now collected from 3,000 retail and 5,000 racked stores covering about 55% of

(Continued on page 75)

Time Warner Partners With Toshiba, Itoh

■ BY DON JEFFREY

NEW YORK—Time Warner Inc. and two giant Japanese companies have agreed to form a partnership that includes the U.S. entertainment company's film, home video, and television units and its cable TV operations.

The Warner Music Group is not part of the new joint venture. But, according to reports from Japan, Time Warner is seeking other partners in Europe, and it is possible that a future joint venture could include the music unit, which generated \$2.9 billion in revenues last year. Time Warner had no comment on this speculation by press time.

The companies forming the venture, C. Itoh & Co., a 133-year-old trading firm said to be the world's largest, and Toshiba Corp., the third-biggest Japanese consumer-

(Continued on page 74)

CONTENTS

VOLUME 103 NO. 45

NOVEMBER 9, 1991

MUSIC

Album Reviews	70	International	62
Between The Bullets	83	Jazz/Blue Notes	33
Boxscore	33	Latin Notas	36
Canada	65	Lifelines	69
Chart Beat	8	Music Video	56
Classical/Keeping Score	35	Popular Uprisings	82
Clip List	59	Power Playlists	18
Commentary	11	Pro Audio	41
Country	37	R&B	23
Dance Trax	29	Radio	12
Executive Turntable	6	Retail	45
Global Music Pulse	64	Retail Track	46
Grass Route	47	Rossi's Rhythm Section	26
Hits Of The World	66	Studio Action	43
Hot 100 Singles Spotlight	77	Talent	30
Inside Track	88	Update	69

HOME VIDEO

Page 49

Box Office	51	Video Sales	55
Music Videos	51	Top Videodiscs	50
Store Monitor	54	Music Video Reviews	51
Video Rentals	54		

MUSIC CHARTS

Top Albums		Hot Singles	
The Billboard 200	78	Adult Contemporary	14
Classical	35	Country	38
Country	40	Dance	28
Heatseekers	82	Hot Latin	36
Jazz	34	Hot 100	72
Modern Rock Tracks	16	Hot 100 Singles Action	77
R&B	22	R&B	24
Rock Tracks	16	R&B Singles Action	26
		Rap	27
		Top 40 Radio Monitor	75
		Top POS Singles Sales	77

CLASSIFIED/REAL ESTATE

Page 60

©Copyright 1991 by BPI Communications Inc., a subsidiary of Affiliated Publications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by BPI Communications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$199.00. Continental Europe £183. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex. England. Registered as a newspaper at the British Post Office. Japan Y1 02.000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Subscriber Services and Information: Billboard, P.O. Box 2011, Marion, OH 43305-2011, 1-800-669-1002.

FBI Agents Find Stolen 'Fantasia' Tapes 50,000 Copies Turn Up In WaxWorks Warehouse

■ BY PAUL SWEETING
and EARL PAIGE

NEW YORK—The FBI claims to have located nearly 50,000 copies of Disney Home Video's "Fantasia" that were apparently stolen from a Wayne, Mich., shipping yard Oct. 23. The tapes were found in a warehouse in Memphis belonging to distributor WaxWorks/VideoWorks.

WaxWorks, based in Owensboro, Ky., had purchased the tapes through an unidentified broker Oct. 25, two days after the tapes disappeared from the shipping yard of Video International, a transportation company employed by Disney's

distribution arm, Buena Vista Home Video.

According to an FBI statement, WaxWorks is cooperating with authorities in their ongoing investigation. An FBI spokesman would not comment on whether WaxWorks was also a target of the bureau's investigation.

"Evidently, we have the merchandise," WaxWorks president Terry Woodward says. "We purchased it, we think, through legitimate sources. Beyond that point, I'm unsure of the set of circumstances. We cooperated with the [federal] agents as closely as possible."

WaxWorks furnished the FBI

with documentation of its purchase of the cassettes and agreed to have the tapes impounded at its Memphis facility.

TAPES TO BE EXAMINED

According to Woodward, a representative from Disney was supposed to examine the tapes at the Memphis facility to determine that they are indeed the stolen lot, but at press time, that inspection had not occurred.

"I still haven't been informed officially, either by Disney or the FBI, that those are the stolen tapes," Woodward says.

(Continued on page 85)

Studio Writeoffs Give Rentrak 3rd-Quarter Loss

■ BY PAUL VERNA

NEW YORK—Rentrak Corp., the Portland, Ore.-based pay-per-transaction video distributor, has declared a net loss of \$824,742 for the third quarter, compared with a profit of \$199,042 for the same period last year. The net loss for the six months ended Sept. 30 is \$1.1 million, vs. income of \$334,434 for the prior-year period.

In a statement released Oct. 23, Rentrak attributes the poor performance to writeoffs "associated with [three] picture-by-picture assurances" it had made to studios.

"The length and depth of the current national recession and the resultant slowdown in video rentals, which was not fully anticipated, has made it impossible to meet aggressive picture-by-picture agreements entered into by the company in 1990 and early

(Continued on page 74)

Brits Get Bart Vid, But The Belching's Got To Go

■ BY PETER DEAN

LONDON—FoxVideo is releasing "The Simpsons" on sell-through in three world markets this fall, including the U.K.—and broadcast authorities here are already having a cow over TV commercials for the product.

The launch marks the first home video availability anywhere for episodes from the hit series (although a Christmas special has just shipped in the U.S.). FoxVideo International president Ele Juarez says an American release of the series may follow in the spring, but explains that overseas markets were chosen first because of their sales potential.

"The three international territories with the most demand are the U.K., Spain, and Australia," Juarez says. "In the U.K. in particular, there's been a tremendous demand

ever since [satellite TV network] Sky started broadcasting 'The Simpsons.'"

FoxVideo is projecting U.K. sales of 1.3 million units across four titles, and will spend an unprecedented \$900,000 on the marketing campaign. "It seemed a good move to go in for Christmas and take the opportunity of the Sky TV promotion," says Juarez. "It's not an experiment; we know it's going to be a success."

In Britain, the marketing drive will focus mainly on 20-second TV spots—but in stressing the adult appeal of the series, FoxVideo has already fallen afoul of the Independent Television Authority, the body that sets standards for TV commercials.

Two of the six advertisements have been disallowed by the ITVA on grounds of bad taste. One that features the Homer Simpson character

(Continued on page 74)

Japanese Firms Are Eager For DCC *Matsushita Backing Boosts Prospects*

BY STEVE MCCLURE

TOKYO—The digital compact cassette has timing—and Matsushita—on its side in Japan. That's the consensus here among hardware and software makers as they gear up for DCC's debut sometime next spring.

The format's arrival is viewed positively because it comes near the end of the analog cassette's life cycle in Japan—production of prerecorded tapes was down by 22% in 1990, compared with that of 1989—and in advance of the launch of Sony's mini disc next fall.

Hardware companies are jumping onto the DCC bandwagon because Matsushita (which signed a co-development agreement with DCC developer Philips on July 5) has marketing clout. The Osaka-based firm (Panasonic is one of its brands) operates a powerful nationwide network of 25,000 dealers and has shown its DCC commitment by planning major investment in a DCC tape-head manufacturing facility in Japan, as well as pledging support to licensees.

More generally, the feeling here is that DCC will establish a solid presence in the market because of the hardware's compatibility with analog cassettes, the format conve-

nience, expectations of relatively low prices for hardware and software, and Japanese consumers' enthusiasm for new products.

Says Takashi Sato, senior coordinator of audio-video strategic planning for Pioneer, "Since Matsushita became involved with DCC, many

Japanese manufacturers decided to enter this market. Matsushita gave them the impetus to do so."

Kenwood spokesman Yoichi Kato comments, "We see DCC as a next-generation product which will replace cassette tapes. All of us in this

(Continued on page 76)

Boxed-Set Boom Seen As A Mixed Blessing

BY PAUL VERNA

NEW YORK—An explosion of boxed sets in the fourth quarter has sparked a mixed reaction among retail executives. While some welcome the tide of these costly anthologies, others believe there are more boxes than the marketplace can handle, particularly during a recession.

Among the concerns raised by retailers are the sheer volume of boxed product released this year, a shortage of open-to-buy dollars stemming from the sluggish econo-

my, the logistics of fitting so many oversized packages on limited shelf space, and the competition posed by last year's crop of boxed sets.

Says Jim Dobbe, VP of sale merchandise at Torrance, Calif.-based Wherehouse Entertainment, which operates approximately 300 locations, "Boxed sets add new a dimension to the industry in that they make great gift items. Before, they were an afterthought; now they're a substantial part" of people's gift-giving routines.

However, he cautions, "There's a

(Continued on page 76)

Labels Add New Glamour To Longform Vids: The CD

BY CRAIG ROSEN

LOS ANGELES—Mirroring the upswing in boxed-set audio releases (see story, above), Atlantic's A*Vision, Columbia, Virgin, EMI, and PolyGram are releasing new boxed sets that combine CDs or cassettes with long-form videos.

Last year, A*Vision was the first to test the waters with Fan Paks featuring the latest audio and video offerings from Phil Collins and Debbie Gibson. Warner Bros. similarly packaged Madonna's "Immaculate Collection" album and video in "The Royal Box" gift package.

This year A*Vision will release Fan Paks by the Doors, INXS, and Yes. Virgin, Columbia, and PolyGram will test the waters with Keith Richards, Harry Connick Jr., and the "Two Rooms" Elton John-Bernie Taupin tribute, respectively.

The above sets feature albums and longform videos that are also available separately. With EMI's offering, Queensryche's "Operation: LIVEcrime," the album and video won't be available separately.

"The video may at some point be released by itself, but neither the cassette nor CD will be available separately," says EMI VP/sales

(Continued on page 56)

Roy Lott Expands Duties At Arista In Exec VP/GM Post

NEW YORK—Arista Records has promoted Roy Lott, a 12-year veteran of the label, to the position of executive VP/GM, Arista president Clive Davis has announced.

In his new post, Lott will have direct responsibility for international, manufacturing and purchasing, finance, legal, and business affairs, as well as continuing to play an important role in A&R.

Lott, previously executive VP of operations at Arista, is the first GM at the label since the departure of Don Jenner, now president of Columbia Records.

The new GM stresses Arista's on-

going efforts to break international artists such as Urban Dance Squad or Candy Dulfer in the U.S. as well as maximizing overseas sales of its U.S. acts, from superstar Whitney Houston to newcomer Curtis Stigers.

Noting the launch of its Nashville division and the R&B-oriented LaFace Records, Lott says Arista will pursue similar ventures in other areas when appropriate.

Lott says Arista will continue its involvement in charitable efforts, such as its 15th anniversary concert in 1990 to benefit the battle against AIDS and this year's "Dedicated" collection to assist the Rainforest Action Network. Of the music industry's social role, Lott says, "It's not just giving out money but also raising consciousness."

THOM DUFFY



Presley Catalog Deal. The Elvis Presley Music Catalogues has made an exclusive U.S.-Canada publishing administration deal, effective Jan. 1, with Williamson Music (ASCAP) and R&H Music (BMI), units of The Rodgers & Hammerstein Organization. The company, in dealing with Presley subpublishers, will also provide international liaison for the owners of the catalogs. With more than 500 songs, Elvis Presley Music (BMI) and Gladys Music (ASCAP) contain such Presley-associated classics as "Love Me Tender," "All Shook Up," "Don't Be Cruel," "Teddy Bear," and "Can't Help Falling In Love," among others. Shown at Graceland, left to right, are Gary Hovey, director of music publishing for Elvis Presley Enterprises; Priscilla Presley; Maxyne Lang, president of Williamson Music/R&H Music; and Julian Aberbach, co-owner of the Presley catalog with the Presley Estate. Jean Aberbach, not shown, is also a co-owner of the catalogs.

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Joseph M. Wallace Jr. is named VP/GM of the music division of Broadcast Data Systems (BDS). He was VP of retail product development for the BPI Information & Research Group.

RECORD COMPANIES. Val Azzoli is promoted to senior VP/GM of Atlantic Records in New York. He was VP of the label. (See story, this page.)

Roy Lott is promoted to executive VP/GM of Arista Records in New York. He was executive VP of operations. (See story, this page.) In another Arista appointment, Hilaire Brosio is promoted to associate director of national rock promotion. He was regional director, West Coast rock promotion.



WALLACE



WEILL



CALLAHAN



GUSS

Walt Wilson is promoted to senior VP of marketing and sales for MCA/Nashville. He was VP of marketing and sales.

Howard Weill is appointed VP/finance for Angel Records in New York. He was VP/business manager, Prentice Hall Trade Division, Simon & Schuster.

Tom Callahan is promoted to national promotion director, adult formats, for Virgin Records in Los Angeles. He was national adult contemporary manager.

Dan Guss is promoted to director of product development for BMG Classics



TRAHAN



MURPHY



PEDERSEN



GOROSTIZA

in New York. He was manager of product development.

MCA Records appoints Sherri Trahan national director of alternative promotion in Los Angeles. She was national director of video and alternative promotion for Morgan Creek Records.

Lauren Murphy is promoted to director of publicity for Mercury Records in New York. She was manager of publicity.

Ken Pedersen is appointed finance director for EMI Music Operations in London. He was acting chief financial officer, Capitol-EMI Music, and director of internal audit, EMI Music.

Tommy Boy Records in New York names Erwin Gorostiza art director, Leslie Greene manager of business affairs/international, and Valerie Marcus counsel. They were, respectively, assistant art director at Spy magazine, business affairs intern for Tommy Boy, and associate at Vlodeck, Waldman, Elias & Engelhard, P.C.

TVT Records in New York appoints Vera Savcic director of finance and operations and Glenn Rosenberg project coordinator of subsidiary label 1001 Sundays. They were, respectively, investment banker at Credit Lyonnais Securities and account executive at Trent & Co.

Jane Beal is appointed manager of national advertising for GRP Records in New York. She was advertising/production coordinator at PolyGram.

Atlantic's Azzoli Promoted To Senior VP/GM

NEW YORK—As the new senior VP/GM of Atlantic Records, Val Azzoli has been given broader day-to-day responsibilities at the label. But, then again, he had a goodly number of major departments reporting to him when he was a VP.

Azzoli replaces Mark Schulman, who has gone to a key marketing slot at Warner Music Group Inc. (Billboard, Nov. 2). In the new post, Azzoli adds sales, creative services, and video to his overview plate. As VP he already was supervising the label's marketing efforts, as well as the alternative, metal, dance, and country departments.

Azzoli predicts with confidence the kind of sounds that will dominate pop directions.

"We are moving toward the sound of defiance as reflected by industrial rock. We can't ignore it as a fad. It won't go away." Azzoli has made several deals to support his view with the signings of Chicago-based groups Venus d'milo and Die Warzau. An album by the latter was released Oct. 1; a Venus d'milo album is due next March.

Before he joined Atlantic in June 1990, Azzoli was an artist manager at Q-Prime. Earlier, he was GM of Rush's management firm, SRO, and headed up the company's entertainment and label division, Anthem, from 1980-89. He also was VP of ATV Music in Toronto from 1977-80.

IRV LICHTMAN

THIS SPARK WILL CATCH FIRE

Bruce Cockburn shines brighter than ever on his debut Columbia release—the finest of his 19-album career. "Nothing But A Burning Light" is an incendiary and compelling work of songs that embodies his passion, depth and vision.

"*****...a major creative work that is both universal and personal in nature."—The Record

With such hits as If I Had A Rocket Launcher, Call It Democracy, Wondering Where The Lions Are, If A Tree Falls and Lovers In A Dangerous Time, Bruce has developed a devout, world-wide fan base and is an inspiration to countless other artists.

Produced by T-Bone Burnett, backed by an all-star cast that includes Jackson Browne, Booker T., Jim Keltner, Sam Phillips, Mark O'Connor, and led by Cockburn's superlative vocals, stellar guitar playing and extraordinary lyrics.

Featuring the lead track and video, A Dream Like Mine, as well as Great Big Love, and One Of The Best Ones.

See the Bruce Cockburn "Nothing But A Burning Light Tour" now playing across North America.

BRUCE COCKBURN

NOTHING BUT A BURNING LIGHT

47983

On Columbia.

In November, the first four re-releases from the entire Cockburn catalog are coming on Columbia.

"High Winds White Sky"	CT/CK 48738
"Dancing In The Dragon's Jaw"	CT/CK 48736
"Smoking Fire"	CT/CK 48735
"Big Circumstance"	CT/CK 48737

Produced by T-Bone Burnett. Management by The Finkelstein Management Company, Ltd. (Toronto). Photographs: Anton Corbijn. Sam Phillips appears courtesy of Virgin Records. Jackson Browne appears courtesy of Elektra Records. Mark O'Connor appears courtesy of Warner Brothers Records Inc. Columbia Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1991 Sony Music Entertainment Inc.

AFM Chief Toots Horn For Reforms Aims To Boost Benefits, Add Booking Co.

■ BY MELINDA NEWMAN

NEW YORK—Mark Tully Massagli, who became the new president of the American Federation of Musicians in June, has taken over the 180,000-member union at a time when it is in dire financial straits and trying to prove its relevancy to many of its members.

Despite the less-than-desirable circumstances, Massagli, who served as VP of the union for seven years, is optimistic about its future.

To ensure its financial stability, the organization took a series of drastic

measures during its biennial convention last June (Billboard, June 29). Among the moves: a dramatic increase in dues (effective in 1992) as well as the establishment of a higher-level of services required from each local.

Massagli says the reforms should raise morale and stabilize membership. "I've been to five local conferences since becoming president and the attitude is great," he says.

At the June convention, some members feared the reforms would drive at least 10% of the more than 400 locals out of existence and result

in a loss of overall membership. But Massagli says he's only expecting a 6%-8% loss. "We want to reverse it by stressing the services we offer," he adds.

Among the new benefits Massagli hopes to obtain for the members are catastrophic damage insurance coverage for musicians on the road; a forum for members to pitch their music demos to signatory record companies; and the possible addition of a booking agency, though that idea has been tossed around to no avail for years.

"We may establish a booking agency of our own because the benefits package is meaningless if the members don't have jobs," Massagli says. Although a full-service booking agen-

(Continued on page 85)

Wright Denies He Has Sold Rest Of Chrysalis To EMI

LONDON—Chrysalis chairman Chris Wright denies widespread speculation that he has sold EMI Music Worldwide the 50% of his record company that it does not already own.

Wright states firmly that no deal has been made and that, although talks are taking place, an agreement "is not as imminent" as some believe.

He adds, "There is no guarantee that a deal will be done. If it is done, it will not be as quickly as people are suggesting. Reports that a deal will be announced this week are vastly exaggerated."

Reiterating the point that there is no guarantee of any agreement,

Wright points out that "it always takes quite some time to thrash out a deal."

Commenting on any possible motivation to release his holding in Chrysalis Records, he comments, "Why should I sell it now? If they made it worth my while, I suppose. How much money would make it worth my while would depend on what we are making now and what we would be making in 7 1/2 years."

Under the terms of Chrysalis' current agreement with EMI, EMI has the option to purchase the remaining 50% of the record company in April

(Continued on page 83)

Elliot Goldman Taking On Mr.-Fix-it Role For Indie Firms

■ BY IRV LICHMAN

NEW YORK—Elliot Goldman—long a high-profile executive at several major labels—has a new mission: helping independent labels to get going or keep going.

Through his New York-based consultancy, Goldman—who has spent most of his career in high-level management at such major labels as CBS (now Sony), Arista, Warner Bros., and RCA—now provides indie labels and others with a variety of services. He may be called upon to assist in the total restructuring of a company or to make vital budgeting analyses and

recommendations.

Most recently, Goldman was retained by Motown Records, after the label's dramatic decision to shift from Uni to PolyGram distribution in the aftermath of a bitter dispute with part-owner MCA. Goldman says he is working with Motown top executives Jheryl Busby and Harry Anger and principal Motown owner Boston Ventures to advise on how "to get the label so it can function more effectively." To this end, Goldman makes a monthly trek to Los Angeles to meet for a full week with Motown staffers.

Other recent projects include a to-

(Continued on page 74)

Direct-Mktg. Co. Ready To Go Ticketmaster, A*Vision Partnered

NEW YORK—Ticketmaster and A*Vision, through a joint venture, have started a direct-marketing company for music and video called Entertainment To Go.

Entertainment To Go, which has been in the planning stages since early summer (Billboard, July 6), plans to capitalize on Ticketmaster's mailing list of customers who buy tickets over the phone from the agency. "[Ticketmaster] will handle 40 million phone calls next year and we think [our customers] will want to purchase merchandise," says Fred Rosen, president of Los Angeles-based Ticketmaster.

On Nov. 1, Entertainment To Go was to begin mailing a catalog listing music and video titles to Ticketmaster customers and providing an 800 number for phone orders. The operation will be advertised on television and radio as well as in print media, allowing other potential consumers to access the company's services, Rosen says.

"We think this business is about service and access," he adds. "People want the convenience of buying things from their home."

Entertainment To Go will sell music and video at suggested list price

(Continued on page 83)



I Want Candy. Members of DGC recording group the Candy Skins celebrate after performing at L.A.'s Roxy—the opening show of their first U.S. tour. The band's debut album, "Space I'm In," features the single "For What It's Worth." Shown in top row, from left, are band member John Halliday; Denise Cox, publicity; Geffen; band member Carl Shale; Robert Smith, head of marketing; Geffen; Eddie Rosenblatt, president; and band member Mark Cope. In front row, from left, are Jerry Brown, publicity; Geffen; band members Nick Cope and Nick Burton; and Chris Gilbert of Rockmasters, the band's manager.

Winning 'Wind'; Prince Crowns Hot 100; Nirvana Achieves; 'Two Rooms' Checks In

GARTH BROOKS' "Ropin' The Wind" holds at No. 1 on The Billboard 200 Top Albums chart for the fifth week. It's the longest run at No. 1 for an album by a country-based artist since **Glen Campbell's** "Wichita Lineman" topped the chart for five weeks in 1968-69. Campbell was signed to Capitol; Brooks is on Capitol Nashville.

Brooks is also the first country-based artist since Campbell to have two albums in the top 10 simultaneously on the Billboard 200. Brooks' last album, "No Fences," holds at No. 10. Campbell was double-listed in the top 10 in December 1968 with "Gentle On My Mind" and "Wichita Lineman" and again five months later with "Wichita Lineman" and "Galveston."

But Brooks will be facing fierce competition in coming weeks. **Hammer** and **U2** enter the Hot 100 this week with the first singles from their hotly anticipated new albums. Hammer's "2 Legit 2 Quit," the title song from his new album, bows at No. 61; U2's "The Fly," the lead-off single from "Achtung Baby," its first new studio album in nearly five years, opens at No. 74.

Lead-off singles from three other key albums move strongly in their second week on the Hot 100. **Richard Marx's** "Keep Coming Back," the first single from "Rush Street," jumps to No. 34; **Genesis' "No Son Of Mine,"** the lead single from "We Can't Dance," jumps to No. 40; **Lisa Stansfield's "Change,"** the first single from "Real Love," vaults from No. 92 to No. 62.

THE PURPLE ONE is back in the pink on the pop charts.

Prince & the N.P.G.'s "Cream" jumps to No. 1 on the Hot 100. It's Prince's fifth No. 1 single, following "When Doves Cry," "Let's Go Crazy," "Kiss," and "Batdance." In addition, Prince's current album, "Diamonds & Pearls," jumps to No. 3 in its fourth week on the Billboard 200. It's his highest-charting nonsoundtrack since "Around The World In A Day" hit No. 1 in 1985.

This represents a significant recovery for Prince, whose last two nonsoundtrack studio albums, "Lovesexy" and "Graffiti Bridge," made barely respectable showings by superstar standards. "Lovesexy" peaked at No. 11 in 1988; "Bridge" hit No. 6 last year.

Most pop performers hit a commercial peak and then steadily, irreversibly, go into decline. Prince's proven ability to bounce back is a sign of his deep talent and enduring appeal.

IT'S THE END of an era for Motown Records. **Smok-**

ey Robinson, one of Motown's cornerstone artists for more than three decades, debuts on SBK with "Double Good Everything," which enters the Hot 100 at No. 99. It's Robinson's first non-Motown release since the late '50s, when his group, the **Miracles,** was signed to End Records.

Of Motown's other signature acts, only **Stevie Wonder** and **Lionel Richie** remain. The **Four Tops** left the label in 1972, followed by **Gladys Knight & the Pips** in 1973, the **Jackson Five** in 1976, the **Temptations** and the **Miracles** in 1977, **Diana Ross** in 1981, **Marvin Gaye** in 1982, and the **Commodores** in 1986.

Some of these artists have since returned to Motown, but the company is plainly seeking to build a new, younger image, typified by such teen groups as **Boyz II Men** and **Another Bad**

Creation. Boyz II Men's debut album, "Cooleyhighharmony," hit No. 3 in August and this week rebounds to No. 12. Another Bad Creation's debut, "Coolin' At The Playground Ya' Know!," reached No. 7 in June.

FAST FACTS: **Nirvana's** debut album, "Nevermind," vaults from No. 35 to No. 17 in its fifth week on the Billboard 200. The album, on Geffen's DGC label, comes on the heels of Geffen's blockbuster success with the two **Guns N' Roses** albums and should further bolster the company's rock profile.

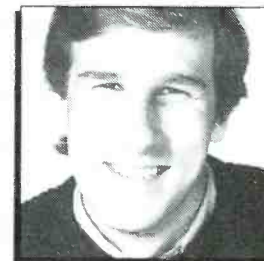
"Two Rooms: Songs Of **Elton John & Bernie Taupin**" is the top new entry on the Billboard 200 at No. 28. John & Taupin are one of the most successful and enduring songwriting teams of the modern pop era; this potent chart debut is a reflection of the team's fame and fan acceptance.

Michael Bolton's remake of **Percy Sledge's** "When A Man Loves A Woman" leaps from No. 15 to No. 5 in its fifth week on the Hot 100. It's Bolton's fastest-rising hit to date. The success of the single lifts his "Time, Love And Tenderness" album back into the top 10 on the Billboard 200.

Color Me Badd has the top new entry on the Hot 100 with "All 4 Love" at No. 37. It's the group's bid for a third straight top-five smash... **Marky Mark & the Funky Bunch's** "Wildside," its follow-up to the No. 1 "Good Vibrations," bows at No. 47.

WE GET LETTERS: William Simpson of Los Angeles notes that two artists on the Hot 100 have abbreviated their names since their last chart appearance. **Hammer** did away with the "M.C."; **John Mellencamp** shed his "Cougar."

**CHART
BEAT**



by Paul Grein



WOMACK & WOMACK & CO.

THE QUIET STORM FROM EUROPE
THAT LEFT US WITH 5 MILLION PIECES
OF CONSCIENCE L.P. AND, 2½ MILLION PIECES OF
TEARDROPS, RETURNS AGAIN, AND SUMMONS THE WORLD TO

S H O U T

IN AN ELECTRIFYING PERFORMANCE IN THE NEW JOHN TRAVOLTA MOVIE
HAVE JOINED HANDS AND ARE NOW UNITED IN FAMILY SPIRIT

WITH WARNER BROS. RECORDS

&

WILLIAM MORRIS AGENCY

DICK ALLEN

ZEKKARIYAS

Creative Division

ENX

Directors

Geneve, Switzerland

WE MOURN THE LOSS OF A MAN WITH
UNIQUE VISION AND EXTRAORDINARY PASSION

CHEERS.

BILL GRAHAM
1931-1991



PolyGram



POLYGRAM HOLDING, INC.
POLYGRAM DIVERSIFIED ENTERTAINMENT



PolyGram Label Group



PolyGram Video

© 1991 PolyGram Records, Inc.



Hit The Beat. WKCI (KC101) Bridgeport, Conn., recently hosted Lisa Lisa & Cult Jam in concert at Toad's Place in New Haven. Lisa Lisa, left, is pictured hitting the beat and KC101 jock Kelly Nash.

Top 40 Adds Converts, Despite Woes

■ BY PHYLLIS STARK

NEW YORK—It is common these days to hear about stations ditching the top 40 format, which just slipped from third to fourth in national listening (see story, page 1). But even as longtime top 40s like WYZZ Chicago and KHYI Dallas switch out of the troubled format, a handful of others have taken a chance and jumped into top 40 recently.

Some, like WXKB (B103.7) Fort Myers, Fla., and WBBO (Power 93) Greenville, S.C., replaced stations that had already abandoned top 40. But others, like WAQQ (95 Double Q) Charlotte, N.C., WLFX (X100) Lexington, Ky., and KZMG (Magic 93.1) Boise, Idaho, are taking on an estab-

lished format competitor.

Going top 40 is particularly bold in Charlotte and Lexington, where audience shares for the format rival are falling. Churban WCKZ (Kiss 102) Charlotte was off 7.3-6.5 in the summer Arbitron. WLAP-FM Lexington was off 16.0-13.0 this spring.

THE ONLY WAY IS UP

But if stations like WLAP-FM or WCKZ are concerned about the future, other stations have nowhere to go but up. WAQQ dropped top 40 last year to become the market's second oldies FM and ended up, at one point, with an 0.5 share. Now GM/PD Andrew Ashwood is doing top 40 with a rock lean. He says the hole for the format is "as big as the marketplace

will allow. [The audience] is not necessarily ours to win, it's others to lose."

Similarly, WLFX, which was top 40 leader WFMI in the early '80s before the rise of WLAP-FM, was in the one-share range as an AC outlet. So WLFX OM/MD Dennis Dillon sees the format hole as "extremely large" because format competitor WLAP-FM "is taking a less aggressive hot AC approach to protect their upper end. Lexington has a real lack of fun radio. Nobody is really being very aggressive [in] presenting radio in a fun, energetic way."

Despite the presence of crosstown rival KFXD-FM (KF95), KZMG PD Wes Davis also sees a "huge" hole for the format in Boise. "Some of the

other stations in the market have forgotten what top 40 is all about, which is playing the biggest hits at any one time, whether it's Guns N' Roses or Gloria Estefan," he says.

Davis adds that while it is true that a lot of top 40s are abandoning the format, "I don't think it's because there is something wrong with the format. It's the economy."

IS 25-PLUS REALLY NECESSARY

The economy, of course, is a bigger problem than Davis' comments might suggest. As revenue growth shrivels, top 40 GMs have found themselves more pressured to seek adult numbers at a time when the format's ability to do so is increasingly shaky.

All of the new top 40 PDs say their primary target is 18-34. Opinions are mixed on whether the new stations need 25-plus numbers to live. "MTV is making a whole lot of money," says Ashwood. "We should be able to as well. We can make plenty of money 18-34. If the kids are listening, the adults will be there."

"If you've got 15 stations in a market and 12 of them are after 25-54, doesn't it make sense to have a larger slice of a [different] pie?" says Davis. "You have to be somewhat respectable 25-54, but it's primarily an 18-24 audience."

"I think we'll get 25-54 numbers," says B103.7 PD Chris Cute. "I don't think we will be the market leader in that demo and I'm not trying to be. We want to superserve the 18-34 year old females."

(Continued on page 15)

Even Radio Pirates LMA; G.R. Gets All-Ad Outlet

THE HOUSTON Chronicle reports that the FCC recently clamped down on three Midland, Texas, broadcasters who were running two illegal hard rock FMs. Mark Chanez, Richard Lane, and Tom Barnes are free on \$35,000 bond. The catch is that Barnes and Chanez were operating rival stations before merging to form the "Pirate Radio Network," or the first-known local management agreement between pirates. They were already planning another N/T FM and a low-power TV outlet.

In more conventional LMAs: Urban/AC KIDZ Kansas City, Mo., returns to the air as simulcast top 40 with rival KXXR... N/T WERE Cleveland puts its afternoon sports show on nearby WSLR Akron, Ohio, with an eye to simulcasting some other dayparts... Nashville-area country outlet WQZQ, which had been part of an early LMA with WDKN-AM, is now simulcasting instead with newly co-owned outlet WYQC.

Recently converted SMN Touch affiliates WXKO/WKXK Macon, Ga., are now being programmed by rival WIBB/WFXM. The FMs will simulcast urban; the AMs will go gospel together... Top 40 WRCK Utica, N.Y., and country KFRG join for a sales LMA; so do WZEW and WDLT Mobile, Ala.

AC WZNY (Sunny 105) Augusta, Ga., is overseeing rival WGUS/WOPW. WOPW has dropped its rock/AC format to simulcast SMN Traditional C&W with WGUS. PD Norm Tanner and his staff are out. Ron Jones, now night jock at WZNY, returns to WGUS-AM-FM as GM/PD/morning man.

PROGRAMMING: GETTING THE AD

WJPW Grand Rapids, Mich., will return to the air in several weeks as all-advertising WBYY under its new owner, local jeweler Randy Disselkoen. GM Dale Boersma and PD Mark Roberts join from crosstown WOOD. WBYY will sell two week spot-packages in which products will

be discussed conversationally. No generic spots will be accepted.

A week after he left the PD slot at N/T WABC New York, PD John Mainelli is back and GM Fred Weinhaus has, according to owner ABC, taken early retirement. Local press reports claim Weinhaus' departure stems from a memo Mainelli sent to the ABC brass accusing Weinhaus of 76 questionable business practices. The Post says those were billing infractions. But Newsday claims the charges centered around night financial host Sonny Bloch's program. ABC's Don Bouloukos is running WABC now.

Also, on Oct. 25, ABC's top 40 WYZZ (Hot 94.7) Chicago became WLS-FM, a full-time simulcast of N/T WLS. Displaced by the change are 17 people, including PD Greg Cassidy (708-752-9855), APD Kelly Michaels (708-924-5667), and jocks Bubba The Love Sponge, Brant Miller, Greg Thunder, Danny Wright (708-519-9065), and Mike Kelly (708-924-5667).

Country KMPS Seattle PD Tim Murphy adds VP/programming stripes for EZ Communications. At crosstown AC KWMX, 12 staffers are out. Joe Abel, GM of co-owned KIRO, will now oversee KWMX also; Kevin Cooney stays as VP/station manager. P.M. driver Tom Hutylar goes to rival KVI as a sports host.

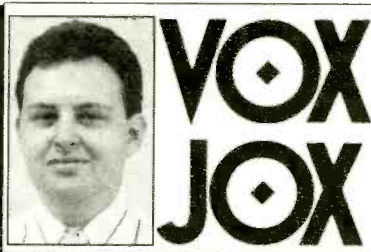
Former KMMK Las Vegas GM Tom Jeffries returns to Cleveland for PD/mornings at top 40 WPHR, replacing Cat Thomas... KNAC Los Angeles MD Bryan Shock is the new PD at hard rock WHVY Baltimore, replacing Derek Alan.

Sales manager Bert James is upped to GM at classical WSYW-AM-FM Indianapolis. WSYW-AM, which has been doing rap on week-ends, now says its "Yo! 8-1-0" format will gradually be extended to full-time. Local rapper B. Boy Chilly T. is named MD for Yo! 8-1-0.

Former KABC Los Angeles PD/ND Jim Simon is the new PD/a.m.

driver of N/T rival XEKAM... WHQT (Hot 105) Miami staffers Craig Anderson and Eric D. are now OM and MD, respectively, at urban/AC rival WRBD. Anderson replaces PD C.J. Harris... Night host Jay Butler becomes PD at urban/AC WQBH Detroit, replacing Claude Young... Swing jock Dave Lancaster replaces Phil Abbott as PD at AC KSSK Honolulu... Oldies KOFY San Francisco goes Spanish under PD Rafael Regalado.

This wasn't signed yet at press time, but WROQ Greenville, S.C., GM Charlie Cohen should be GM of



by Sean Ross with Phyllis Stark & Rochelle Levy

AC WJLK Monmouth/Ocean, N.J., by the time you read this; he'll replace station partner Rick Devlin... Religious WCIE Tampa, Fla., ND Rick "Thomas" Elmhorst adds OM duties, replacing Ron Meroney... Former N/T outlet KLVS Portland, Ore., returns to the air as a religious outlet Dec. 1... Satellite Music Network AC PD Stan Robak steps down.

Former WLAC-FM Nashville PD Chuck Tyler is named station manager at AC WUMX Tallahassee, Fla., replacing PD Kevin Gossett... Gainesville, Fla., gets a new urban outlet, WWLO (Foxy 1430). Maxwell St. Clair from AC WZTU Orlando, Fla., will be PD... APD Derek Johnson is upped to PD/mornings at urban WJIZ Albany, Ga., replacing Don "Early" Allen.

Brad Holcomb, OM of country/top 40 combo KFYO/KZII Lubbock, Texas, will leave in several months to

be PD at KMGP Midland, Texas, now an AC outlet. Holcomb will be co-owner of the station with his brother Gordon, previously GSM of rival KBAT, who will be GM, and WGAR Cleveland morning man Dave Perkins, who will do mornings.

APD Robert Swisher is upped to PD/morning co-host at top 40 KIKX Colorado Springs, Colo., replacing John Dantzer. Jon Anderson from co-owned KQIZ Amarillo, Texas, becomes MD... Top 40 WHOT-FM Youngstown, Ohio, segues to an album/top 40 hybrid similar to sister WJET Erie, Pa... WBNQ Bloomington, Ind., night jock Loren Hjelle is the new PD at top 40 WILF-FM New London, Conn., replacing Jeff Spencer.

PEOPLE: FOX VS. FOX

Classic rockers WOFX Cincinnati and WFXF Indianapolis are at odds over the services of WOFX morning man Jay Baker. WFXF had chosen Baker as its new morning host last week when it got a call from Baker saying he was staying put in Cincinnati. Both stations claim to have signed contracts.

The \$2.2 million breach-of-contract/copyright-infringement suit filed last month by Birch/Scarborough Research against Edens Broadcasting has been settled out of court. Also, former WYXR Philadelphia morning co-host Barbara Sommers has sued WYXR for alleged pregnancy discrimination and breach of contract. The Oct. 16 suit, filed in U.S. District Court, seeks reinstatement and damages over \$100,000.

Chicago's Catholic League for Religion and Civil Rights wants an apology from WLUP hosts Steve Dahl & Gary Meier for an exchange in which Meier declared that as an altar boy he had "served under" his cardinal. This led to the pair suggesting that communion wafers be replaced by "Cajun Jesus—blackened body of Christ" or

(Continued on page 20)

Reset Hearing To Discuss DAB Developments

■ BY BILL HOLLAND

WASHINGTON, D.C.—The House Telecommunications Subcommittee has rescheduled its hearing on developments in radio technology until Wednesday (6). At the hearing, sub-

WASHINGTON ROUNDUP

committee chairman Rep. Edward Markey, D-Mass., is expected to hear "information only" testimony on DAB developments from the National Assn. of Broadcasters' DAB Task Force chairman, Alan Box.

Meanwhile, there were no big surprises among the DAB Task Force's 11-point performance objectives document Oct. 25; the priorities were CD sound, top coverage area, accommodating AMs and FMs, no interference in or out, low cost transmitters, affordable receivers, and analog signal bailout at reception area thresholds. However, NAB added that its own L-

(Continued on page 69)

NOTICE

We hereby advise you that we are the sole and exclusive owners of all master recordings contained in the catalogs of Buddah Records, Inc. and Kama Sutra Records, Inc.

Our current legitimate foreign licensees are the following companies.

CARRERE—France

CASTLE—U.K. And Australia

DISKY—Benelux Countries

DISCOS TOP HITS—Venezuela

GREEN LINE—Italy

SHINKO—Japan

SONET—Denmark, Norway, Sweden

TELDEC—Germany, Austria, Switzerland

GALLO—South Africa

UNIDISC—Canada

If any individual or company other than the undersigned, or the above named companies, offers you a license of a master recording derived from the catalogs of Buddah Records, Inc. or Kama Sutra Records, Inc. your acceptance of same will be at your own peril. We have reason to believe that certain individuals or companies may be offering master use licenses for recordings of certain of our Artists, including but not limited to:

ANDREA TRUE CONNECTION

BREWER & SHIPLEY

BROOKLYN BRIDGE

CAPTAIN BEEFHEART

EDWIN HAWKIN SINGERS

GLADYS KNIGHT & THE PIPS

LEMON PIPERS

LOVIN' SPOONFUL

LOU CHRISTIE

MELANIE

1910 FRUITGUM CO.

OCEAN

OHIO EXPRESS

PAUL ANKA

PHYLLIS HYMAN

SHA NA NA

SOPWITH CAMEL

5 STAIRSTEPS

STEVE GOODMAN

THE JAGGERZ

THE STORIES

Please be further advised that we will prosecute each and every illegal exploitation or use of any master recording contained in our catalogs.



Any questions regarding this notice may be directed to
SAM GOFF or **DICK GREENER** at

ESSEX ENTERTAINMENT INC.

560 Sylvan Avenue, Englewood Cliffs, NJ 07632

Tel. 201-894-8700

Fax. 201-894-8630

Billboard's

PD of the week

Bruce St. James
KJYK Tucson, Ariz.



IN THIS, the age of the PD-as-administrator, Bruce St. James kind of reminds one of Tom Hanks if his character in "Big" had been trapped in the body of a PD. Although St. James occasionally worries that he might actually be getting old, he still plays Nintendo several hours a day, he's seen "Teenage Mutant Ninja Turtles" three times, and as a 24-year-old first-time PD, he admits that he's still getting used to, say, doing budgets.

But St. James is doing something at KJYK (Power 1490) Tucson, Ariz., that more seasoned programmers haven't even tried lately—bringing teens back to AM. Churban, with a healthy dose of rap, KJYK was up 1.4-2.8 12-plus in the summer Arbitron. While format leader KRQQ isn't about to go out of business—it went 13.9-10.5 in the summer Arbitron—being eighth in a 21-station market isn't bad for a 1,000-watt AM that didn't show a year ago. And in teens, KJYK has a 16.4, making it second to KRQQ's 39.7.

St. James liked TV, not radio, until his junior year of high school. But as a college freshman in Tucson, he won an album from Todd Fisher, then the PD of top 40 AM KHYT, and ended up doing overnights. From there he went to short-lived top 40 FM KFXX, then to KRQQ, where he replaced then-PD Clarke Ingram in nights.

At KRQQ, St. James became the Tucson equivalent of Greg Mack, the former KDAY Los Angeles MD/air personality known for his advocacy of rap. St. James convinced Ingram to add an hourlong rap segment to the Saturday-night mix show and played "real street rap, not just Hammer and Jazzy Jeff." When rappers came to town, "most of them looked at me favorably because I wasn't just another radio guy who thought rap ended at Young M.C. [Ice-T and I] could have an intelligent interview because I had something to talk to him about."

KJYK, meanwhile, had gone from easy listening to mainstream top 40 in 1990. Nobody at KRQQ took "Joy 1490" seriously. "It had a .1-share and we figured that was old people who thought they still played beautiful music." But when St. James left KRQQ, acrimoniously, this February, he pitched KJYK on going younger and dancier. They offered him an air shift, he held out for the PD job, even though he had "never managed anything but my paper route."

In April, St. James took a copy of the Billboard dance charts and went shopping for currents. The oldies came from his home collection. The air staff was a mix of veterans and rookies. The morning man was Bob O'Dell, now at WIOG Saginaw, Mich. (The current morning host is Mike Edmunds from KDKO Denver.) The night and overnight jocks were first-jobbers; the latter, Kid Marconi, was an air-check junkie who used to call St. James the same way he called Fisher at KHYT.

KJYK has done some TV advertising, but its promotional efforts have mainly been on the streets and at

concerts, especially rap shows. Its biggest giveaway to date has been a limo ride to see Whitney Houston in Phoenix. Otherwise, it depends heavily on teen clubs, school appearances, and the like.

Power 1490 is predominantly current, running only two or three gold titles an hour. While most top 40 PDs restrict even a hit rap like "O.P.P." to nights, St. James plays it all day in heavy rotation, every two hours and 10 minutes, *and* he speeds it up. Only Public Enemy's "Can't Truss It" waits until 6 p.m. While St. James will drop in Michael Bolton during middays, he'd rather play an urban hit like Fourplay or BeBe & CeCe Winans to avoid playing the same adult records as KRQQ.

Here's KJYK in p.m. drive: Tony Terry, "With You"; Marky Mark & the Funky Bunch, "Wildside"; Natural Selection, "Do Anything"; A Lighter Shade Of Brown, "Latinative"; Salt-N-Pepa, "Let's Talk About Sex"; Bobby Brown, "My Prerogative"; Shabba Ranks, "Housecall"; UB40, "Groovin'"; Mariah Carey, "Emotions"; Keith Sweat, "I'll Give All My Love To You"; Cece Penniston, "Finally"; Boyz II Men, "It's So Hard To Say Goodbye To Yesterday"; Kid 'N Play, "Ain't Gonna Hurt Nobody"; and the B-52's "Love Shack."

As you might expect from an ex-employee, St. James has few kind words for KRQQ, which he believes is now so unhip as to be "near the point where [owner] Nationwide might have to blow it up and start over." When you point out that KRQQ is still in double digits, he counters that it's down from a 23 share and under 100,000 come for the first time in recent memory. KRQQ, like the rest of Nationwide's top 40s, has gone more adult in recent years, and KJYK has responded with on-air lines like "Your parents don't listen to this station."

KJYK's advantage is that Tucson has only a few major FMs, a 23% Hispanic population, and a good number of AM-only car radios. Other AMs, like KHYT and urban KKPW, posted respectable numbers until well into the '80s, long after hit music AMs became rare.

The problem is that KRQQ has usually ended up skewing younger for at least long enough to drive those stations out of town. St. James says KRQQ *has* gone dancier at night and started showing up at rap shows and high school football games again. But he doesn't think that it'll go much further. "If they got really dancey, they'd blow off what adult audience they have. If anything, I see them going older."

Meanwhile, St. James thinks KJYK can make it to the mid-fours as an AM music station and *without* broadening. "We'll probably never beat the five major FMs, but we would like to be No. 6," he says. "We just have to put on a better product because we're never going to beat anybody for sound quality. But I'm rather surprised that the kids are listening and warming up to us. So we must be doing something decent." **SEAN ROSS**

CD Storage Cabinet

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



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

LIFT
Systems with a future.

Hot Adult Contemporary™

COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	11	★★ NO. 1 ★★ WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON 2 weeks at No. 1
2	2	4	8	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
3	3	10	7	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	◆ ROBERTA FLACK/MAXI PRIEST
4	8	13	7	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
5	6	8	12	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
6	4	2	18	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
7	5	1	16	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
8	7	5	11	EMOTIONS COLUMBIA 38-73977	◆ MARIAH CAREY
9	9	6	12	THE REAL LOVE CAPITOL 44743	◆ BOB SEGER & THE SILVER BULLET BAND
10	13	19	6	I WONDER WHY ARISTA 2331	◆ CURTIS STIGERS
11	10	7	19	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
12	11	9	20	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
13	12	14	15	ALL I HAVE REPRISE 4-19214	◆ BETH NIELSEN CHAPMAN
14	21	24	5	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
15	19	26	6	COPPERLINE COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
16	23	30	4	BROKEN ARROW WARNER BROS. 4-19274	◆ ROD STEWART
17	38	—	2	KEEP COMING BACK CAPITOL 44753	◆ RICHARD MARX
18	24	31	4	DOUBLE GOOD EVERYTHING SBK 07370	◆ SMOKEY ROBINSON
19	16	12	19	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
20	15	11	18	TIME, LOVE AND TENDERNESS COLUMBIA 38-73889	◆ MICHAEL BOLTON
21	22	25	7	SOMETHING GOT ME STARTED EASTWEST 4-98711	◆ SIMPLY RED
22	14	15	10	IF THERE WERE NO DREAMS COLUMBIA ALBUM CUT	◆ NEIL DIAMOND
23	18	18	13	SOMEWHERE IN MY BROKEN HEART SBK 05404	◆ BILLY DEAN
24	31	47	3	★★★ POWER PICK ★★★ BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN	◆ PAULA ABDUL
25	25	29	7	SENZA UNA DONNA LONDON 849 063-4/PLG	◆ ZUCCHERO/PAUL YOUNG
26	20	21	10	FOR YOU REUNION 19103/GEFFEN	MICHAEL W. SMITH
27	17	17	22	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
28	29	35	3	CONVICTION OF THE HEART COLUMBIA 38-74029	◆ KENNY LOGGINS
29	27	28	9	WHEN YOU TELL ME THAT YOU LOVE ME MOTOWN 2139	◆ DIANA ROSS
30	34	40	3	SAVE UP ALL YOUR TEARS GEFFEN 19105	◆ CHER
31	39	—	2	NO SON OF MINE ATLANTIC 4-87571	GENESIS
32	30	32	5	TRY A LITTLE TENDERNESS MCA 54260	◆ THE COMMITMENTS
33	36	44	3	HOLE HEARTED A&M 1564	◆ EXTREME
34	28	20	13	THE GIFT OF LOVE ATLANTIC 4-87633	BETTE MIDLER
35	33	33	20	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
36	26	16	15	SUNRISE MERCURY 868 414-4	◆ THE TRIPLETS
37	41	—	2	ROMANTIC WARNER BROS. 4-19319	◆ KARYN WHITE
38	32	23	16	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
39	43	—	2	LOVE OF A LIFETIME EPIC 34-73771	◆ FIREHOUSE
40	47	—	2	YOU'RE THE STORY OF MY LIFE ELEKTRA 4-64850	DESMOND CHILD
41	37	22	20	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
42	40	37	23	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
43	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ CAN'T STOP THIS THING WE STARTED A&M 1576	◆ BRYAN ADAMS
44	35	27	18	YOU COME TO MY SENSES REPRISE 4-19205	CHICAGO
45	49	—	2	TRUE COMPANION ATLANTIC 4-87583	MARC COHN
46	46	43	10	I ADORE MI AMOR GIANT 4-19204	◆ COLOR ME BADD
47	42	34	21	LOVE AND UNDERSTANDING GEFFEN 19023	◆ CHER
48	NEW ▶	1	1	WHERE DID MY HEART GO WARNER BROS. 19197	JAMES INGRAM
49	44	36	27	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL
50	45	38	25	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN

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

DESPITE FORMAT'S DECLINE, FIVE NEW TOP 40 STATIONS TRY TO RECAPTURE MARKET

(Continued from page 12)

Then there is the question of how many bodies are available to top 40, and whether the new top 40s can attract people who are not listening to the format now. KZMG's Davis thinks there are new converts out there. "When you see the movement of a lot of AORs closer to classic rock, the younger demos get disillusioned," he says. "They'd rather hear rock'n'roll and an occasional rap act than rock and some dinosaur act. It's important for us to image that we play rock music."

But X100's Dillon says, "I don't

think we're going to cause anyone to start listening to top 40 except maybe from the AOR standpoint—men who didn't listen to WLAP because they didn't play any rock songs," he says. "I think that may bring in some young males, but as far as females, I don't expect to draw new listeners. I don't expect to get any country listeners or any more AC listeners."

WBBO, having gone through two full books, is the oldest of the stations profiled here. In the spring, WBBO was up 2.3-4.1. In the summer, it was off to a 3.7, well short of

the 8.1 share that predecessor WANS had when it left the format. But WBBO PD Bill Catcher, the former PD at WANS, does not believe, as some format observers do, that stations like his will have to make do with "niche" numbers. "I'd like to think that we can possibly come up with an eight share again. It's not something that can happen overnight, but I'd like to think we can be in the top four again."

MAKING FUN OF OLDIES

The station generally credited with

kick-starting the top 40 revival of the mid-'80s, Mike Joseph's WCAU-FM Philadelphia, signed on with 50 currents and no recurrences or gold. Although few of the stations that followed were as extreme, most were current-driven, frequently with only one recurrent and one oldie an hour.

WBBO's library goes back "two to three years at the most," according to Catcher. "When we came on we made fun of the oldies [the other stations were playing], so we really attack the new product. Six months from now we may need to throw a few more oldies in the hour."

Similarly, WXKB is not playing much gold because it is attempting to draw new cume for now. "As we get older, we'll probably get in there and get more variety going," Cute says.

At the other extreme, WAQQ stretches back to the early '80s for gold. "If it sounds good and fits the station we're going to play it," Ashwood says. "If it matches a Prince 'Cream,' go for it."

KZMG goes back as far as 1982 but only for a handful of titles. "Most of the music is 1985 to the present," Davis says. WLFX's Dillon plays Phil Collins' 1981 "In The Air Tonight"; otherwise, "1984-85 is probably as far back as we'll go," he says.

WAITING FOR A STAR TO MATERIALIZE?

If there hasn't been a new top 40 outlet that galvanizes broadcasters the way WCAU-FM did in the early '80s, it may be because there hasn't

been an act that unites the country behind top 40 the way Michael Jackson did in 1983. The current recording superstar, Garth Brooks, is being used to lure people away from top 40 to country, not back to the format.

But PDs of the new top 40s think there are still superstars for the format, albeit fewer perhaps than in the early '80s. Dillon notes that today's audience is "more prone to like fads and trends," but PDs says they can still count on acts like Mariah Carey, Paula Abdul, Michael Jackson, Janet Jackson, Guns N' Roses, and Prince.

What will give the new top 40s an edge, PDs say, is that they have learned from the mistakes of their format predecessors. Catcher, who programmed WANS for only the last year of its 15-year heritage, says, "I inherited a station with a very bad teen image. So over here [WBBO] I'm not trying to deliberately superserve the teens because we know we're going to get them anyway."

Ashwood is hoping to avoid the traps of "undermarketing the product, under-utilizing the opportunities that the product can give you, and thinking that record companies are far better judges of what the consumers want than our gut and street level research."

And Cute notes that "a lot of CHR's did a lot of dayparting and almost sounded like two stations. If we're true to our format and identify who our audience is and superserve them, we'll do very well."

MUSIC MONITORS: NEW TOP 40 CONVERTS



EMF, "Unbelievable"; Firehouse, "Love Of A Lifetime"; Rod Stewart, "Rhythm Of My Heart"; Rythm Syndicate, "Hey Donna"; White Lion, "When The Children Cry"; Lita Ford, "Shot Of Poison"; Karyn White, "Romantic"; Huey Lewis, "Couple Days Off"; Sheila E., "The Glamorous Life"; Level 42, "Lessons In Love"; Martika, "Love ... Thy Will Be Done"; R.E.M., "Losing My Religion"; Van Halen, "Top Of The World"; Madonna, "Borderline"; Alias, "Waiting For Love."

Boyz II Men, "Motownphilly"; Jesus Jones, "Right Here, Right Now"; R.E.M., "Me In Honey"; Extreme, "Hole Hearted"; Firehouse, "Love Of A Lifetime"; Madonna, "Vogue"; Janet Jackson, "Alright"; EMF, "Unbelievable"; Bad Company, "Walk Through Fire"; Chesney Hawkes, "The One And Only"; Divinyls "I



Touch Myself"; Bryan Adams, "(Everything I Do) I Do It For You"; Hi-Five, "I Can't Wait Another Minute"; UB40, "Red Red Wine"; Amy Grant, "That's What Love Is For."



Amy Grant, "That's What Love Is For"; Prince, "Cream"; Bryan Adams, "(Everything I Do) I Do It For You"; INXS, "What You Need"; Lisa Stansfield, "All Around The World"; Chesney Hawkes, "The One And Only"; Escape Club, "I'll Be There"; Whitney Houston; "I Wanna Dance With Somebody."

Way"; Bad Company, "Walk Through Fire"; Martika, "Love ... Thy Will Be Done"; Extreme, "Hole Hearted"; Linear, "Sending All My Love"; Bryan Adams, "Can't Stop This Thing We Started."



Extreme, "Hole Hearted"; Color Me Badd, "All For Love"; INXS, "Never Tear Us Apart"; Natural Selection, "Do Anything"; Seal, "Crazy"; UB40, "Here I Am"; Nia Peeples, "Street Of Dreams"; Firehouse, "Love Of A Lifetime"; Phyllis Hyman, "Don't Want To Change The World"; R.E.M., "Losing My Religion"; Amy Grant, "Baby Baby"; Lisa Stansfield, "All Around The World"; Chesney Hawkes, "The One And Only"; Escape Club, "I'll Be There"; Whitney Houston; "I Wanna Dance With Somebody."

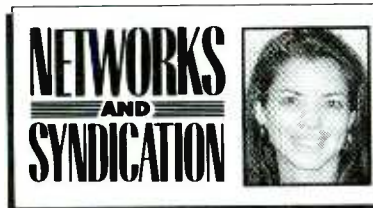
Premiere Puts Country In Plain Wrap'er

LOS ANGELES—Premiere Radio Networks is jumping aboard the country-music bandwagon with "Plain-Wrap Country Countdown," the newest addition to Premiere's station-specific plain-wrap programs.

Currently, Premiere syndicates top 40 and urban plain-wrap countdown shows. The former debuted in 1985 and is now on 160 stations, while the latter has been on the air a year and a half and is heard on 80 stations. Premiere executive VP/director of programming Tim Kelly expects the country show to be the most successful of the three. "There are more country stations than any other kind in America," says Kelly. "There's not a lot of fractionalization in country radio. It's still a chart-driven format." Kelly says the country countdown, which debuted in October, has already cleared 60 stations.

The plain-wrap shows were born out of Kelly's frustration as a PD with national countdown shows—the stopsets came at the wrong times, the national host was unfamiliar to his audience, and some of the songs weren't on his regular playlist. Tak-

ing his cue from the proliferation of generic groceries, Kelly formed Plain-Wrap Inc., which produced top 40 countdown shows, heard on 200 stations. Soon afterward, Kelly joined forces with Steve Lehman Productions to form Premiere, with



by Rochelle Levy

Lehman as president.

The plain-wrap package includes a customized script, celebrity interviews, music beds, and a few national spots. The station uses its own host. Although the show can be done live, Kelly says many programmers are choosing to let their morning team prerecord the countdown in order to use a sixth-day morning show.

"The beauty of the plain-wrap is it takes everything that people like

about national countdowns and eliminates what they don't like," says Kelly. "It allows local stations to produce a local countdown that has a local station identity, and [it allows them] to do it in an economical and fairly easy fashion."

Next up from Premiere is an alternative-music version of the plain-wrap countdown, available this month. Other new shows available later this month include three comedy networks, geared toward AC, oldies, and classic rock formats. These networks are part of an overhaul that includes the existing Premiere Comedy Network and Country Comedy Network.

Premiere also syndicates various short- and longform programming; next month, it will mark its fifth anniversary with more than 2,000 affiliates nationwide.

THE RETURN OF RADIO DRAMA

A new North Hollywood, Calif.-based syndication company is trying to bring back '40s-style original dramatic radio series. CKW and Asso-

(Continued on page 44)

WELCOME TO THE SUITE LIFE

Le Parc hôtel de luxe

733 NORTH WEST KNOLL WEST HOLLYWOOD, CA 90069 213-855-8888 • 800-424-4443

© 1991, Hotels of L'Ermitage International

COUNTRY TOPS TOP 40 AS NO. 3 RADIO FORMAT

(Continued from page 1)

strength that country grew at all in the summer, traditionally a tough time for the format. In summer '89, country was off 9.4-9.2. Last summer, just before the fall's format explosion, it dropped from 9.7-9.5.

The only demo where country declined, even slightly, was adult males, where it went 12.4-12.3. Otherwise, it inched forward a tenth or two in most dayparts and demos, except for teens, where it was up 4.4-5.0. It is worth noting that country was up slightly (11.7-11.8) in middays this year, despite the traditional loss in shares that adult formats go through in the summer when additional teen listening is factored into middays. Last summer, it was off 10.2-9.5.

With the exception of 18-plus men and nights, where it was stable at a 9.1, country posted its highest-ever numbers in the 27-month history of

the national format ratings in every demo and daypart. With the release of a new Garth Brooks album, the CMA Awards, and the past seasonal history of the format, one can only assume that country's growth will accelerate again in the fall book.

AC: LIVING IN A BIG COUNTRY

Country's rise might reasonably cause some concern for AC programmers. AC was up 17.7-18.7 last summer and was off only slightly (17.2-16.9) the summer before. This summer, it had its biggest drop to date, despite a four-share lead over its closest competitor. AC was off in every daypart and demo except teens, where it was up 8.1-8.8.

AC was off in mornings (18.6-17.6), middays (21.8-20.0), p.m. drive (18.9-18.1), nights (16.1-14.6), 18-34 (17.1-16.5), 25-54 (21.6-20.3), 35-64 (22.7-

20.9), women (23.2-21.7), men (15.3-14.3), and time spent listening (8:08 a week to 7:54).

AC's closest rivals, country and oldies (6.7-6.8), were up only slightly, so there is no overt sign of listeners ditching one format for another. If there is any movement from AC to another format, it may more likely be to oldies, which had pronounced rises in the 25-54 (9.3-9.7) and 35-64 (10.1-10.4) demos. Oldies has crept to its best numbers ever in most demos and dayparts this year, getting there a few tenths of a share at a time.

ADVANTAGES OVER AC

But country and oldies do have some advantages over AC these days, perhaps explaining why they held their own this summer and AC did not. For one, there is usually only one oldies FM in a market, and many

cities are just getting their second country FM now. AC FMs, on the other hand, are usually three to four deep in most markets, meaning that listeners have to spend less time with the radio to hear a favorite song. Time spent listening is off in AC, but it's stable in country, (which, at 9:49, gets two more hours a week than AC), and up in oldies, which, despite its reputation as a come-driven format isn't that far behind AC in TSL this time, going 7:15-7:24.

Country has heavily publicized new stars who have not crossed to other formats. AC, in contrast, shares its biggest stars with an increasingly mellow top 40 format. And country's recent glut of consumer press has made an impression on many listeners. Where country was once thought to be the victim of unreported listening, now it may be ACs that suffer from what country PDs used to call "phantom cume."

AC, like most major formats, was up in teens. That may be because teens have fewer top 40 choices. Or because many hot ACs were formerly top 40s and the teens either haven't left yet or have no place to go. Or it could be that hot AC has re-emerged as a significant part of the format for the first time since the mid-'80s. (One also has to wonder if a new, tougher AC format has something to do with the fact that AC's drops get bigger as the demos get older.)

TOP 40: NO GOOD NEWS

With teen shares rising in AC, country, and album rock (10.1-10.8), they are at their lowest point in years for top 40 stations. Top 40 was down 46.0-43.7 in teens this time, down from nearly 57% of the teen audience in spring '89. While some broadcasters consider top 40's decline a product of demographics—i.e., fewer 12-24-year-olds mean fewer shares—the fact that more than 50% of the available teens don't like top 40 these days indicates a programming problem, too.

Top 40 is down in every demo and daypart except middays, a daypart in which it usually rises during the summer because of redistributed teen listening. But last summer, the rise was 12.3-13.1. This time it was up only 9.7-10.6. Top 40 is slipping even in its traditional nighttime stronghold; it fell to No. 2 last time behind AC. Now it trails N/T also.

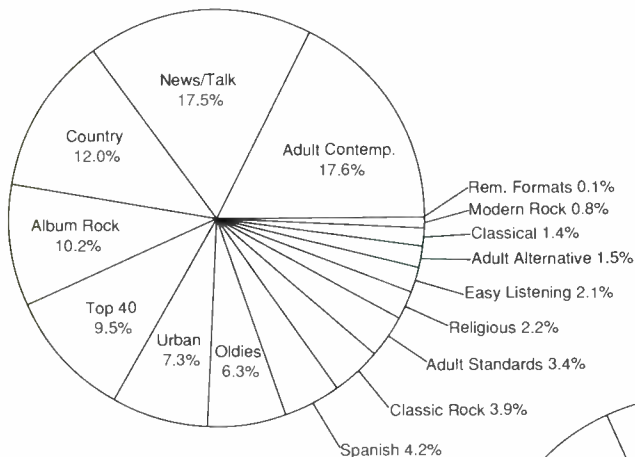
More bad news: Middays, a subject of concern for top 40 PDs for several years, are only the second worst daypart. Mornings were off 10.8-9.5, a loss of 5.5 over two years and a clear thumbs down for the zany top 40 morning program. Among adult men, top 40 (8.0-7.6) draws only half the audience of the format leader, N/T (14.4-15.3). It barely leads urban and oldies, both of which have a 7.5 share, despite the fact that those formats have considerably fewer stations: There are only half as many urban outlets as top 40s, for example.

Is there a product problem? The top of The Billboard 200 is rife with artists who got there without across-the-board top 40 airplay: Garth Brooks, Metallica, Motley Crue, Public Enemy, Ozzy Osbourne, and Reba McEntire among them. Then again, top 40 had two monster hits this summer in "I Wanna Sex You Up" and "(Everything I Do) I Do It For You."

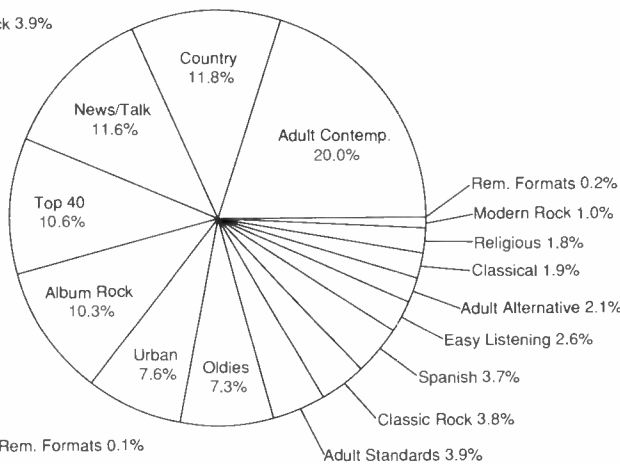
(Continued on page 20)

FORMAT SHARE BY DAYPART SUMMER '91 ARBITRONS

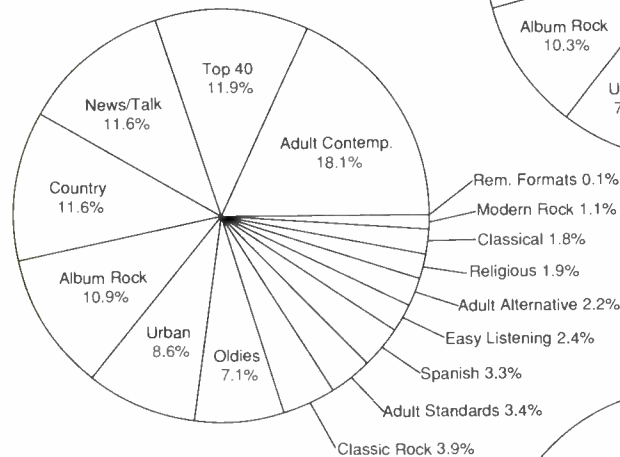
Persons 12+ Monday-Friday 6-10 a.m.



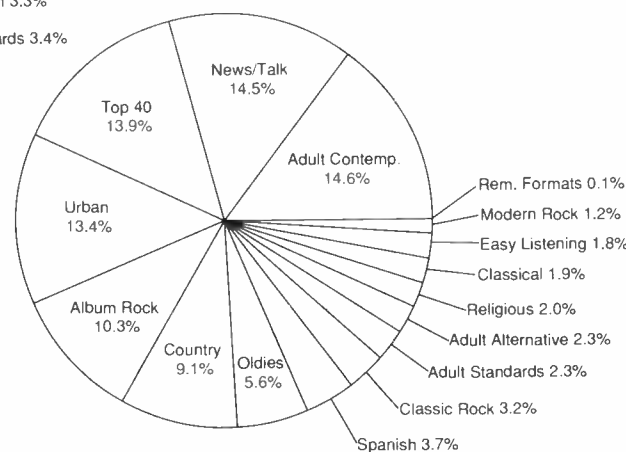
Persons 12+ Monday-Friday 10 a.m.-3 p.m.



Persons 12+ Monday-Friday 3-7 p.m.



Persons 12+ Monday-Friday 7 p.m.-Midnight



Source:

Ratings, the Arbitron Co.;
formats, Billboard magazine.
Copyright 1991, the Arbitron Co.,
Billboard magazine.

Hits! in Tokio

Week of October 20, 1991

- 1 Emotions Mariah Carey
- 2 Romantic Karyn White
- 3 Cream Prince & The New Power Generation
- 4 Don't Cry Guns N' Roses
- 5 (Everything I Do) I Do It For You Bryan Adams
- 6 Something Got Me Started Simply Red
- 7 The Promise Of A New Day Paula Abdul
- 8 Did Friends Every Thing But The Girl
- 9 Now That We Found Love Heavy D. & The Boyz
- 10 Let Me Love You, It's O.K. Harry Connick, Jr.
- 11 Too Many Walls Cathy Dennis
- 12 Running Back To You Vanessa Williams
- 13 Saltwater Julian Lennon
- 14 I Adore Mi Amor Color Me Badd
- 15 Talk Walk Drive Julia Fordham
- 16 Temptation Corina
- 17 Good Vibration Marky Mark & The Funky Bunch
- 18 Set The Night To Music Roberta Flack with Maxi Priest
- 19 Can't Stop This Thing We Started Bryan Adams
- 20 Superwoman Gladys Knight
- 21 Rose Colored Glasses Animal Logic
- 22 Imagine Janet Key
- 23 Everybody Plays the Fool Aaron Neville
- 24 Cherie G.Rave
- 25 Unforgettable Natalie Cole & Nat King Cole
- 26 Family Affair Lalah Hathaway
- 27 Love, Thy Will Be Done Martika
- 28 Set Adrift On Memory Bliss PM Dawn
- 29 What You Won't Do For Love Ricky Peterson
- 30 I Thought It Was You Julia Fordham
- 31 That's What Love Is For Amy Grant
- 32 Something Incomplete & The Cocoborns Kid Creole
- 33 Fly Girl Queen Latifah
- 34 Movin' On Up Primal Scream
- 35 Forgiveness Sweetmouth
- 36 Make It Happen Mariah Carey
- 37 The Me Nobody Knows Marilyn McCoo
- 38 Something To Talk About Bonnie Raitt
- 39 Move Than Words Extreme
- 40 Bambi Hajime Tachibana
- 41 Never Stop Brand New Heavies
- 42 It Hit Me Like A Hammer Huey Lewis & The News
- 43 Theme From Dying Young Kenny G
- 44 The Sun Doesn't Shine Beats International
- 45 Crazy Seal
- 46 After The Dance Fourplay
- 47 Satellite Hour Miki Imai
- 48 Calling Elvis Dire Straits
- 49 I Don't Want To Live Like This Lie Henry Lee Summer
- 50 If You're Serious Riff

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

J-WAVE 81.3FM

POWERPLAYS TM

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. SILVER—Stations with a weekly cumulative audience between 250,000 and 500,000.

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

PLATINUM

Table with station logos (Z100, KIISFM 102.7, B94 FM, HEAT 97 FM) and song lists for New York and Los Angeles.

PLATINUM

Table with station logos (KIISFM 102.7, B94 FM, HEAT 97 FM) and song lists for Los Angeles and Pittsburgh.

PLATINUM

Table with station logos (B94 FM, HEAT 97 FM) and song lists for Pittsburgh and Philadelphia.

PLATINUM

Table with station logos (MIX 107.3, 96.3 FM, HEAT 97 FM) and song lists for Washington and Detroit.

PLATINUM

Table with station logos (96.3 FM, HEAT 97 FM) and song lists for Detroit and San Francisco.

PLATINUM

Table with station logos (KMEL JAMS, 92.9 FM) and song lists for San Francisco and Providence.

GOLD

Table with station logos (HEAT 97 FM, MOJO RADIO 95.5 FM) and song lists for New York.

GOLD

Table with station logos (Power 106 FM, HEAT 97 FM) and song lists for Los Angeles.

GOLD

Table with station logos (B94 FM, HEAT 97 FM) and song lists for Pittsburgh.

GOLD

Table with station logos (MIX 107.3, 96.3 FM, HEAT 97 FM) and song lists for Washington.

GOLD

Table with station logos (96.3 FM, HEAT 97 FM) and song lists for Detroit.

GOLD

Table with station logos (KMEL JAMS, 92.9 FM) and song lists for San Francisco.

GOLD

Table with station logos (HEAT 97 FM, MOJO RADIO 95.5 FM) and song lists for New York.

GOLD

Table with station logos (Power 106 FM, HEAT 97 FM) and song lists for Los Angeles.

GOLD

Table with station logos (B94 FM, HEAT 97 FM) and song lists for Pittsburgh.

GOLD

Table with station logos (MIX 107.3, 96.3 FM, HEAT 97 FM) and song lists for Washington.

GOLD

Table with station logos (96.3 FM, HEAT 97 FM) and song lists for Detroit.

GOLD

Table with station logos (KMEL JAMS, 92.9 FM) and song lists for San Francisco.

GOLD

Table with station logos (HEAT 97 FM, MOJO RADIO 95.5 FM) and song lists for New York.

GOLD

Table with station logos (Power 106 FM, HEAT 97 FM) and song lists for Los Angeles.

GOLD

Table with station logos (B94 FM, HEAT 97 FM) and song lists for Pittsburgh.

GOLD

Table with station logos (MIX 107.3, 96.3 FM, HEAT 97 FM) and song lists for Washington.

GOLD

Table with station logos (96.3 FM, HEAT 97 FM) and song lists for Detroit.

GOLD

Table with station logos (KMEL JAMS, 92.9 FM) and song lists for San Francisco.

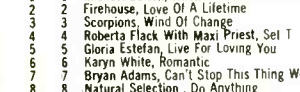
34 EX Icy Blu, I Wanna Be Your Girl
35 EX Tevin Campbell, Tell Me What You Want
A — UB40, Groovin'
A — C&C Music Factory, Just A Touch Of Lo



Hartford
1 7 Naughty By Nature, O.P.P.
2 3 Mariah Carey, Emotions
3 3 Luther Vandross, Don't Want To Be A F



Baltimore P.D.: Todd Fisher
1 1 Firehouse, Love Of A Lifetime
2 2 Extreme, Hole Hearted
3 4 Karyn White, Romantic



Miami P.D.: Frank Amadeo
1 1 Michael Bolton, When A Man Loves A Wo
2 2 Firehouse, Love Of A Lifetime
3 3 Scorpions, Wind Of Change



Miami P.D.: Bill Tanner
1 1 Marky Mark & The Funky Bunch, Wilds
2 3 Naughty By Nature, O.P.P.

34 EX Paula Abdul, Blowing Kisses In The Wi
35 EX Ce Ce Peniston, Finally
35 EX Shabba Ranks (Featuring Maxi Priest),
A — Michael Bolton, When A Man Loves A Wo



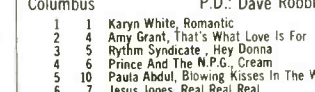
Tampa P.D.: B.J. Harris
1 1 Salt-N-Pepa, Let's Talk About Sex
2 2 Mariah Carey, Emotions
3 3 Karyn White, Romantic



Tampa P.D.: Jay Taylor
1 1 Natural Selection, Do Anything
2 2 Extreme, Hole Hearted
3 4 Karyn White, Romantic



Nashville P.D.: Louis Kaplan
1 2 Karyn White, Romantic
2 6 Bryan Adams, Can't Stop This Thing We



Columbus P.D.: Dave Robbins
1 1 Karyn White, Romantic
2 4 Amy Grant, That's What Love Is For

16 22 Nia Peeples, Street Of Dreams
21 21 Tony Terry, With You
18 11 Natural Selection, Do Anything



Cleveland P.D.: Cat Thomas
1 1 Extreme, Hole Hearted
2 2 Natural Selection, Do Anything
3 3 Salt-N-Pepa, Let's Talk About Sex



Cincinnati P.D.: Dave Allen
1 3 Michael Bolton, When A Man Loves A Wo
2 2 Boyz II Men, It's So Hard To Say Good



Indianapolis P.D.: Don London
1 1 Natural Selection, Do Anything
2 3 Heavy D, The Boyz, Now That We Foun



St. Louis P.D.: Mark Todd
1 1 Michael W. Smith, For You
2 2 Salt-N-Pepa, Let's Talk About Sex

19 21 Belinda Carlisle, Do You Feel Like I
20 EX P.M. Dawn, Set Adrift On Memory Bliss



New Orleans P.D.: Brian Thomas
1 1 Michael Bolton, When A Man Loves A Wo
2 2 Firehouse, Love Of A Lifetime



Houston P.D.: Guy Zapoleon
1 1 Michael Bolton, When A Man Loves A Wo
2 5 Aaron Neville, Everybody Plays The Fo



San Diego P.D.: Kevin Weatherly
1 1 Naughty By Nature, O.P.P.
2 2 P.M. Dawn, Set Adrift On Memory Bliss



Riverside P.D.: Bob West
1 1 Angelica, Angel Baby
2 2 Jasmine Guy, Just Want To Hold You



Seattle P.D.: Bob Case
1 2 Karyn White, Romantic
2 1 Mariah Carey, Emotions
3 5 Extreme, Hole Hearted



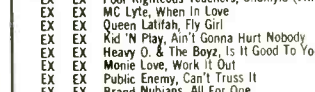
Seattle P.D.: Casey Keating
1 2 Prince And The N.P.G., Cream
2 3 Bryan Adams, Can't Stop This Thing We



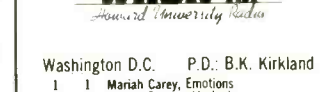
New York P.D.: Vinny Brown
1 1 Mariah Carey, Emotions
2 2 Shabba Ranks (Featuring Maxi Priest),



Dallas P.D.: Michael Spears
1 1 Jodeci, Forever My Lady
2 2 Geto Boys, Mind Playing Tricks On Me



New Orleans P.D.: Brian Wallace
1 1 Jodeci, Forever My Lady
2 3 Geto Boys, Mind Playing Tricks On Me



Washington D.C. P.D.: B.K. Kirkland
1 1 Mariah Carey, Emotions
2 2 Jodeci, Forever My Lady
3 3 Guy, D-O-G Me Out

COUNTRY TOPS TOP 40 AS NO. 3 RADIO FORMAT

(Continued from page 17)

But neither was format exclusive.

OTHER FORMATS

Album rock radio, on the other hand, was at the beginning of a new product boom that will continue growing this fall—Van Halen, Skid Row, R.E.M., Tom Petty, and the Scorpions were all available during the summer, and big-city top 40 PDs were usually looking the other way.

Rock stations were up 9.9-10.2 overall, with proportionate rises in most dayparts and demos. (Classic rock stations were up 3.5-3.6 12-plus and also up slightly everywhere.) Besides a rise to third place in teens—a demo album PDs still publicly shun—rock stations grew sharply at night, going 9.6-10.3 despite the competition for male listeners from baseball. Those rises support the presence of the increased texture that many format observers are noticing (Billboard, Nov. 2).

Urban was up 8.7-9.0 this summer, its first rise in more than a year. Urban got top 40's midday rise (6.8-7.6), but it didn't have a corresponding drop at night, where it held 13.4. Urban, incidentally, was off slightly in teens, going 19.3-19.0. But it was up in 25-54 (8.5-9.1) and 35-64 (6.1-6.5),

suggesting that the format's increased conservatism and a relatively hard line on dayparting rap is not going unnoticed by upper demos.

News/talk stations, which dropped sharply last spring, rebounded nicely this time, going 12.8-13.4 12-plus, 16.5-17.5 in mornings, and 13.4-14.5 at night. Notably, N/T reclaimed more listening from its traditionally older audience, going 15.2-15.7 in 35-64, than it did from the younger demos who made radical listening changes during the Gulf war.

N/T gets a nighttime rise every summer from baseball—this year's gain is about equal to what it got last year. But the fact that N/T was up all day suggests some help from a strong summer for news—the Russian coup attempt, the beginning of the Clarence Thomas hearings, etc.

Easy listening slipped a tenth of a share to its lowest showing ever, 2.5-2.4. This now puts it more than a share behind the similarly targeted adult standards format, which nudged forward only 3.5-3.6 this time, suggesting that its biggest event in years, Natalie Cole's "Unforgettable" album, didn't bring in a lot of new listeners to hear her father's original version.

VOX JOX

(Continued from page 12)

hot sausage to represent "spicy body of Christ."

Former KPWR (Power 106) Los Angeles PD Jeff Wyatt is the new p.m. driver at top 40 rival KIIS, replacing Magic Matt Allen... Morning co-host Terrence McKeever is out at top 40 WMC-FM Memphis.

Here's the lineup for the new KODZ (Oldies 94.9) Dallas: Ken Dowe returns to the market for mornings; Richard Stevens from KRTH-FM Los Angeles, middays; J.J. McKay, who returned to the station for swing several weeks ago, APD/afternoons; Billy Burke from predecessor KHYI does nights.

Top 40 KBEQ (Q104) Kansas City, Mo., night jock Steve Barnes is now MD as Q104 goes modern rock at night... WVGO Richmond, Va., PD Kris Philips joins WHTZ (Z100) New York for research/swing.

AC KKLK Phoenix midday host Craig Henderson returns to mornings on N/T sister KTAR as Pat Mc-

Mahon returns to middays... Paul Verlardi from KWBR San Luis Obispo, Calif., joins classic rock WZTA Miami for late nights.

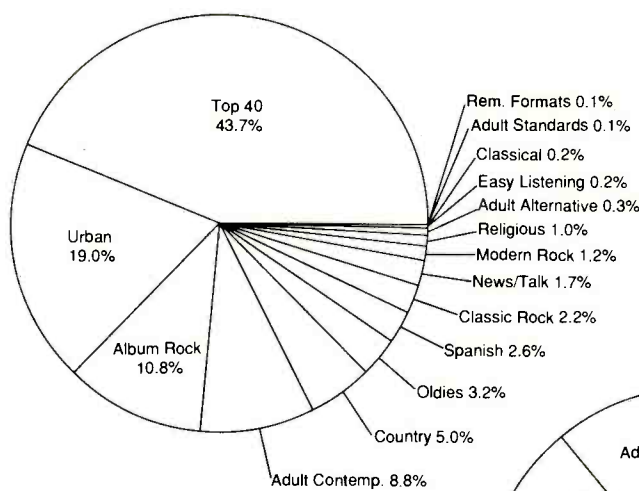
Veteran L.A. newsman Richard Beebe returns to oldies KRLA as morning anchor... Former WEZK Knoxville, Tenn., PD Paul Ciliano goes to mornings at KEZY Anaheim, Calif... At recently LMA'ed WSHZ Albany, N.Y., PD Steve Chick (518-438-7435) and morning host Mike Elston are out.

Lynn Barstow from top 40 KRGY McAllen, Texas, is the morning host at new modern outlet KNNC Austin, Texas. Elsewhere in Austin, Hollywood Harris returns to top 40 KHFI as MD/middays.

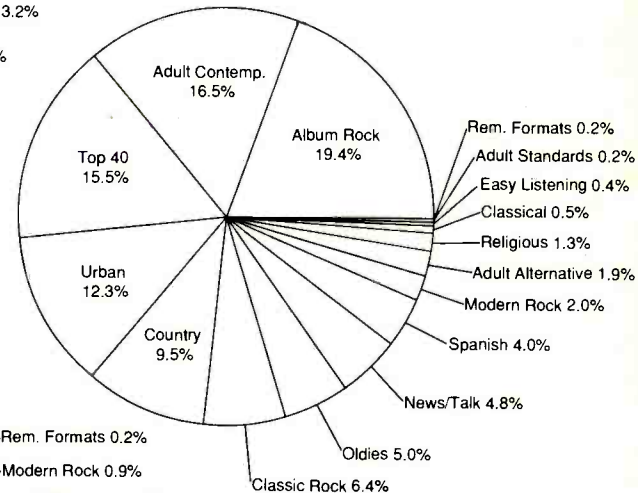
Night jock Todd Berry is now MD/middays at country WZZK Birmingham, Ala. Carl Anthony from WPAP Panama City, Fla., joins for nights. Jack Steele from WKMJ Enterprise, Ala., is the new overnigher.

FORMAT SHARE SUMMER '91 ARBITRONS

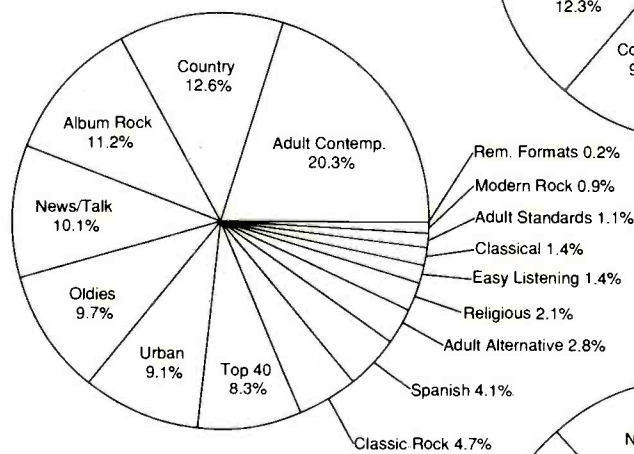
Persons 12-17
Monday-Sunday 6 a.m.-Midnight



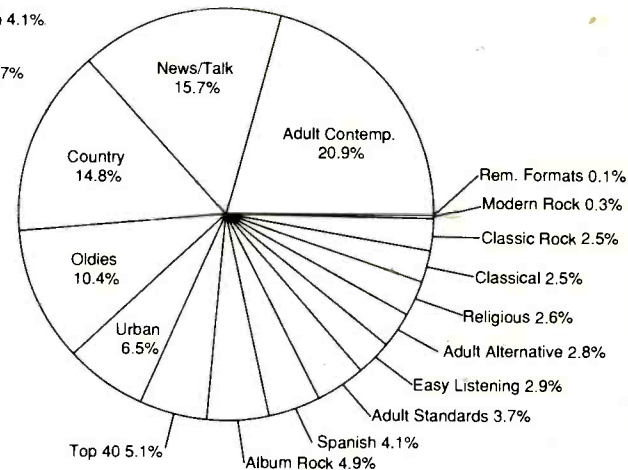
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



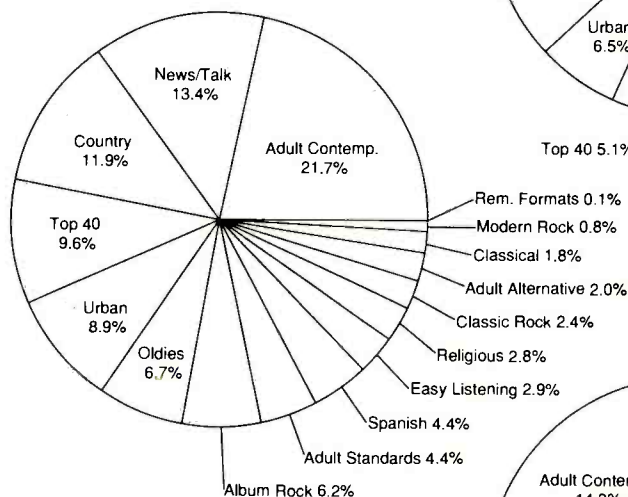
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



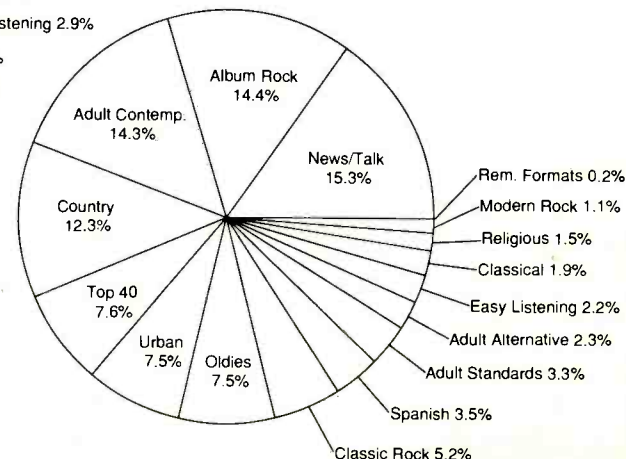
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
Copyright 1991, the Arbitron Co.,
Billboard magazine.

newslines...

SHERIDAN BROADCASTING NETWORKS is merging with rival National Black Network. NBN, which folded its news operation several months ago, merges its remaining talk shows into the yet-unnamed new company.

TOM EMBRESCIA, president/chairman of the Independent Group, will assume GM duties at that company's WRMR/WDOK Cleveland. He replaces Joe Restifo, who launches a management consultancy.

MICHAEL VOLZ is the new GM of KWJJ Portland, Ore., replacing Michael Kern. He was GM of rival KUPL.

JIM DAVIS is now executive VP/GM of WZVU Monmouth-Ocean, N.J., replacing Gary Spurgeon. He was GM of WGRD Grand Rapids, Mich.

STATION SALES: King Broadcasting's KSFO/KYA San Francisco to First Broadcasting, owned by area appliance dealer Ronald Unkefer; Guy Gannett's radio properties—WINZ/WZTA Miami and WWNZ/WZTU Orlando, Fla.—to Paxson Enterprises.

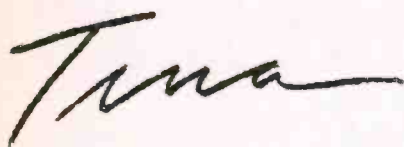
• LIVING PROOF •

DREAMS

into

REALITY

"When I heard that 'What's Love Got To Do With It' hit #1 in BILLBOARD, I was signing autographs at Tower Records in New York. I jumped up and screamed, 'I'm Number One!', and everyone cheered."



Tina Turner 1991

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

Billboard®

Benita Arterberry

"Changed"

*the first single from the
Ultrax/SBK debut album*

Thank You

GOING FOR ADDS!



Management:
Tommy Quon
QPM, Inc.

ULTRAX ▼
RECORDS

Gerald Levert Reverts To Solo Act On New Set Aims For Different Sound On Outing Sans Band Mates

BY HAVELOCK NELSON

NEW YORK—Gerald Levert wanted his solo debut to be different from anything he had tracked with Levert, the Atlantic trio he formed in 1985 with his younger brother, Sean, and his cousin Marc Gordon. Consequently, he wrote and produced most of "Private Line," his solo debut on EastWest, with Edwin "Tony" Nicholas, Levert's longtime musical tour director. His studio collaborator on Levert's five albums, including two independent releases, was Gordon.

The singer says, "I knew [the solo album] would have sounded the same [as Levert's records] if I had done it all with Marc. So I used two of the things me and him did, then I got with Tony."

The first single from "Private Line," the title track, was a Hot Shot Debut on Billboard's Hot R&B Singles chart at No. 50, and has steadily climbed. "I don't think there has been a hotter record all summer long," says Rick Nuhn, national director of urban promotion for EastWest. "In two weeks we pulled 77 adds in Billboard,

slightly less than that in R&B. The acceptance of Gerald Levert is overwhelming, and it's just the beginning because there are at least four or five singles in the album."

Sounding rejection toward a once-upon-a-time love interest who spurned him and now wants to

'I wanted a slick, darker production on my record'

come back, "Private Line" is about "returning the favor," says Levert, and not doggishness. "I just flipped the rug on her," he says. Like many of the songs on the album, which was released Oct. 15, the single is rooted in true-to-life situations, he says, "so people can relate."

With a proliferation of richly arranged ballads, a decidedly adult approach is taken on the album. "We were going toward that in Levert," he says, "but we were still trying to be a little hip-hop. I wanted a slick, darker production on my

record, another step."

"Baby Hold On To Me," another album track, marks the first time Gerald Levert had performed on record with O'Jays founder Eddie Levert, his father. "I wanted him to sing on another track, 'School Me,'" the younger Levert says. "I thought women would really like that. But after listening to the album, he wanted to sing on 'Baby Hold On To Me.' I let him because he's Pops, and I'm really proud of how it turned out."

Although his solo career is flourishing, Gerald Levert insists that he is still a member of Levert. Last month the trio completed a tour with the O'Jays and Levert protégés the Rude Boys. Meanwhile, the singer is not neglecting Trevel, the production and management company he oversees with the rest of Levert. "We're looking at people like [successful managers] Hiram Hicks, Michael Bivins, and Louis Burrell," he says. "They're making moves and we're trying to do the same thing." Trevel is currently producing albums for three new acts as well as a follow-up project for the Rude Boys.

LaBelle's Latest 'Feels Like Another' Hit 'Burnin' Set Returns Diva To Old Times, Friends

BY DAVID NATHAN

LOS ANGELES—While Patti LaBelle has been able to tour regularly without an equally consistent string of chart-topping singles, the dynamic diva admits, "I'm on a mission right now and that's to have a hit record!" And she plans to do that not by "selling out but by just singing."

That mission stands a good chance of being accomplished thanks to "Burnin'," LaBelle's fourth MCA album. The set's initial single, "Feels Like Another One," produced by Michael Stokes and featuring Big Daddy Kane, is headed for the top slot on the R&B singles chart. Radio stations are already playing several cuts from the album, including the Bunny Sigler/Eugene Curry-penned ballad "Somebody Loves You Baby (You Know Who It Is)."

"This LP is getting rave reviews from radio," reports Ernie Singleton, president of MCA's black music division. "There's a musical depth to the album, and in many ways, Patti touches upon the success she's had with past records. There's a 'Lady Marmalade' feel to 'Release Yourself' and 'Tempta-

tion,' while cuts like 'Burnin' and 'Somebody Loves You' echo Patti's Philadelphia International years." Singleton adds that "We're Not Making Love Anymore," LaBelle's cover of the Barbra Streisand hit done as a duet with Michael Bolton, has "that 'On My Own' vibe," referring to the singer's 1986 chart-topping single with Michael McDonald.

LaBelle says she considers

'Burnin' is 'as good as some of the best albums I've done'

"Burnin'" to be "as good as some of the best albums I've done." She adds that Budd Ellison, who worked with the group LaBelle and has been LaBelle's musical director since she went solo in 1977, helped her put the album together, producing three cuts. "I wanted to work with just one or two [producers] but as it turned out, we worked with seven people in all. We tried to make sure the producers stayed within the same musical ballpark and we took our time with sequencing the songs," she says.

Recorded within two months in Philadelphia and Los Angeles, the album features a number of LaBelle's colleagues. Label mate Gladys Knight joins her on "I Don't Do Duets," penned for the two by Grammy winners Alan and Marilyn Begman and Marvin Hamlisch. Luther Vandross is prominently featured on backgrounds for "When You Love Somebody," co-written by Jonathan Butler. And "Release Yourself" gives La-

belle the chance to sing again with Nona Hendryx and Sarah Dash, with whom she shared studios and concert staffs for the first 15 years of her career.

"It was just like old times," says LaBelle. "We were fussin' and fightin' and just having a whole lot of fun. It felt as if we hadn't gone anywhere." LaBelle adds that future recording and a possible concert with Hendryx and Dash remain a possibility.

The label is currently engaged in a major press focus for LaBelle and has "an intense retail and merchandising campaign along with promotional tie-ins for Patti's tour schedule," says MCA's Singleton. MCA is also planning to repromote LaBelle's 1990 Christmas album and will release a home video of a live concert taped recently at the Apollo Theatre in New York.

LaBelle has also been visible via a major McDonald's campaign for the aptly named "Double Patti" food combo and a recent "Arsenio Hall Show" dedicated entirely to LaBelle.

"I'm still having so much fun performing for my audiences. God has truly blessed me because the older I get, the stronger my voice seems to be. I can hold notes longer and sing higher now," she says.

R&B concert promoter Alan Haymon looks back on the road to his self-made success and mulls future plans ... page 30

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

RETAILERS


Sell Billboard, MUSICIAN and American Film magazines in your stores.

FOR MORE INFORMATION CALL TOM OR PETE 1800 999 9988

AVAILABLE NOW!
FROM YOUR LOCAL DISTRIBUTOR

DANNY B. SMOOTH

"LET'S SPEND THE NIGHT"



ECHO USA

VISTA SOUNDS INTERNATIONAL, INC.
215 ENGLEWOOD AVENUE
ENGLEWOOD, NJ 07631
TEL: 201-568-0040 FAX: 201-568-2599

Billboard® FOR WEEK ENDING NOVEMBER 9, 1991

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	7	5	★★ NO. 1 ★★ CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA	◆ PUBLIC ENEMY 1 week at No. 1
2	1	1	13	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
3	5	4	7	WHEN IN LOVE (C) (T) FIRST PRIORITY 4-98715/ATLANTIC	◆ MC LYTE
4	4	5	6	CHECK THE RHIME (C) (T) JIVE 42011	◆ A TRIBE CALLED QUEST
5	2	3	10	FLAVOR OF THE MONTH (M) (T) MERCURY 868 317-4*	◆ BLACKSHEEP
6	6	8	6	POP THAT COOCHIE (C) (M) (T) LUKE 4-98712/ATLANTIC	◆ THE 2 LIVE CREW
7	10	11	7	AIN'T GONNA HURT NOBODY (M) SELECT 4-66507/ELEKTRA	◆ KID 'N PLAY
8	11	12	6	GLORY (C) (T) RUTHLESS 4-98740/ATLANTIC	◆ YOMO & MAULKIE
9	13	14	7	BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI	◆ U.M.C.'S
10	7	2	13	F-CK COMPTON (M) (T) RUFFHOUSE 38-73892*/COLUMBIA	◆ TIM DOG
11	15	16	4	STEP IN THE ARENA (C) (T) CHRYSALIS 2352	◆ GANG STARR
12	17	24	3	THE SYMPHONY PT. II (C) (CD) (M) (T) COLD CHILLIN' 4-19227/WARNER BROS.	MARLEY MARL
13	9	6	14	O.P.P. ▲ (CD) (M) (T) TOMMY BOY 988*	◆ NAUGHTY BY NATURE
14	16	18	5	I WANNA B URE LOVER (C) (T) GIANT 4-19224/REPRISE	◆ F.S. EFFECT
15	12	13	9	LET'S TALK ABOUT SEX (C) (M) (T) NEXT PATEAU 333	◆ SALT-N-PEPA
16	18	22	5	THE PHUNCKY FEEL ONE RUFFHOUSE 38-73930/COLUMBIA	CYPRESS HILL
17	8	9	11	HIP HOP JUNKIES (C) (M) (T) RAL 38-73784/COLUMBIA	◆ NICE & SMOOTH
18	14	10	8	HEAL YOURSELF (C) (T) ELEKTRA 4-64859	◆ H.E.A.L.
19	24	26	4	IS IT GOOD TO YOU (C) (CD) (M) (T) UPTOWN 54200/MCA	◆ HEAVY D. & THE BOYZ
20	20	19	7	FLY GIRL (CD) (M) (T) TOMMY BOY 991*	◆ QUEEN LATIFAH
21	NEW ▶		1	KISS YOU BACK (CD) (M) (T) TOMMY BOY 993*	◆ DIGITAL UNDERGROUND
22	22	20	5	YOU WANT BASS (M) (T) CHEETAH 9507*	D.J. MAGIC MIKE & MADNESS
23	23	23	9	HERE WE GO AGAIN (M) (T) DELICIOUS VINYL 868 677-4*/PLG	◆ DEF JEF
24	19	17	22	AIN'T NO FUTURE IN YO' FRONTING ◆ (C) (T) S.D.E.G. 0771/CHIBAN	M.C. BREED & D.F.C.
25	26		2	25 TA LIFE (M) (T) JIVE 42030-4*	◆ D-NICE
26	25		2	STRAIGHT CHECKN' EM ◆ (C) (T) ORPHEUS 38-73998/EPIC	COMPTON'S MOST WANTED
27	29		2	JUST THE TWO OF US ◆ (M) (T) SELECT 4-66502*/ELEKTRA	CHUBB ROCK
28	28		2	LIL TRIG ◆ (C) (M) (T) PENDULUM 4-64844/ELEKTRA	HEN-GEE & EVIL-E
29	21	21	7	4 THE FUNK OF IT ◆ (C) (T) RUTHLESS 73952/EPIC	ABOVE THE LAW
30	27		2	ACROSS THE 110 ◆ (C) (T) RELATIVITY 1089	2 BLACK 2 STRONG MMG

○ 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.

Images Of Erasure; Principle Player; Massive Moves

AFTER FIVE ALBUMS, Erasure is still an enigma to most of the U.S.

While the duo has become a mainstay in clubs and on alternative radio, it has not yet matched the mainstream pop success it enjoys in its native England and Europe.

Perhaps that is due to the somewhat dual image the duo promotes.

On recordings, the members of Erasure have proven themselves as accomplished performers and songwriters. Albums like "The Circus," "Wild," and the just-released "Chorus" (Sire/Reprise) reveal a knack for writing tunes that blend simplistic, candy-coated melodies à la Abba with pretechno electro/synth execution that is reminiscent of Kraftwerk. Andy Bell's warm and soulful voice is the perfect foil for Vince Clarke's cool, space-age musicianship.

In contrast, there is the visual aspect of Erasure—which is dominated by Bell. Betraying the subtle image presented in press and album photos, his stage persona is brash and campy.

Although it is not directly relevant to the group's music, Bell's uncloseted homosexuality is omnipresent during Erasure's stage show. During the group's last world tour, Bell would routinely go from athletic, Martha Graham-inspired dance routines into a number where he is dressed as a Spanish peasant-girl.

"The idea has always been to let the music basically stand on its own on an album," Bell says. "To get overly involved in visuals on that level would be distracting from the music. Our stage show is an entirely different matter; it's a theatrical interpretation of our music. We don't like for one to overpower the other—and we don't write songs with videos or stage routines in mind."

In an industry where albums are often packaged with visuals in mind, Erasure's philosophy apparently confuses many. The group defies clean and concise packaging.

The duo also does not pander to trends. While some critics have called "Chorus" Erasure's acknowledgment of the techno movement, songs like the current single, "Love To Hate You," "Turns The Love To Anger," and "Waiting For The Day" are exemplary of its sound throughout the past seven years. Producer Martyn Phillips keeps the arrangements sparse, focusing almost exclusively

on Bell's voice.

"I would never think of Erasure as a 'trendy' sort of band," says Clarke. "We've always been on one side or another of whatever is 'hip' and 'happening' at the moment, but never in the middle of it."

He also disagrees with the notion of Erasure being a dance music act.

"Sure, you can dance to our music, but to pigeonhole us that way is not very fair. I think there's an inclination to categorize us as a dance act in America because the pop market is so narrow and formulaic. We're pleased to have been embraced by clubs, but we see that as being only

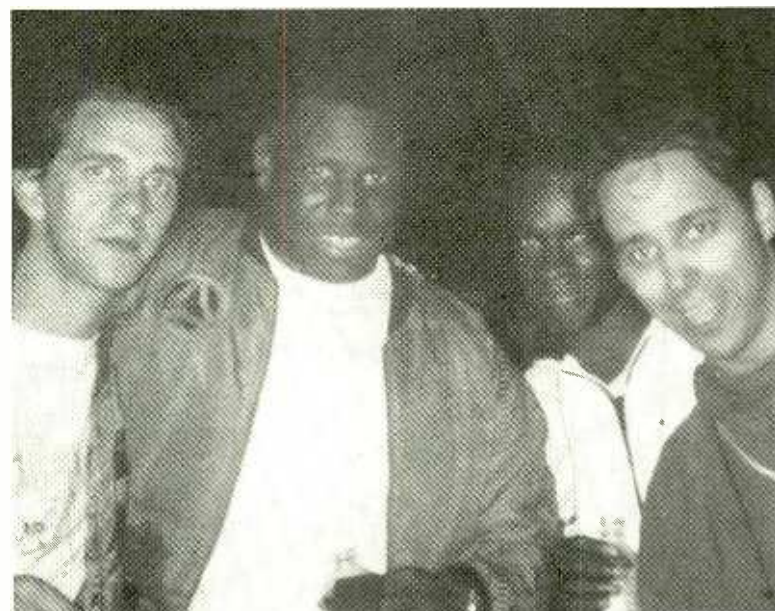


by Larry Flick

one part of the whole picture of what our music is all about."

While the wheels of promotion for "Chorus" are in fast motion, Bell and Clarke are mulling over the future. After a TV and press tour that will take them around the world over the next few months, a concept for a new stage show will be fleshed out for next spring. Bell hints that it will be more of a traditional theatrical piece, "with a break in the middle. Maybe we'll bring out a sofa and do a chat show with some people from the audience."

SWINGIN' SINGLES: After a lengthy break from recording, cult club star Jamie Principle is about to hit the dance floors with a vengeance. On "You're All I've Waited 4" (Smash), Principle's sexy falsetto often evokes images of Sylvester and Prince within a textured house arrangement. Remixes by Steve "Silk" Hurley, E-Smoove, and Maurice Joshua take the song through several different moods. A stirring and



What A Rave! Some 20,000 people converged on a shooting field in Arye, Scotland, last month for "Technodrome," a rave that featured seven DJs and performances by N-Joi, Fierce Ruling Diva, and Shades Of Rhythm, among others. Shown, from left, are DJ Mickey Finn; DJ Carl Cox; Abraxas of Fierce Ruling Diva; and Matt E. Silver, director of A&R, Invasion Records.

sensual dance experience, this jam bodes well for the upcoming "Midnite Hour" album.

Brother and sister duo Oval Emotion follow its popular self-titled EP with "Do It" (Hi-Bias, Toronto), a bright and spirited houser. Cissy Goodridge's voice continues to mature, adding zest to the tune's pop-spiced chorus. A cool choice for mainstream formats.

Those who like to hang on a deep hip-hop tip should dig into "The Choice Is Yours" by Black Sheep (Mercury). Lifted from its jammin' debut album, "A Wolf In Sheep's Clothing," the single drops dope rhymes over a grunt-grooved foundation. Cut's scratch-happy melody is an added pleasure.

Tamara Knight, who sparked regional action earlier this year with "More Love," returns with "Believe In Me" (About Music, Washington, D.C.). Knight kicks an engaging, star-quality vocal amid festive house percussion. Deserves immediate attention from mainstream and R&B-oriented jocks.

A 'MASSIVE' TOUR: This month, groovy U.K. trio Massive Attack embarks on a "sound system" club tour of the U.S. and Canada. The gigs will be executed in rave style, featuring the act (two members of which are club DJs) spinning records and a variety of unknown singers and rappers. While songs from the brilliant "Blue Lines" album will be prominent, material by other artists will also be showcased.

A TRUE DIVA: Although there was scarcely a house beat to be heard within miles of Radio City Music Hall, members of clubland turned out in force to pay homage to a true diva, Ann-Margret. During a recent six-night stint at the famed venue, the singer/actress (who many still affectionately refer to as Ann-Margrock, her Flintstones cartoon character) broke musical genre boundaries with ease. The show had something



From The Heart. Columbia act Lisa Lisa & Cult Jam was inducted into the Hard Rock Cafe's Hall of Fame in New York last month. Each member of the group donated personal mementos to the venue. Lisa Lisa, center, gave a jacket and bustier from the 1988 "Spanish Fly" tour; Alex "Spanador" Mosely, right, offered his favorite guitar; and Mike Hughes, left, turned in the jacket he wore on "American Bandstand," the group's first TV appearance. The group is currently touring to promote its new album, "Straight Outta Hell's Kitchen."

for everyone, including a sexually charged rendition of Janet Jackson's "Black Cat" and a look back at her 1978 disco foray with her cover of Irving Berlin's "I Remember Yesterday." It made us wonder why someone (perhaps the Black Box posse) hasn't snagged her a Martha Wash/Liza Minnelli dance outing. Now wouldn't that be something!

TID-BEATS: As CeCe Peniston's No. 1 club slammer "Finally" continues to climb the pop charts, the singer is recording her debut album for A&M. The set is due in January 1992 and will feature cuts produced and mixed by Hurley, Daniel Abraham, Gail "Sky" King, and David Morales, among others. By the by, don't miss her appearance on label mate Overweight Pooch's hip new single, "I Like It" . . . Warm congrats to producer DJ Pierre and singer LaVette, who became the proud parents of a baby girl, Kamillah, Oct. 16 . . . Ralph Jimenez has joined Big Life Records in New York as national director of promotion. He was VP/GM of U.S. operations at Disco Mix Club. DMC has brought in Guy Orndel from its U.K. office to replace Jimenez . . . Add Freddy Bastone's name to the list of remixers and producers signing recording contracts. In January 1992, he will issue his first single, a cover of Queen's "It's Late," on Mercury. Unlike many of his colleagues, Bastone will do the singing himself. In the meantime, he is co-writing and producing material for Cartouche vocalist Georgia Jones' solo debut on Select . . . Former DMR managing editor Stephanie Shepherd has joined David Salidor's DIS public relations/management company as a consultant and account executive.

IN OUR REPORT last week on "mystery" singles on major labels, we failed to clarify a point made by RCA club promotion manager Kelly Schweinsberg. In her remark, "Basi-

cally, a lot of DJs are snobs," we should have noted more clearly the comment was with regard to jocks who become close-minded to new musical ideas—not DJs in general.

PARTING GLANCES: Tom Richardson died Oct. 25 of complications due to AIDS. He was 28 years old.

Richardson was a prominent club DJ in New York and earned much deserved recognition for his work as a remixer over the last couple of years. Before he passed, he completed work on the next Ingrid Chavez single, "Hippy Blood." Among his other credits was a stint in the A&R department at Tommy Boy Records. Richardson was responsible for signing 808 State. He will be sorely missed.

ADVERTISEMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. ADAM X "Listen"	BGP
2. DANNY B SMOOTH "Let's Spend The Night"	ECHO USA
3. THE LOVED ONES "Resurrection Now"	PROTON
4. BIG BLAST BOYS "Love Jam" EP	BIG BLAST
5. SIMONE "My Family Depends On Me"	STRICTLY R
6. ITALIAN ICE '92"	ITI
7. DJ SMASH "Jazzy Grooves"	8 BALL
8. TECH MAN I "Changes"	NITEBEAT
9. LET'S GROW THING "A Night To Remember"	R. AREA
10. NIKITA WARREN "I Need U"	IRMA
11. BASIL HARDOUSE "Make Me Dance"	NU G
12. GANGSTERS OF FREESTYLE "It's The Only Way"	BGP
13. ANTHONY WATSON "9 Days Of Love" LP	ECHO USA
14. THE MINUTE MEN "All My Friends"	MOON ROOF
15. SHOW II HOUSE "Let Me Show You"	BLAST
16. INFRA RED "When Luv's The Feeling"	STROBE
17. TERRY BURRUS "Dance To The Mix" LP	EASY ST
18. ZODIAC "Bass 4 Your Face"	BGP
19. RHYTHM WORKSHOP "Take Action"	BLAST
20. SOUNDWAVES "Giv' It Up Girl"	STRICTLY R

Compiled from reports given by independent Record Stores, Clubs and D.J.'s nationwide.

All the above titles available through:
VISTA SOUNDS INTERNATIONAL, INC.
215 Englewood Avenue
Englewood, N.J. 07631
Tel: 201-568-0040 FAX: 201-568-2599

Hot Dance Breakouts

CLUB PLAY

1. SET ADRIFT ON MEMORY BLISS P.M. DAWN GEE STREET
2. LITTLE FLUFFY CLOUDS THE ORB BIG LIFE
3. THE BEGINNING SEAL SIRE
4. MOVE YOUR WAISTLINE DEJAVU MAXI
5. A WATCHER'S POINT OF VIEW P.M. DAWN GEE STREET

12" SINGLES SALES

1. TOO BLIND TO SEE IT KYM SIMS ATCO
2. THE BEGINNING SEAL SIRE
3. 25 TA LIFE D-NICE JIVE
4. TAKE CONTROL LORDS OF ACID CAROLINE
5. THE FLY U2 ISLAND

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

Talent

Haymon's Self-Made-Success Story Built Largest R&B Concert Promo Firm

BY GREG REIBMAN

BOSTON—Alan Haymon, the largest promoter of R&B concerts in the U.S., admits that he has ruffled a few feathers and broken more than a few rules in his 15 years in the music business. The founder, chairman, and sole owner of A.H. Enterprises also concedes he is viewed by industry colleagues as a "lone wolf."

But as the 35-year-old Haymon now sets his sights on expansion into TV and film production, he says he has no intention of changing the sometimes controversial methods he has employed to build an opera-



ALAN HAYMON

Zevon's 'Example' Shows Advantages Of Teamwork

BY CHRIS MORRIS

LOS ANGELES—Singer/songwriter Warren Zevon calls "Mr. Bad Example," his first release on Giant Records, "a real family affair."

The album features a number of musicians who have worked with Zevon on past albums for Elektra and Virgin Records: guitarist Jorge Calderone, multi-instrumentalist David Lindley, bassist Bob Glaub, and drummer Jeff Porcaro. The album was produced by Zevon's longtime guitar sidekick and sometime co-producer Waddy Wachtel.

"Waddy and I have always been so close," Zevon says. "We worked so

tion that currently enjoys annual grosses of \$60 million.

"I've built this business from absolutely zero as a college student," he says. "I didn't do it with the help of any of the big-time promoters in the country and I didn't have any type of godfather carry me along... Now that I'm successful I don't have any inclination to carry anyone along with me."

Haymon is promoting current tours by Patti LaBelle, Phyllis Hyman with Keith Washington, and next month's outing by the O'Jays with the Rude Boys and Levert. His past successes have included Hammer's 144-date 1990-91 tour, which grossed \$32 million; and the 86-performance Bell Biv DeVoe/Johnny Gill/Keith Sweat "Triple Threat Tour," with a \$24 million gross. The Newton, Mass., resident is also behind the annual national Budweiser Superfest concert series and the Coca-Cola Classic Music Festivals.

With offices in Boston, Los Angeles, and Cleveland, Haymon's meteoric success is even more surprising considering that the Cleveland native had never attended a concert until late 1975, while attending Harvard Univ.—six months before he entered the business in April 1976.

"At the time there were very few black artists performing in a concert setting in Boston," he recalls.

"I attended a Herbie Hancock concert at Boston's Symphony Hall and it occurred to me that there was a very large niche being unexplored."

Haymon began observing from afar the advertising and promotion strategies of New England's dominant concert promoter, Don Law, "to learn everything I could about the industry. I also began to call record companies to locate artists that

(Continued on page 32)



Kenny's Keys. Celebrating the release of his self-titled debut album for GRP Records, pianist Kenny Kirkland played a showcase set opening B. Smith's Restaurant, a new jazz room in Manhattan. Pictured, from left, are GRP marketing and operations VP Mark Wexler, Kirkland, GRP president Larry Rosen, and manager Ed Arrendell of AMG International.

Music Lessons: How Bill Graham Nurtured The Rock, Concert & Global Communities

HOW YOU REMEMBER Bill Graham depends on how his remarkable life and work touched your own. Music fans forever owe him a debt for nurturing the San Francisco scene of the '60s that gave us the Grateful Dead, the Jefferson Airplane, Santana, and so many others. Those who never set foot inside Winterland, the original Fillmore, or New York's Fillmore East, still know the shows Graham produced in those halls set the pattern for a generation's rock concerts to come.

Those who worked under Graham as a stage hand knew him as a taskmaster with demanding standards and a temper that served him well. Those who bargained with him as an agent or manager knew he was a stubborn and determined businessman.

As it happened, I was with U2 manager Paul McGuinness when a late-morning phone call brought the news of Graham's death in a helicopter crash the night before. McGuinness immediately called Frank Barsalona of Premier Talent and booked a flight for them both to be with Graham's friends at a funeral the following day. McGuinness then recalled how much he learned from Graham when U2 first came to the U.S. in the early '80s. Everyone in this business, it seems, speaks of what Graham had to teach and share about how it's done, how the show goes on.

Years ago, as a fledgling music writer, I buttonholed Graham at an industry event to ask him about the role of the music press in local music scenes. I had no national credentials; Graham wasn't going to get any good press from the encounter. But he gave his time generously. Looking over his glasses, in his intense manner, he talked of how to help build ties between clubs, musicians, and the community at large.

Aside from promoting shows by the royalty of rock for more than a quarter century and building the concert business as we know it today, Graham's work testified to his belief in a global community and the part rock'n'roll played in it—at Live Aid, the Moscow Peace concert, the Amnesty International tours, the Nelson Mandela benefits, and more.

It was 25 years ago that this World War II survivor brought his talents to our business. This January, had he lived, Graham certainly would have been stalking and managing the stage once more during the traditional closing jam of the Rock and Roll Hall of Fame Induction Dinner. He ought to be included among those inductees now. It is one way we can begin to do him honor. No one can begin to take his place.

ON THE BEAT: If you need further proof that metal and rap are the alternative-rock powerhouses of the '90s, look no further than the sold-out Anthrax and Public Enemy concert Oct. 19 at Irvine Meadows in South-

ern California. It was Anthrax's fifth swing through the market in the past year or so and it went clean through promotions, not on metal radio, but via modern-rockers KROQ Los Angeles and XETRA-FM (91X) San Diego... The sweet, flurry of notes coming out of the offices of Musician magazine were flowing off the fiddle of the amazing Mark O'Connor in an impromptu performance at Billboard's sister publication. O'Connor was voted musician of the year Oct. 2 by the Country Music Assn., which also gave vocal-event awards to his New Nash-

ville Cats collaboration with Vince Gill, Ricky Skaggs, and Steve Wariner. O'Connor was in town for a string of concert guest spots with Skaggs, James Taylor, and Maura O'Connell. A clip of O'Connor's instrumental "Bowtie" has been added on VH-1... You can judge a bluesman by his fans. Flying Fish singer/songwriter Chris Smither was picking and sliding, singing and howling through his

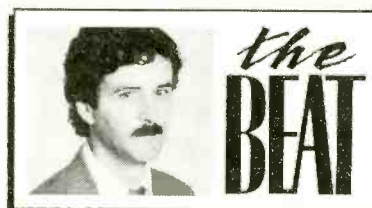
set at Delta 88 in Manhattan when Bonnie Raitt came by to catch his show.

DATEBOOK: The first Arizona Music Conference & Showcase is set for Nov. 7-10 in Tempe, Ariz., featuring some 200 acts from Arizona, the Southwest, and elsewhere. For further information, contact Az Good As It Gets Inc. in Tempe.

SIGNINGS: Tony Williams to the Rosebud Agency for worldwide bookings... The Stray Cats to Brusco-Pace Management in Atlanta. Dave Edmunds has committed to producing the band's next album... Controllers and tour accountants Timm Wooley and Dwayne Taylor join the Rascoff/Zysblatt Organization, currently producing Paul Simon's world tour.

ON THE ROAD: The Fishbone/Primus tour picks up Interscope Records' rock rap act Hard Corps Tuesday (5) in Madison, Wis... Alto saxophonist Vernard Johnson, showcasing his Elektra/Nonesuch album "I'm Alive," opens the '91-'92 season of Arts At St. Ann's in New York's Brooklyn Heights Saturday (9)... Patricia Kaas has postponed her U.S. tour, as well as dates in Moscow, Germany, and Switzerland, due to illness.

DELTA BLUES: Island Records' zydeco rockers the Bluerunners, of Lafayette, La., have released a single, "The Lame Pretender," taking aim at the Republican gubernatorial candidacy of former Ku Klux Klan leader David Duke. It begs the question of what other well-known Louisiana musicians will do about Duke's increasing power in their home state—and whether the record business will shift plans for next year's National Assn. of Recording Merchandisers meeting in New Orleans if he wins the election.



by Thom Duffy

SHURE®

The microphones
the professionals
stand behind.

THE SOUND
OF THE PROFESSIONALS®
... WORLDWIDE



John Hiatt

Musical Musings On Soviet Foreign Minister Pankin

THE MUSIC FAN: Ed Cramer, former president of BMI who is now practicing law in New York, found a familiar face when the new Foreign Minister of the Soviet Union was announced last August.

"There it was, a report from Moscow that the Soviet Union had a new Foreign Minister, **Boris Pankin**—my buddy Boris.

"I don't know what the job means in the light of the apparent dissolution of the country, but Mr. Pankin is a very special person and not just because he was virtually alone among the members of the Soviet diplomatic corps in denouncing [the recent coup attempt].

"My relationship with Mr. Pankin

went back to the mid-'70s. The Soviet Union had just joined the Universal Copyright Convention, the first time it was a party to any international treaty governing the protection of copyrights. Incidentally, the United States first became a member of the international copyright community as late as 1954.

"Mr. Pankin was chairman of VAAP, the Soviet copyright agency, and was making a visit to New York to meet various representatives of the copyright community in order to explore the possibilities of reciprocal business relationships.

"I recall that Mr. Pankin was invited to attend various culture functions at Lincoln Center and Carnegie Hall. I couldn't top any of those activities but I said to his aide that I was going to hear some traditional jazz that evening and would be delighted if the chairman would accompany me.

"[With a special interpreter from Washington to accompany us], we went to Michael's Pub to hear two of my favorite musicians, the late **Joe Venuti**, then about 80, and **Milt Hinton**, everyone's favorite bass player. Joe and Milt joined us between sets and Mr. Pankin, whom I later heard referred to as 'stone face,' laughed and had a wonderful evening.

"It turned out that the interpreter had an in-depth knowledge of American jazz and was a record collector whom I later assisted in locating some **Oscar Petersen** recordings. On other occasions, we went to hear **Charlie Byrd**, the guitarist, and **Barbara Carrol**, the pianist.

"When I visited Moscow as the guest of VAAP, my business was conducted with the chairman's colleagues, but most of the social activity was with Mr. Pankin. As a gift, I presented him with a collection of BMI songs. Included were a Broadway show, jazz, pop, country, and contemporary concert music. Before I returned home, he asked me if I could send him some additional recordings. To my surprise, it was country music that most inter-

ested him.

"I attended several international conferences where he headed the Soviet delegation . . . Whenever he took a position it was always in favor of the protection of intellectual property.

"I came to have a great respect for Boris Pankin. I can only hope that in the new Soviet structure he will play a prominent role."

DEALS: The music publishing arm of **Zomba Enterprises** has made worldwide deals with artist/writer

Angela Bofill, the writing/production team of **Kenni Hairston** and **Tevor Gale**, and writer/producer/artist **Wendy Waldman**, ac-

ording to **David Renzer**, VP/GM of Zomba's North American publishing setup . . . From **Lionel Conway**, president of **PolyGram/Island Music**, comes word that the company has made a deal with **Def American's** Seattle rapper **Sir Mix-A-Lot**. His third **Nasty Mix** album is due in the first quarter of 1992. In another signing, the company will publish material by **Accused**, heard on the **Noise International/BMI** label. Its first major-label release is "Kick-Happy, Thrill-Hungry, Reckless & Willing." The company has also made a co-publishing deal with singer/writer **Ingrid Chavez's** publishing company, **Skyfish**. Her eponymous debut album is a new release from **Paisley Park/Warner Bros.** . . . Writer/artist **Pop (Pop's Cool Love)** has signed with **BMG Songs**, according to **Danny Strick**, senior VP and GM. The act wrote and produced all the tracks on his debut album for **Elektra**, "A Man." Other writer additions are writer/artist/producer **Keith Brown**, currently writing songs with **Arthur Baker** and **Matt Noble (Sony)** for **Al Green** and with **Tina Shafer (Warner/Chappell)** for **Rick Astley**, according to **Jon Bonci**, director of East Coast creative services.

BEFORE PRESENTING Music Sales Inc.'s best-selling folios, Words & Music has news that the company has made a worldwide print deal with the **Cure** to produce two matching folios, "Disintegration" (see its current top seller!) and "Standing On The Beach," now in the works. According to Music Sales, the music of the **Cure** has never been available in print.

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

1. The **Cure**, *Disintegration*
2. Classic **Paul Simon**, *The Simon & Garfunkel Years*.
3. **Seal**
4. **AC/DC**, *Who Made Who*
5. **Pink Floyd**, *The Wall*

Words & Music



by Irv Lichtman

In the November issue of **MUSICIAN** . . .

Jimi Hendrix tells his own story **Primus** dives

off the stage **Frank Zappa** reveals how A&R

men think **Young M.C.** settles out of court

John Fogerty interviews **Duane Eddy** We tell

you how to get booked at the Bottom Line

Mick Jones disbands **B.A.D.** and reforms

again **Johnnie Johnson** gives a lesson in

boogie **Galactic Cowboys** get twisted and

skewed **Jean Luc Ponty** explores Africa

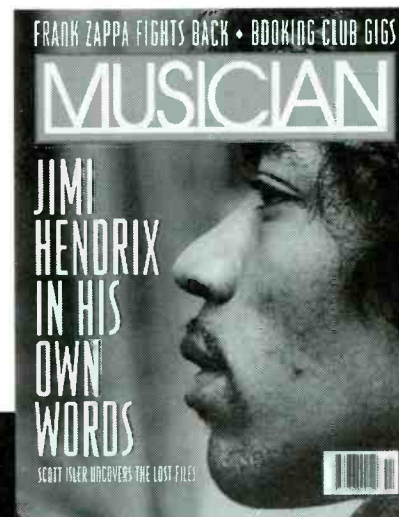
Stewart Copeland lets his secret slip **Luther**

Vandross explains why he'll never be

Gerardo And we analyze

the **Ramones'** lyrics

for hidden meanings




Nothing but the music, Nothing but the truth



On Sale Now

WE ALWAYS HAVE ROOM FOR TALENT



Furnished Corporate Suites for half the cost of a Hotel

Stays of 30 days or longer:

Oakwood
Corporate Apartments
(800) 942-2787
(213) 878-2100

National Reservations
(800) 888-0808

Los Angeles, Hollywood, San Fernando Valley

PUBLICITY PRINTS

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

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

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

Send For Catalog & Samples

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

TALENT

ALAN HAYMON'S SELF-MADE-SUCCESS STORY

(Continued from page 30)

I was interested in."

A few months later, he booked his first show: Jean Luc Ponty at the Berklee Performance Center. One week later, he had his first sellout with George Benson at that same hall.

"I was just a junior in college and I discovered I was able to make a lot of money, even though I had only been in the business for a couple of months," says Haymon, who later earned a Harvard M.B.A. "I booked jazz and avant-garde artists first. Then I tried to move into funk and

R&B acts, but there were no venues that would present them."

The accessibility problem led Haymon to look beyond Boston to Hartford, Conn., Providence, R.I., and other New England cities. "Negotiating talent was easy because I was dealing with relatively virgin territory and I had the added leverage of volume," he says.

After establishing a New England base, Haymon set sights on the national scene. In 1980, he acquired rights to Kool & the Gang's "Celebration" tour. National efforts with the O'Jays, Marvin Gaye, Rick James, Eddie Murphy, New Edition, Bobby Brown, LaBelle, James Ingram, and Stephanie Mills, among others, followed.

"We have the capacity to handle every aspect of a tour ourselves," he continues. "We've played every place so many times that the deals we have far surpass the regular building deals," Haymon claims. "And the radio relationships are great because we've been buying time from many stations for a decade.

"It's a one-stop-shopping opportunity for the artists. Record companies appreciate that because it simplifies marketing strategies," Haymon says.

"There are a handful of local promoters who I have known my entire career as friends or as business associates that I will work with [but] we do each tour entirely on our own as opposed to farming it out like an agent." In the process Haymon admits that his relationship with many promoters "has become strained because I do not use them."

Haymon's practice of distancing himself from other promoters is also reflected by his decision not to belong to the North American Concert Promoters Assn. "I have a lot of respect for a lot of guys in it, but I've never seen a need to be a member and I don't intend on becoming a member anytime soon," he says.

The current recession, Haymon notes, is "weeding out" some promoters and "all kinds of inefficiencies . . . It causes more selective business decisions. A marginal show has no chance. A good show has a fighting chance. And an excellent show will do well but not quite as well as it might have done 1½ years ago."

He also sees the corporate sponsorship picture changing: "Corporations' coffers aren't as healthy as they once were. They're going to have to do things a little more efficiently and perhaps only the very best package tours will receive tour support.

"Sponsors know that I help sell a disproportionate amount of products to urban consumers," he adds. "I would be surprised if their first move would be to eliminate us.


"Audience loyalty for established R&B acts like the O'Jays or Patti LaBelle is much higher than it is in rock'n'roll," he continues. "Established events [like the multicity Budweiser Superfest] now enjoy an anchored fan base . . . and package tours [such as "Triple Threat"] are designed to combine artists with an established fan base with hot current records."

While estimating that he has worked with 90% of the nation's

(Continued on page 36)

Billboard
YEAR • IN • MUSIC

1991



EVERYONE'S A WINNER!

ISSUE DATE: DECEMBER 21
AD CLOSE: NOVEMBER 26

Get ready for Billboard's 1991 Year In Music - the most eagerly awaited issue of the year! Special features include the Year End Charts and expanded editorial reviewing the year's trends and turns.

★ ★ ★ ★ ★ ★ ★ ★

A Collector's Issue, a real keeper! This special edition enjoys a two-week newsstand run, insuring that your message reaches over 200,000 Billboard readers worldwide. Make history - be present in

Billboard's 1991 Year In Music.

New York/212-536-5004
Andy Myers, Ken Karp, Jon Guynn, Perry Cassidy
Los Angeles/310-859-5316
Jodie LeVitus, Christine Matuchek
Nashville/615-321-4240/Lee Ann Pack
Europe/44-71-323-6686/Christine Chinetti
London/44-71-323-6686/Pat Rod
Italy/0362-58-44-24/Lidia Bonguardo
Australia/61-2-699-6995/Mike Lewis
Japan/03-498-4641/Aki Kaneko
Pacific Rim/213-330-7889/Grace Ip

NEW ON THE CHARTS

Blue Train becomes the first Zoo Records act to ride onto the Hot 100, with "All I Need Is You," the lead single from its debut album, "The Business Of Dreams."

The quartet's members—lead singer Tony Osborne, keyboardist Simon Husbands, guitarist Alan Fearn, and drummer Paul Betts—hail from Nottingham, England, and began playing together in 1988.



BLUE TRAIN. Shown, clockwise from upper left, are Simon Husbands, Alan Fearn, Tony Osborne, and Paul Betts.

The band had created its own makeshift eight-track recording studio, where it crafted a mix of Euro-pop vocals and techno-funk grooves. It rented its studio to other bands to finance its development.

George Daly, who owned his own production company, began developing Blue Train for its U.S. debut and brought the act to then-Island Records president Lou Maglia, now head of Zoo Records. Daly himself is now A&R VP at Zoo.

"I did some demos with the band prior to the formation of Zoo," recalls Daly. "After some long-distance artist development, Lou Maglia heard them and liked them."

When Zoo began looking for acts to sign, Daly says Blue Train's previous connection with Maglia, along with the group's songwriting talent, led to the perfect marriage.

"We ended up signing them because they're genuine artists who have something to say about what's happening around them," says Daly, "and they say it with the kind of visceral urgency that's perfect for radio right now."

JIM RICHLIANO

ARTISTS IN CONCERT

LUTHER VANDROSS
SOUNDS OF BLACKNESS
SINBAD

Madison Square Garden
New York

THE PREMIERE male R&B vocalist of this generation easily proved he deserves the title with a vibrant, fun show Oct. 3, the first of a four-night, sellout run at the Garden. Epic artist Luther Vandross' crack seven-piece band (led by Nat Adderley Jr.), the art deco set, and Vandross' elaborately bejeweled costumes—as well as those of longtime background singers Ava Cherry, Lisa Fischer, and Kevin Owens—drew screams of delight from the packed house even before the first note of "Never Too Much."

With Cherry, Owens, and Fischer swaying through elaborate choreography behind him, a relaxed Vandross let loose his silken vocals on a selection of tunes from his latest Epic release, "The Power Of Love," as well as beloved hits—including "Superstar," "A House Is Not A Home," "Give Me The Reason," "Stop To Love," "Creepin'," and "If Only For One Night"—and early tracks "Searching" and "The Glow Of Love" from his days recording with the Italian disco group Change. A vocalist of great range, emotion, and warmth on record, Vandross recreated the intensity of those tracks through a nearly two-hour performance. And where many concert vocalists approach songs as if they mean to wrestle them to the ground, Vandross embraced them as old friends, embellishing and innovating new melodies and phrases with a wink to the audience as if to say, "Let's just see where this goes." The resultant oohs, aahs, and shrieks from his fans only confirmed Vandross' identity as not merely a singer but a vocal magician.

Graceful as a background singer/dancer, Fischer stepped up to the mike midshow to perform her No. 1 R&B hit on Elektra, "How Can I Ease The Pain." Her performance nearly brought down the house. And opening act Sounds Of Blackness added its powerful harmonies to Vandross' finale, "The Power Of Love."

The Sounds were truly inspiring and energetic in their opening set of gospel-tinged tunes from their popular Perspective Records debut, "The Evolution Of Gospel," including the R&B hit "Optimistic." Comedian/actor Sinbad was at the top of his comic form with his zany memories of the clothes, music, and manners of growing up in the '70s.

JANINE McADAMS

FOR THE RECORD

Members of the Band have been recording an upcoming Columbia Records album at Beartracks Recording Studio in Suffern, N.Y. The studio was misidentified in a recent Talent story.



by Jeff Levenson

"**T**HE FEELINGS I GET from being an Indian are very important to me," says New Orleans saxophonist **Donald Harrison**. "I'm trying to find out who I am through this music. At the same time, I'm trying to be a musician of the highest order."

Harrison, by now a post-youngblood altoist of renown, is in the throes of a creative awakening that finds him investigating his roots. He's marrying musics fundamental to his heritage—namely jazz, the kind championed by folks like his ex-boss **Art Blakey**, and the traditional rhythms of New Orleans' Indian tribes.

Though he earned his stripes as an avowed devotee of hard bop, in recent years he's been celebrating the native music of his homeland, hitting the streets during Mardi Gras, singing, dancing, and showcasing the costume handiwork of his fellow tribesmen. Now, he's taken his passions a step further, waxing a soon-to-be-issued album for Candid, "Indian Blues," that integrates more fully the idiosyncrasies of hard bop and New Orleans roots music.

No less an authority than Blakey was among the first to recognize the young reedman's talents. The knowing drummer hired him and trumpeter playmate **Terence Blanchard** for the Messenger front line following the departure of Wynton and Branford Marsalis in the early '80s. After four years of service in Blakey's finishing school, Harrison and Blanchard formed their own quintet. They have since split up, yet they remain in the forefront of youngish players who followed the Marsalis brothers out of New Orleans yet never abandoned the musical richness of their upbringing. Harrison's latest efforts bear that out.

"There are certain musicians who just have the feeling of the New Orleans streets," he says. "They know what that is. In fact, Art was one of them. He made music you could dance to. It swung, it was intellectual, emotional, spiritual. His musicians were of a high

caliber. And he was an extension of his ideals. He had that kind of feeling, you could get lost in his music. The same goes with the Indians. If you see them chanting, you understand that what they're doing goes beyond music.

"It's about culture, about life. What happened in Congo Square [in New Orleans] is really the key, when Africans were allowed to play drums from their homeland. That was very influential in keeping the music and the culture alive."

STUFF: Dr. Billy Taylor is working on an upcoming profile of trumpeter **Red Rodney**, slated for broadcast in mid-December on the

Sax player Harrison looks to his Indian, New Orleans roots

"Sunday Morning" program with **Charles Kuralt**... **Rhapsody Films**, one of the best sources for music films on video, has just added a few new titles to its formidable catalog. Among them: "The Universal Mind of Bill Evans," "Kodo: Heartbeat Drummers Of Japan," "Musicians in Exile," featuring performances by **Paquito D'Ribera** and **Hugh Masekela**, "JuJu Music," starring **King Sunny Ade**, and "One Hand Don't Clap," a celebration of calypso... Vibist **Mike Mainieri** and his group, **Steps Ahead**, are finally recording a follow-up to their 1989 album "N.Y.C." **Gil Goldstein** and his group, **Zebra Coast**, recently completed their latest at Mainieri's recording facility, **Centerfield Studios**... **Ed Bland**, the composer/producer who has masterminded records featuring **Bunky Green**, **Clark Terry**, and **Slam Stewart** at Detroit, is being honored by The Detroit Symphony, The Baltimore Symphony Orchestra, and The Civic Orchestra of Chicago. Each has chosen a Bland work for performance.

AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
WALDEN WOODS BENEFIT: DON HENLEY BILLY JOEL (21-22) STING (21-22) JIMMY BUFFETT (24) BONNIE RAITT (24)	Madison Square Garden New York	Oct. 21-22, 24	\$2,903,800 \$150/\$100 \$50/\$35	55,365 sellout	Ron Delsener Enterprises
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME	Oslo Spectrum Oslo, Norway	Sept. 28	\$759,215 (4,935,277 Norwegian krone) \$195/\$150 \$100/\$65	6,500 8,000	Concert Partner A/S
GEORGE MICHAEL	Madison Square Garden New York	Oct. 25-26	\$752,685 \$35/\$25	29,031 sellout	Ron Delsener Enterprises
PAUL SIMON	Sydney Entertainment Centre Sydney	Oct. 22-23	\$544,820 (\$683,161 Australian) \$42.90	17,993 22,998	Michael Coppel Presents
ROD STEWART	Florida Suncoast Dome St. Petersburg, Fla.	Oct. 12	\$535,828 \$50/\$21.50	25,021 sellout	American Concerts Magic Prods.
ANNE MURRAY	O'Keefe Centre Toronto	Oct. 23-27	\$417,289 (\$470,535 Canadian) \$39/\$23	13,986 16,115	Balmur Ltd.
STING SQUEEZE	Shoreline Amphitheatre Mountain View, Calif.	Oct. 5	\$390,255 \$25/\$19.50	18,029 20,000	Bill Graham Presents
ROD STEWART	Starplex Amphitheatre Dallas	Oct. 25	\$377,307 \$27.50/\$18.50	20,111 sellout	MCA Concerts PACE Concerts
GEORGE MICHAEL	Maple Leaf Gardens Toronto	Oct. 22	\$364,800 (\$411,020 Canadian) \$35/\$28.50	14,201 sellout	Concert Prods. International
BONNIE RAITT JOHN PRIME	Shoreline Amphitheatre Mountain View, Calif.	Oct. 12	\$317,598 \$22.50/\$19.50	15,188 20,000	Bill Graham Presents

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Inc. Boxscores should be submitted to: Marie Rattliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.

WILLIAMS PUBLICATIONS, INC.

RETAILERS

Sell Billboard, MUSICIAN and American Film magazines in your stores.

FOR MORE INFORMATION CALL TOM OR PETE
1 800 999 9988

Top Jazz Albums™

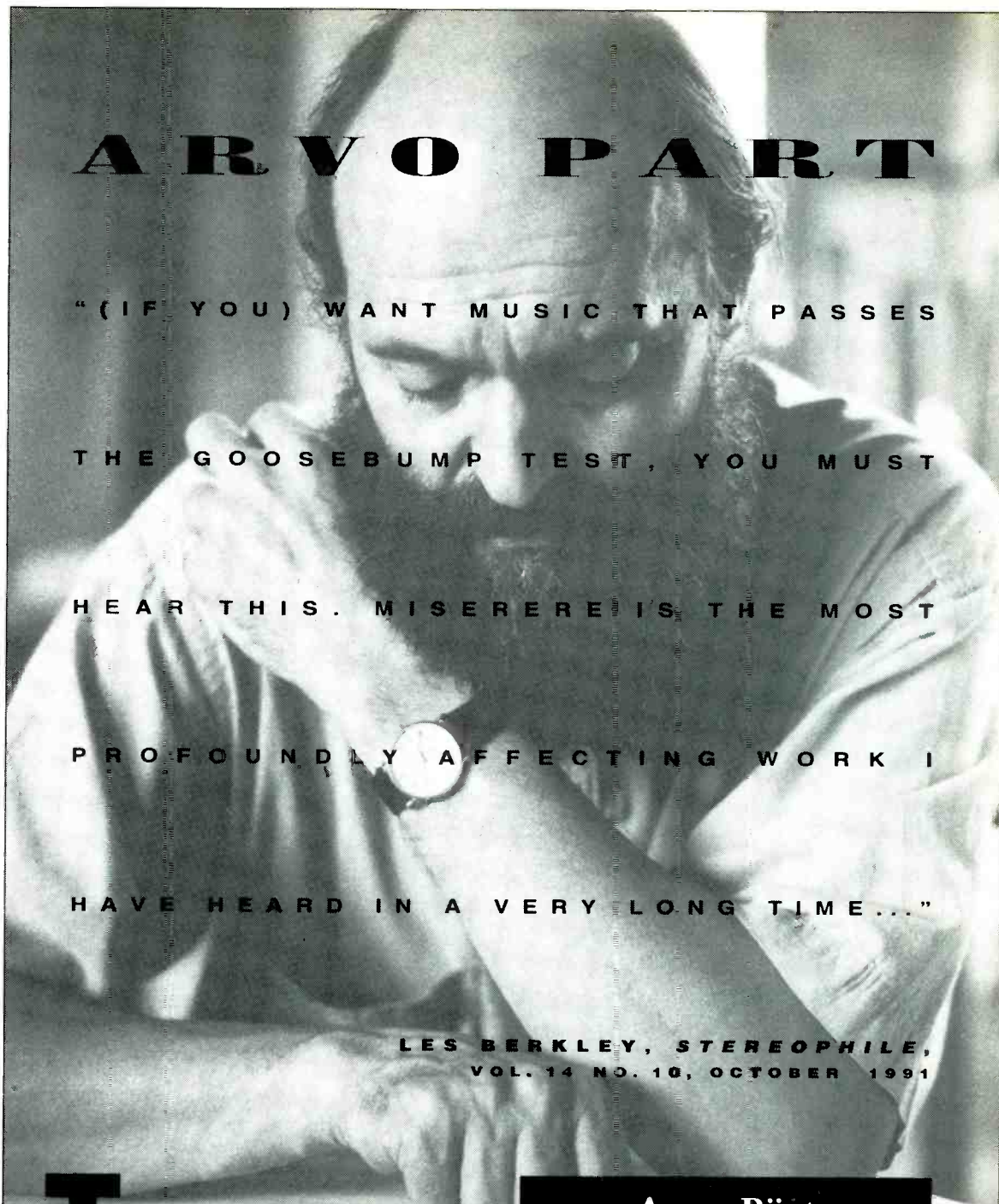
COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	3	HARRY CONNICK, JR. COLUMBIA 48685* ★★ No. 1 ★★	3 weeks at No. 1 BLUE LIGHT, RED LIGHT
2	4	5	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
3	3	19	NATALIE COLE▲ ² ELEKTRA 61049	UNFORGETTABLE
4	10	3	BRANFORD MARSALIS COLUMBIA 46990	THE BEAUTIFUL ONES ARE NOT YET BORN
5	2	11	WYNTON MARSALIS COLUMBIA 47977	THICK IN THE SOUTH
6	8	5	MACEO PARKER VERVE 068*/POLYGRAM	MO' ROOTS
7	7	5	MARK WHITFIELD WARNER BROS. 26659*	PATRICE
8	12	5	OSCAR PETERSON TRIO TELARC 83306*	SATURDAY NIGHT AT THE BLUE NOTE
9	6	17	MCCOY TYNER CHESKY JD51*	NEW YORK REUNION
10	5	17	DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA	ANOTHER HAND
11	19	3	KENNY KIRKLAND GRP 9657*	KENNY KIRKLAND
12	13	7	JACKIE MCLEAN TRILOKA 188*	rites of passage
13	9	11	WYNTON MARSALIS COLUMBIA 47976	UPTOWN RULER
14	11	11	WYNTON MARSALIS COLUMBIA 47975	LEVEE LOW MOAN
15	18	7	HERB ELLIS JUSTICE 1001*	ROLL CALL
16	15	9	THE BENNY GREEN TRIO BLUE NOTE 96485*/CAPITOL	GREENS
17	14	11	ANTONIO HART NOVUS 3120*/RCA	FOR THE FIRST TIME
18	NEW ▶		STEVE TURRE ANTILLES 510 040*/ISLAND	RIGHT THERE
19	22	5	STEPHEN SCOTT VERVE 849 557*/POLYGRAM	SOMETHING TO CONSIDER
20	21	7	SONNY SHARROCK AXIOM 848 957*/ISLAND	ASK THE AGES
21	NEW ▶		THE EARL KLUGH TRIO WARNER BROS. 26750*	THE EARL KLUGH TRIO VOLUME ONE
22	16	15	CASSANDRA WILSON JMT 834 443*/POLYGRAM	SHE WHO WEEPS
23	NEW ▶		TONY CAMPISE HEART MUSIC 004*	ONCE IN A BLUE MOON
24	17	15	TOUGH YOUNG TENORS ANTILLES 848 767*/ISLAND	ALONE TOGETHER
25	20	7	BOBBY HUTCHERSON LANDMARK 1529*/FANTASY	MIRAGE

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	5	FOURPLAY WARNER BROS. 26656*	3 weeks at No. 1 FOURPLAY
2	3	9	THE MANHATTAN TRANSFER COLUMBIA 47079*	THE OFFBEAT OF AVENUES
3	2	9	THE RIPPINGTONS GRP 9651*	CURVES AHEAD
4	4	9	CHICK COREA ELEKTRIC BAND GRP 9649*	BENEATH THE MASK
5	8	5	ALEX BUGNON ORPHEUS 47979/EPIC	107 DEGREES IN THE SHADE
6	5	9	ACOUSTIC ALCHEMY GRP 9648*	BACK ON THE CASE
7	15	3	DAVID BENOIT GRP 9654*	SHADOWS
8	9	5	MIKE STERN ATLANTIC JAZZ 82297*/ATLANTIC	ODDS OR EVENS
9	13	3	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN
10	10	9	AL DI MEOLA TOMATO 79750*/MESA-BLUEMOON	WORLD SINFONIA
11	7	17	CANDY DULFER ARISTA 8674*	SAXUALITY
12	6	17	BELA FLECK & THE FLECKTONES WARNER BROS. 26562*	FLIGHT OF THE COSMIC HIPPO
13	16	5	ERIC MARIENTHAL GRP 9655*	OASIS
14	NEW ▶		RICKIE LEE JONES GEFEN 24426*	POP POP
15	18	3	NEW YORK VOICES GRP 9653*	HEARTS OF FIRE
16	20	3	WILTON FELDER PAR 2010*	NOCTURNAL MOODS
17	12	21	JEAN LUC PONTY EPIC 47378*	TCHOKOLA
18	14	11	WARREN HILL NOVUS 3117*/RCA	KISS UNDER THE MOON
19	23	5	NESTOR TORRES VERVE FORECAST 028*/POLYGRAM	DANCE OF THE PHOENIX
20	25	3	DAVE SAMUELS GRP 9656*	NATURAL SELECTIONS
21	11	15	KIM WATERS WARLOCK 2726*	SAX APPEAL
22	NEW ▶		ALEXANDER ZONJIC REPRIS 26641*	NEON
23	NEW ▶		ELIANE ELIAS MANHATTAN 95476*/CAPITOL	A LONG STORY
24	22	7	PHIL SHEERAN SONIC EDGE 80037*	STANDING ON FISHES
25	21	7	DOTSERO NOVA 9136*	JUBILEE

○ 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.



ARVO PÄRT

“(IF YOU) WANT MUSIC THAT PASSES

THE GOOSEBUMP TEST, YOU MUST

HEAR THIS. MISERERE IS THE MOST

PROFOUNDLY AFFECTING WORK I

HAVE HEARD IN A VERY LONG TIME...”

LES BERKLEY, STEREOPHILE,
VOL. 14 NO. 16, OCTOBER 1991

THE LATEST RELEASE OF
THE MUSIC OF ARVO PÄRT
MISERERE AND OTHER WORKS
“If you want to hear anything
more beautiful than this collection
I imagine you’ll have to buy
something else by Arvo Pärt.”
The Wire, September 1991

Arvo Pärt
MISERERE
THE HILLIARD
ENSEMBLE
ECM NEW SERIES

Debut at #4 – Top Classical Albums,
Issue of October 12, 1991

Arvo Pärt
TABULA RASA
ECM NEW SERIES

Arvo Pärt
ARBOS
ECM NEW SERIES

Arvo Pärt
PASSIO
THE HILLIARD
ENSEMBLE
ECM NEW SERIES

ARVO PÄRT ON ECM NEW SERIES

ECM NEW SERIES

© 1991 ECM, PolyGram Classics & Jazz



Top Classical Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★★ NO. 1 ★★	
1	1	59	IN CONCERT ▲ LONDON 430433-2*	57 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	2	11	BERNSTEIN: CANDIDE DG 429734-2*	HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)
3	3	5	HOROWITZ THE POET DG 435025-2*	VLADIMIR HOROWITZ
4	4	5	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
5	NEW ▶		MCCARTNEY/DAVIS: LIVERPOOL ORATORIO ANGEL CD08-54371*	TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)
6	7	5	TCHAIKOVSKY GALA IN LENINGRAD RCA 60739-2-RC*	YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN
7	6	15	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176*	CARRERAS · DOMINGO · PAVAROTTI
8	5	23	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)
9	9	79	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ
10	8	11	THE GIRL WITH ORANGE LIPS NONESUCH 79262	DAWN UPSHAW
11	10	39	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254*	KRONOS QUARTET
12	NEW ▶		STRAUSS: SALOME DG 431810-2*	STUDER, RYSANEK, TERFEL (SINOPOLI)
13	14	5	COPLAND: EL SALON MEXICO DG 431672-2*	NEW YORK PHILHARMONIC (BERNSTEIN)
14	12	5	HANSON: SYMPHONY NO. 4 DELOS DE 3105*	SEATTLE SYMPHONY (SCHWARZ)
15	NEW ▶		TOGETHER ANGEL CDQ-54266*	PLACIDO DOMINGO, ITZHAK PERLMAN
16	11	9	IVES/SCHUMAN/MENNIN MERCURY 432755-2*	EASTMAN-ROCHESTER ORCHESTRA (HANSON)
17	13	5	WAGNER: GOTTERDAMMERUNG DG 429385-2*	BEHRENS, GOLDBERG, STUDER (LEVINE)
18	NEW ▶		MAHLER: SYMPHONY NO. 8 DG 435102-2*	VIENNA PHILHARMONIC (BERNSTEIN)
19	24	4	ROSTROPOVICH: RETURN TO RUSSIA SONY CLASSICAL SK 45836*	NATIONAL SYMPHONY ORCHESTRA (ROSTROPOVICH)
20	18	7	MOZART: CONCERTOS FOR 2 & 3 PIANOS SONY CLASSICAL SK 44915*	MURRAY PERAHIA, RADU LUPU
21	17	17	HANDEL: SONATAS RCA 60441-4-RC*	KEITH JARRETT, MICHALA PETRI
22	16	43	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108*	ITZHAK PERLMAN
23	22	8	SEGOVIA VOL. 9: THE ROMANTIC GUITAR MCA 10281	ANDRES SEGOVIA
24	20	25	MIDORI: LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742*	MIDORI
25	21	13	BLOCH: SCHELOMO RCA 60757-2-RC*	HARNOY, LONDON PHILHARMONIC (MACKERRAS)

TOP CROSSOVER ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	2	5	PAVAROTTI SONGBOOK LONDON 433513-2*	1 week at No. 1 LUCIANO PAVAROTTI
2	1	33	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
3	6	5	ANNIE GET YOUR GUN ANGEL CDQ-54206*	CRISWELL, HAMPSON (MCGLINN)
4	4	11	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252*	ANNA RUSSELL
5	5	5	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
6	3	5	AMAZING GRACE PHILIPS 432546-2*	JESSYE NORMAN
7	12	3	WTWP CLASSICAL TALKITY-TALK RADIO TELARC CD-80295*	P.D.Q. BACH
8	10	3	CARMEN JONES ANGEL CDC-54351*	FERNANDEZ, EVANS (LEWIS)
9	8	7	THE MUSIC MAN TELARC CD-80276*	NOBLE, BRETT, CINCINNATI POPS (KUNZEL)
10	14	3	SYMPHONIC SONDHEIM ANGEL CDC-54285*	LONDON SYMPHONY (SEBESKY)
11	7	17	HOLLYWOOD DREAMS PHILIPS 432409-2*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
12	11	27	POPS PLAY PUCCINI TELARC CD-80260*	CINCINNATI POPS (KUNZEL)
13	9	19	NIGHT & DAY ANGEL CDC-54203*	THOMAS HAMPSON
14	RE-ENTRY		THE SYMPHONIC LLOYD WEBBER TELDEC 73742-2*	ROYAL PHILHARMONIC (STRATTA)
15	NEW ▶		RED, WHITE & BRASS PHILIPS 434276-2*	CANADIAN BRASS

● 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.

Classical KEEPING SCORE



by Is Horowitz

SOUND & SIGHT: One of the more apt logos on classical home video packaging pictures an eye in the center of an ear. It appears on RCA Victor's new ClassicVisions series, yet another attempt to inject an independently valid visual element in music presentation.

The product of Swiss producer **Adrian Marthaler**, the series adopts elements of pop music video techniques to create visual interest quite apart from musical content. Latter performances are straight, although the musicians act out scenarios devised by Marthaler that often have no apparent connection to the works played.

The first of three programs, just released on both laserdisc and VHS, offers three stand-alone works: Ravel's "Tzigane," Saint-Saens's "Danse macabre," and Milhaud's "Le boeuf sur le toit." The first is set largely in a bullfight arena, the second in a small theater without audience, and the last in a cabaret. In a sexual interlude, the Milhaud, suitably decadent, has a female cellist reaching climax after fondling the "f" holes on her instrument.

Titillation aside, enough goes on to stimulate repeated play to experience again visual or sound elements that may have been missed the first time around, a tribute to the appropriateness of the series logo and the wit of the producer. Sound and picture quality on Vol. 1 are excellent.

Marthaler says he has a library of 60 works in the can. Three additional ClassicVisions home video compilations will be released next spring, says BMG Classics president **Guenter Hensler**.

A&R SHUFFLE: Steven Paul, longtime producer at Deutsche Grammophon, moves over to Sony Classical in

January as VP of A&R. Although he will be headquartered in Hamburg, where he will report to A&R VP **Olympia Gineri**, Paul will spend much of his time in the States, as part of his international responsibility. **Irwin Katz**, who had filled the domestic classical A&R post since before the acquisition of CBS Records by Sony, was due to leave the company Oct. 31.

Sony Classical chief **Gunther Breest** says a strong A&R presence, both in talent acquisition and recording, will continue in the U.S. Until the transition is complete, however, Hamburg will supervise division matters. **Deborah Surdi**, domestic director of A&R administration, continues in her post.

PASSING NOTES: RCA Victor had its microphones up at Carnegie Hall Oct. 23 when **Seijo Ozawa** and the Bos-

ClassicVisions eyeing visual stimuli in music presentation

ton Symphony brought their concert performance of Tchaikovsky's "Pique Dame" to New York. It served as an insurance take since an indisposed **Mirella Freni** had to cancel one of three Boston performances taped earlier by Red Seal. Other principals are **Vladimir Atlantov**, **Dmitri Hvorostovsky**, and **Maureen Forrester**.

Retailers can now order product from Allegro Imports via IBM Information Network. Allegro claims it is the first indie distributor to install an integrated electronic ordering system. Developed and tested with the cooperation of Musicland, the system makes use of a National Assn. of Recording Merchandisers purchase order format, says the distrib's **Rico Micallef**.

Mozart's Piano Variations, K.613, on a theme that translates roughly as "A Women is the Most Wonderful Thing," will be among the works performed in an upcoming Mozart "Celebration" in New York's Westchester County. Philharmonia Virtuosi music director **Richard Kapp**, who is mounting the event, says he will dedicate the variations performance to **Justice Clarence Thomas**.

Nipper News

“All the News That Fits His Prints”

A TERRIFIC TWOSOME

When the two most famous violinists in the world get together to make music, the results can be delightful. When those artists just happen to be close friends, the occasion is memorable.

Pinchas Zukerman and Itzhak Perlman play duos by Mozart and Leclair. From the inviting booklet cover to the exciting give-and-take of two musical giants at the top of their forms, this is one of the must-have recordings for every collection!

60735-2/4

BMG CLASSICS
A Division of Bertelsmann Music Group

Tmk(s) ® Registered • Marca(s) Registrada(s) General Electric Company, USA, except BMG logo and Red Seal and Gold Seal © BMG Music: Eumdisc logo © BMG Ariola Munich GmbH, Deutsche Harmonia Mundi logo © Deutsche Harmonia Mundi • © 1991. BMG Music

Hot Latin Tracks™

					Compiled from national Latin radio airplay reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE			
1	2	2	9	RUDY LA SCALA SONOTONE	*** NO. 1 *** PORQUE SERA 1 weeks at No. One			
2	1	1	16	VIKKI CARR Y ANA GABRIEL SONY	◆ COSAS DEL AMOR			
3	8	13	4	CAMILO SESTO ARIOLA	◆ AMOR MIO, QUE ME HAS HECHO			
4	3	4	9	RICARDO MONTANER TH-RODVEN	SERA			
5	7	7	10	YNDIO CAPITOL-EMI LATIN	MELODIA DESENCADENADA			
6	4	3	14	PANDORA CAPITOL-EMI LATIN	◆ POPURRI			
7	5	6	10	MIJARES CAPITOL-EMI LATIN	QUE NADA NOS SEPARA			
8	9	9	14	JUAN LUIS GUERRA Y LA 440 KAREN	FRIO FRIO			
9	11	10	7	EDDIE SANTIAGO CAPITOL-EMI LATIN	◆ ME FALTAS TU			
10	6	5	16	ANA GABRIEL SONY	◆ AHORA			
11	14	15	9	LOS CAMINANTES LUNA	DOS CARTAS Y UNA FLOR			
12	10	12	4	AZUCAR MORENO SONY	◆ MAMBO			
13	15	14	5	VICTOR VICTOR SONOTONE	ANDO BUSCANDO UN AMOR			
14	17	19	7	ANGELES OCHOA SONY	◆ COMO QUE NO			
15	20	16	16	LOS BUKIS FONOVISA	CHIQUILLA BONITA			
16	16	17	4	LISA LOPEZ DISCOS INTERNACIONAL/SONY	◆ PECADO DE AMOR			
17	13	11	10	LISSETTE CAPITOL-EMI LATIN	◆ MAL SUENO			
18	12	8	14	LUCERO MELODY	◆ ELECTRICIDAD			
19	26	—	2	BRONCO FONOVISA	*** POWER PICK *** DEJAME AMARTE OTRA VEZ			
20	23	32	3	LUCERO MELODY	YA NO			
21	18	26	3	DANIELA ROMO CAPITOL-EMI LATIN	NADIE ENTIENDE			
22	22	25	4	LA MAFIA DISCOS INTERNACIONAL/SONY	◆ COMO ME DUELE AMOR			
23	27	31	6	EDNITA NAZARIO CAPITOL-EMI LATIN	◆ ERES LIBRE			
24	19	20	5	SERGIO DALMA TH-RODVEN	COMO ME GUSTA			
25	24	22	7	GLORIA TREVI ARIOLA	TU ANGEL DE LA GUARDA			
26	25	18	12	MARISELA ARIOLA	YA TE OLVIDE			
27	21	29	5	CHAYANNE SONY	◆ DARIA CUALQUIER COSA			
28	29	—	2	MAGNETO SONY	VUELA VUELA			
29	32	37	4	LOS FREDDY'S FONOVISA	PERO ACUERDATE DE MI			
30	NEW	—	1	PROYECTO M CAPITOL-EMI LATIN	*** HOT SHOT DEBUT *** QUE HARE SIN TI			
31	30	24	10	BEATRIZ ADRIANA FONOVISA	NO VOLVERE JAMAS CONTIGO			
32	NEW	—	1	LOS YONICS FONOVISA	ELLA ES CULPABLE			
33	31	23	8	ILAN CHESTER SONY	◆ SABE A CALIDAD			
34	NEW	—	1	LOS MIER FONOVISA	COSA TRISTE			
35	28	28	16	ALEJANDRA GUZMAN MELODY	HACER EL AMOR CON OTRO			
36	34	30	7	NINO SEGARRA M.P.I.	ERES LA UNICA			
37	NEW	—	1	ANA GABRIEL SONY	MI GUSTO ES			
38	35	—	2	YOLANDITA MONJE SONY	LA SOMBRA DE LO QUE FUI			
39	37	38	6	ALEX D'CASTRO TH-RODVEN	PERDIDO			
40	38	40	10	TITO NIEVES RMM-SONY	DE MI ENAMORATE			

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.

FIEBRE LATINA

• Great Selection of Major Brands:
CBS, RCA, Capitol Latino, Wea, Fonovisa, Fania, Sonotone and many more

LATIN MUSIC DISTRIBUTOR

7626 MIRAMAR ROAD • SUITE 3600 • SAN DIEGO • CALIFORNIA 92126

- Best Prices Guaranteed
- Personalized Service
- All Merchandise Bar-Coded
- We Accept All Major Credit Cards

PHONE : (619) 695-8863
FAX : (619) 695-3768
TOLL FREE : 1-800-74-LATIN

Latin Notas



by John Lannert

THE FILM SOUNDTRACK of "The Mambo Kings"—due in stores "the first week in January," according to Steve Ralbovsky, Elektra's senior VP of A&R—is shaping up to become a multigenre blockbuster.

Ralbovsky notes the soundtrack entry "Bella María De Mi Alma" by Los Lobos is set to ship Dec. 9 to Hispanic radio. "Beautiful Maria Of My Soul," the English-language version of "Bella María," which was also recorded by Los Lobos, is slated to be sent to adult contemporary English-language radio in early January. A third soundtrack number by Arturo Sandoval entitled "Mambo Caliente" is scheduled to be sent to jazz radio in January.

"But to sort of set the whole project up, we're going to clubs Nov. 11 with the Tito Puente cut 'Ran Kan Kan,' remixed by 'Little Louie' Vega," says Ralbovsky. "Tito actually participated on the remix with overdubs and it's a radical version of the album cut."

Moreover, Ralbovsky is planning to release both English- and Spanish-language versions of Linda Ronstadt's "Perfidia" in February. Salsa queen Celia Cruz contributes three tracks (singing in English no less!), including "Guantanamera," while legendary vocalist Beny Moré adds the classic "Como Fue."

Stellar maestro Mario Bauza leads the Mambo All-Stars on five cuts, one of which features a vocal from Antonio Banderas. "It all holds together very well as a piece," says Ralbovsky of the soundtrack.

The movie, based on Oscar Hijuelos' Pulitzer Prize-winning novel "The Mambo Kings Play Songs Of Love," debuts in New York, Miami, and Los Angeles Dec. 27 before the national distribution kicks in "right around the second week of January," says Ralbovsky. Puente

and Cruz will appear in cameo roles. Incidentally, Ronstadt is set to release "Mas Canciones," the follow-up album to the 900,000-selling mariachi disc "Canciones De Mi Padre," Nov. 19. The Elektra album will sport two leadoff singles: a mariachi track called "Gritame Piedras Del Campo," set to be shipped to western U.S. stations, and a pop entry, "Siempre Hace Frio," which is slated to be sent to eastern U.S. stations.

MARIA MARTA SERRA LIMA has long been a superstar in her native Argentina. She says she performed 230 shows in 235 days last year and adds she "sounds better than ever." The velvet-voiced balladeer also is a solid seller outside of Argentina, despite the fact that her albums yield few hit singles. "I'm a singer, not an artist," she says. "I sell albums not hit songs because people like my voice, not just the song itself."

Soundtrack to 'Mambo Kings' aiming at several genres

Nonetheless, Serra Lima points out that a careful song selection was made for her just-released Sony Discos album, "Lo Mejor De Mi," whose lovely title entry is the album's first single. Cut with ubiquitous producer Rudy Pérez in a mere 2½ days, "Lo Mejor De Mi" contains a gorgeous, lush take of "A Mi Manera." Serra Lima currently is back on the road again in Argentina.

MISCELLANEA: San Antonio, Texas-based Angel Records—home of Los Temerarios—has changed its name to AFG Sigma Records... Actor and part-time singer Eddie Murphy showed up for Univision's beauty pageant program, "Nuestra Belleza," Oct. 24... RMM staff arranger Sergio George produced a jazz instrumental, "Only For You," which will appear on Grover Washington Jr.'s upcoming Columbia set, "Next Exit."

ALAN HAYMON'S SELF-MADE-SUCCESS STORY

(Continued from page 32)

R&B acts, there are some black acts—most notably in rap—that he will not handle.

"I promote rap acts that I feel have a positive image and are respectful of our communities," he says. "As a responsible person I don't want to present anything that I think is counterproductive to the development and growth of our youngsters. I don't want the type of negative messages being distributed to the audience through the music or through the visual presentation. That's what I'm about."

While Haymon says concert promotion will always be his primary

focus, he is now reviewing television and film options. "My primary focus will be in television, perhaps a variety show or sitcom," he says. "A lot of the attractions I work with regularly not only have marquee value but they have the talent to be involved with TV."

"Although this all comes off as Al Haymon, the lone wolf who did it all on his own, it wouldn't be possible to do 500 shows a year and gross the dollars that we gross with the type of artists that we do, without an energetic, dedicated staff," he adds. "That's a very important aspect of the success of this company."

WARREN ZEVON

(Continued from page 30)

easy on him, Uncle, he's just a kid.' He said, 'Let me handle this. He's fine.'

"I told my son it was really like inverse nepotism—he had to be better than everybody else."

"Mr. Bad Example" marks a return to the acerbic, hard-edged style and sound of Zevon's earlier albums, after the ornate work heard on his second and final Virgin release, "Transverse City."

"Frankly, 'Transverse City' was all temptations, succumbed to in the ebony tower, alone," Zevon says with a chuckle. "I think it's good, lucky if an artist can do that now and then, make an album in isolation and try a lot of weird stuff that nobody's gonna like."

One project that met with more commercial favor was "Hindu Love Gods," the 1989 Giant album that mated Zevon with three-fourths of R.E.M. Zevon, who refers to that project as "an extra day of the 'Sentimental Hygiene' sessions," says it is unlikely that he will try another such collaboration again.

Speaking of possible future projects, Zevon says, "I'd certainly like someday to do a folk record, Irish and Scottish [songs], maybe twisting a little of it up a little bit, like Dylan did on his first couple of albums, but for the most part doing the Elizabethan ballad, I.R.A. songs."

Zevon says he performed the Robert Burns song "Parcel Of Rogues" on a recent solo tour of college campuses: "Some of the guys in the front row were yelling, 'When's that Scotland song coming out? What record's that on?'"

HL DISTRIBUTORS, INC.

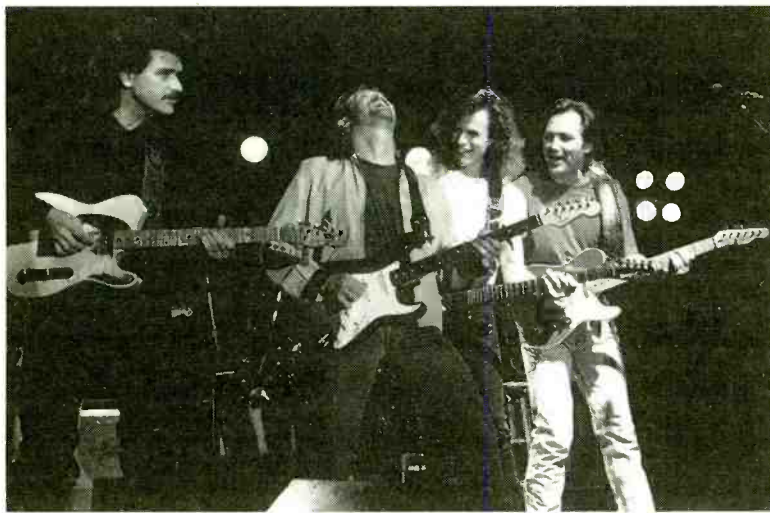
1301 S.W. 70 Avenue
Miami, Florida 33144

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado
- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711. Ask for Gloria
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

Country



Guitar Town Meltdown Arista Records label mates jam it up and ham it up during the recent label-hosted Steve Wariner album showcase at Nashville's 328 Performance Hall. Beefing up the band's guitar sound, from left, are Jimmy Olander of Diamond Rio, Lee Roy Parnell, Paul Martin of Exile, and Wariner.

Judds PPV Show Gets Push Via Radio N'ville Promoter Pro Tours Orchestrating Tie-In

NASHVILLE—Pro Tours Inc., a Nashville-based concert promotion and marketing firm, has developed a radio promotion tied in with the Viewer's Choice pay-per-view live telecast of the Judds' final concert, Dec. 4 at Middle Tenn. State Univ.'s Murphy Center.

According to Doug Aitken, marketing and promotions director for Pro Tours, the promotion offers tickets to the show to full-time country stations for consumer giveaways. Contest winners from each participating station will be eligible for grand prizes that include autographed guitars, complete Judds album catalogs, The Judds Farewell Tour jackets, and "Love Can Build A Bridge" videocassettes. In addition, American Airlines is offering discount airfares to sta-

tions for use in the promotion.

"We really feel the Judds' core audience can be found listening to country radio stations, so obviously it's going to help us get the word out about the pay-per-view," adds Aitken.

'In select markets the cable operators are hooking up with radio'

Mary Healy, director of marketing services at Viewer's Choice, says, "Radio stations are also doing some promotion of the pay-per-view concert. I believe, in select markets, the cable operators are hooking up with the radio stations and adding to the promotion." Pro Tours is providing the tickets.

The Judds' last performance is expected to reach 17 million homes nationwide on pay-per-view cable. Hilda Chazanovitz, VP of marketing at Viewer's Choice, says the promotion is an excellent opportunity for stations to develop promotions and relationships with local cable operators.

"Pay-per-view event pricing works with a suggested retail price which is set by the promoter, in this case Pro Tours and Viewer's Choice together," says Healy. "In that scheme, there is a minimum required to the promoter from the cable systems. The cable companies have the flexibility to charge more or less, but they must pay the minimum to the promoter for each buy. The recommended retail for the Judds' event is \$24.95." Monies above the promoter's minimum is profit for the cable operator. Sometimes operators charge a premium for ordering the day of the event, but Healy says that practice is not likely in the Judds case.

Viewer's Choice, which serves more than 400 affiliated cable sys-

tems, will be the exclusive national distributor of the telecast. It has not been determined whether concert footage will be released on home video.

Aitken says the benefit to Pro Tours is twofold. "We get the opportunity to say thanks for supporting the Judds' music, while insuring that country music listeners know about the final concert and the pay-per-view telecast."

Tickets for the concert go on sale Saturday (9) and are \$19.50 and \$22.50. They can be purchased at all Ticketmaster locations or by phone.

DEBBIE HOLLEY

Country's 'Voice' Heard 'Round The World VOA's Judy Massa Touts Genre's 'Universal' Appeal

COUNTRY'S ULTIMATE DJ: Judy Massa broadcasts country music to a rather sizable market: the world. For the past eight years, Massa, who is music director for Voice Of America, has hosted the weekly half-hour show "Country Music U.S.A." She generally tapes the program on Wednesday. Then it's broadcast four separate times on Friday to blanket the globe. In addition, tapes of the show are distributed to 30 nations and played on local radio.

Massa builds each show around a theme: "I have total latitude in selecting what I want to play or talk about." She says she can squeeze in seven to eight songs on each show, depending upon how much background she has to provide for her listeners: "It's not meant solely to entertain—it's also meant as an expression of American values and thoughts."

Born and raised in Panama and educated at DePauw Univ., Massa says she became a country music convert as a child when she heard Tex Ritter's "Hillbilly Heaven." "For some reason, that really captured my attention. It was the only time in my life I actually called a radio station and asked them to play it again."

Massa treks to Nashville often from Washington, D.C. "I like to cover most of the major events, and I always come back and do a program in depth about what happened. I also do a lot of interviews [with artists]." For such large affairs as the Country Music Assn. awards ceremonies, Massa will do two shows.

In an average month, Massa's program draws about 300 letters. "I get a lot of mail from young people," she says. Most of them, she notes, simply want to express how much they enjoy the music: "They'll tend to write about how the music is meaningful and how it has resemblances to their traditional folk music."

"Different artists are popular in different ar-

reas of the world," Massa continues. John Denver, Dan Seals, the Judds, and Alabama, for example, are popular in China. In Africa, the big names are Kenny Rogers, Dolly Parton, and Don Williams. Russians like bluegrass and "the roots type music," such as that performed by Ricky Skaggs.

Occasionally, Massa will send selected listeners gifts that the record companies or artists have provided her. In addition to receiving current releases from the various labels, Massa also taps into VOA's vast country music library.

"People tend to think [country music] is so American it could not be universal," Massa concludes, "and that's so wrong. It's very universal."



by Edward Morris

NASHVILLE-BASED songwriter/producer Dennis Scott has recently focused his efforts toward making Nashville a center for children's music production. His Act IV Music label recently released two new cassette collections, "Teddy Bear Bedtime Bible Stories" and "The Storybook Party." In addition, Scott has completed filming two 40-minute musical movies that star Ben Vereen, for Peter Pan Industries, a distributor of children's home video product. The movies, "Welcome To The Party" and "Around The World Sing-A-Long," are slated for release before the end of 1991.

Scott has produced and scored many books and records, including "The Flintstones," "The Paw Paws" (Peter Pan), "No, No, The Little Seal," (Random House), and the "Sing-Along" cassettes (Troll Publications). In addition, his music has been featured on television's "Who's The Boss," "Fame," "Hee Haw," "The Richard Simmons Show," "Sesame Street," and the Nickelodeon Network.

Kragen To Manage Singer Yearwood

NASHVILLE—Four weeks after severing ties with Doyle/Lewis Management here, Trisha Yearwood, with help from her label MCA and her attorney Malcolm Mimms, has chosen Ken Kragen to manage her career.

Yearwood talked to several candidates, including Dale Morris, Chip Peay, and Ken Levitan. Kragen was not on Yearwood's original list of possibilities—"He doesn't take on new clients," she says.

Kragen says he heard from both MCA/Nashville label head Bruce Hinton and Mimms, both of whom inquired as to whether he would be interested in managing Yearwood. "I was inter-

(Continued on page 39)



Widening Of The Walkway. New Country Music Hall of Fame "Walkway of Stars" inductees visit with CMF director Bill Ivey during a reception following the induction ceremonies last month. Pictured, from left, are inductees Travis Tritt, Emmylou Harris, and Lawton Williams, and Ivey. The ceremony was a particular treat for Harris, who was unaware that she had been chosen for the honor.

COUNTRY
★★★★★
CORNER



by Lynn Shults

IT'S THREE IN A ROW for Alan Jackson. His "Someday," which he co-wrote with Jim McBride, moves from No. 2 to No. 1. Jackson continues to evolve as a prolific songwriter. His current credits also include Randy Travis' "Forever Together" (13-11), which he penned with Travis. The two stars have become pals and have played more than 100 dates together this past year. In doing so, they have become co-writers. Three of their compositions can be found on Travis' album "High Lonesome" (9-12). A fourth cut on that album is by Jackson and McBride. Jackson and Travis have also written three tunes that are being considered for Jackson's next album. However, it will be well into 1992 before the album is released. Jackson's "Don't Rock The Jukebox" album (8-8) has hit the platinum mark, with two more singles targeted for release.

THE MOST ACTIVE TRACKS on the chart are Brooks & Dunn's "My Next Broken Heart," which moves from No. 36 to No. 26; "Look At Us," by Vince Gill (30-23); Reba McEntire's "For My Broken Heart" (23-16); and Collin Raye's "Love, Me," which explodes 51-40. Also gaining momentum quickly is "Someday Soon" (27-21), by Suzy Bogguss.

REMEMBERING PATSY: The Patsy Cline "Collection" album debuts at No. 68 on the Top Country Albums chart. Produced for MCA by the Country Music Foundation, the set contains four cassettes or CDs and a 68-page booklet illustrated with photos and documents. The brilliance of Cline and her legendary producer, Owen Bradley, has now been preserved forever. Spearheading the "Collection" project for the CMF was Paul Kingsbury, who, in collaboration with Cline's husband, Charlie Dick, MCA staff members, and others, was able to assemble some properties that heretofore were unknown. Among the "Collection" treasures are recordings from Armed Forces Radio transcriptions; the late Connie B. Gay's radio show, "Town And Country Time"; and recordings from the "The Dixie Jubilee" radio show, emanating from East Point, Ga., which were known to exist only by a few collectors. There are six tracks that were recorded in New York in April 1957. According to Kingsbury, no producer credits have been found for these sessions. However, it is believed the sessions were under the supervision of Paul Cohen, the late head of country A&R at Decca.

SHOWCASING ARTISTS has always been an important promotional technique. But with the growth of the country music industry and more competition at radio, retail, and on the concert circuit, the showcase has become more important than ever. Triad Artists' Rick Shipp points out the importance of showcases to those who buy talent: "With new acts breaking the way they are today, a lot of buyers are buying low-dollar acts for next year and gambling that the acts are going to mean something by the time they get to the dates, particularly the fairs." Manager Chuck Morris comments, "A showcase is real important if your act can perform. If they can't, you had better keep them off showcases." Coyote McCloud of WAMZ Louisville, Ky., adds, "If I went to see an artist that I had never seen, then seeing them live could make a big difference. But showcases, good or bad, do not affect airplay. If I go to a showcase where the artist is weak, yet I'm already playing their record and it's getting good response, then why would I go off the record?"

KEN KRAGEN TO MANAGE YEARWOOD'S CAREER

(Continued from page 37)

ested, but I wanted to be sure she had completely severed her ties with Doyle/Lewis," says Kragen, "because Pam's [Lewis] a friend of mine and I wouldn't take anybody from anybody. There was no signed agreement, although I think she undoubtedly plans to honor some aspects of the situation."

Kragen says Yearwood was looking for someone to be creative and have a vision for her career. "I think she was looking for enthusiasm," adds Kragen, "and an approach to her career." Yearwood agrees, adding that she wanted "someone with few acts and with different acts [stylewise] than me."

"When she came out to meet with me," says Kragen, "I had already organized a full approach to her career based on our previous phone conversations and my own knowledge of what was going on," something Yearwood says was impressive. "We revised and worked it further," adds Kragen. "When she arrived back in town this morning, she had an eight-page, single-spaced memo from me, as did the other people involved in her

career, detailing the whole game plan." Yearwood says a handshake agreement was made.

The first thing on Kragen's agenda is to improve Yearwood's live show and broaden her base. "We're going to put plenty of ener-

'She's still coming to me virtually a new act'

gy and effort into that," he notes. Kragen says he believes Yearwood has the potential to be regarded as not only one of the best singers in country music, but one of the most beautiful, too. "We're going to put some particular attention to that area," he says. "I want to take every aspect of her career and look toward enhancing it—better and more interesting photography, better wardrobe, better road organization. I've given her a whole basic outline of the things we're going to do in the next four or five months. As successful as she is,

she's still coming to me virtually a new act. The potential is there."

Kragen says he would like to see Yearwood work with label mate Vince Gill, but there are a lot of offers on the table. "She's been offered a half-dozen tours," says Kragen. Yearwood plans to sit down with Kragen and determine which of the offers seem to fit her particular performance style and image.

Kragen, who has managed Kenny Rogers for 24 years and who manages the career of this year's CMA Horizon Award winner, Travis Tritt, says he likes to handle a limited number of artists. "This completes my stable at this point. Three people is max for me."

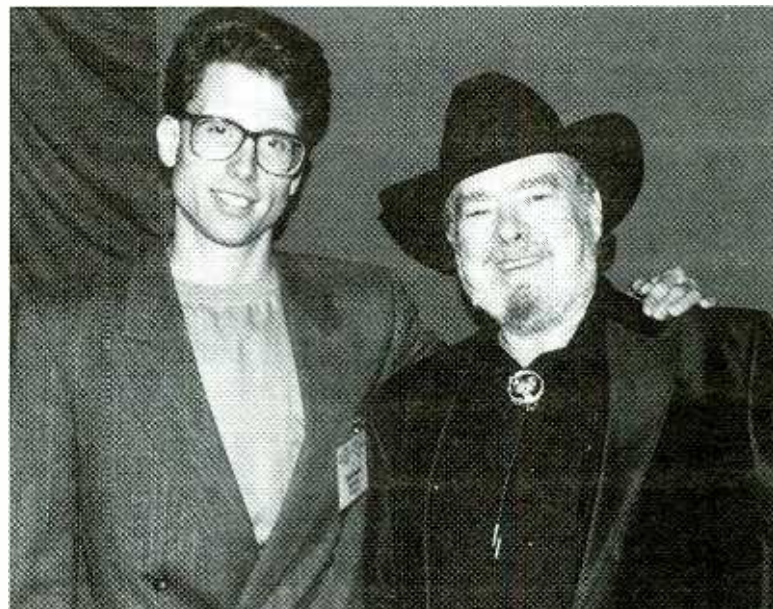
Ford's Music Set Goes To Director Wells' Alma Mater

NASHVILLE—The Univ. of Southern Mississippi in Hattiesburg has been given the late Tennessee Ernie Ford's music collection. The announcement was made shortly after Ford's death Oct. 17.

Ford made the bequest through his longtime music director, Lloyd Wells, a 1960 graduate of the university.

Included in the collection are VHS copies of kinescopes of Ford's television shows, cassette tapes of all his recordings, and more than 1,800 musical arrangements. Among the latter are original arrangements of such Ford single hits as "Sixteen Tons," "The Ballad Of Davy Crockett," "Mule Train," and "Shotgun Boogie."

A spokesman for the university says that a permanent location for the collection is now being sought and the university "will examine the possibility of publishing and selling some of the arrangements, particularly the hymns, and utilizing the royalties to support maintenance of the collection."



Bluegrass Landmark. CMH Records president David Haerle, left, and recording artist Mac Wiseman visit backstage at the International Bluegrass Music Awards in Owensboro, Ky. Wiseman, currently on tour in support of his four-CD, 100-song country/folk CMH release, "200 Years Of American Heritage In Song," hosted the IBMA ceremony.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
2 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL	
50 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	
42 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP	
49 BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP)	
31 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/PPP	
46 BETWEEN A ROCK AND A HEARTACHE (Glitterfish, BMI)	
36 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL	
52 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL	
3 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL	
45 CADILLAC STYLE (Ray Stevens, BMI)	
14 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL	
74 DEVIL AND YOUR DEEP BLUE EYES (MCA, ASCAP/Polygram, ASCAP/R-Bar-P, ASCAP)	
75 DON'T CROSS YOUR HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Music City, ASCAP/EMI April, ASCAP)	
54 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) HL	
63 DON'T YOU EVEN (THINK ABOUT LEAVIN') (Music Corp. Of America, BMI/Jessie Jo, BMI/Labor Of Love, BMI) HL	
41 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)	
59 EVERYDAY (Irving, ASCAP/David Malloy, BMI/BMG, ASCAP/Jim And David, ASCAP) HL	
61 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI)	
19 FOR CRYING OUT LOUD (Ivan James, ASCAP)	
11 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	
16 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)	
72 THE GARDEN (Bobby Fischer, ASCAP/Hookem, ASCAP/Young World, BMI/Hookit, BMI)	
47 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	
68 HANG UP THE PHONE (Eddie Rabbitt, BMI) HL	
48 HOLD ON PARTNER (U.S. One, ASCAP/WB, ASCAP/Route Sixty-Six, ASCAP/Warner-Tamerlane, BMI)	
6 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP)	
71 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) WBM	
56 I KNOW WHERE LOVE LIVES (Foresadow, BMI)	
73 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI)	
30 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM	
35 JOHN DEERE TRACTOR (Rada Dara, BMI/EMI Blackwood, BMI)	
12 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis, BMI) HL	
25 LEAF OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) WBM	
29 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM	
43 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL	
53 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL	
5 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM	
65 LITTLE FOLKS (Cabin Fever, BMI/Miss Hazel, BMI)	
39 A LONG TIME AGO (Maypop, BMI/Widcountry, BMI)	
23 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI)	
40 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP)	
22 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM	
26 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	
10 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP	
18 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM	
9 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Agee, BMI) CPP	
67 A PICTURE OF YOU (Sony Tree, BMI/Red Quill, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	
15 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL	
37 RODEO (Rio Bravo, BMI)	
55 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI April, ASCAP) HL/PPP	
66 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI)	
4 SHAMELESS (Joel, BMI) HL	
24 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	
60 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housesnotes, BMI)	
44 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP	
21 SOMEDAY SOON (WB, ASCAP)	
1 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) HL/WBM	
17 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)	
64 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP	
70 STICKS AND STONES (JMV, ASCAP)	
34 STILL BURNIN' FOR YOU (Grand Coalition, BMI)	
6 SWEET LITTLE SHOE (Chante Clair, ASCAP)	
7 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) CPP/HL	
8 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM	
57 THIS TIME I HURT HER MORE (THAN SHE LOVES ME) (Zomba, ASCAP/Blue Moon, ASCAP)	
28 THE WALK (Zoo II, ASCAP)	
51 WHEN YOU WERE MINE (Fame, BMI/Warner-Tamerlane, BMI)	
20 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP	
62 WHOLE LOTTA HOLES (Shedhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL	
38 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL	
27 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL	
58 YOU CAN GO HOME (Bar None, BMI/Bug, BMI/Night River, ASCAP)	
32 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)	
13 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL	
33 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM	

Pro Audio



SPARS Plays Trump Card. The Society of Professional Audio Recording Services elected new officers and board of directors at its general membership meeting last month. Richard Trump of Triad Productions, Des Moines, Iowa, was elected president. Pictured standing, from left, are Paul Christensen, Omega Productions; Guy Costa, Quadim Corp.; Shirley Kaye, SPARS executive director; Howard Schwartz, Howard Schwartz Recording; and treasurer Steve Lawson, Steve Lawson Productions. Seated, from left, are John Rosen, Fanta Professional Services; first VP Dwight Cook, Cook Sound and Picture Works; Trump; chairman of the board Pete Caldwell, Doppler Studios; and Lee Murphy, Brigg's Bakery.

Taking Care Of Dire Production Needs A Backstage Look At Straits' Marathon Tour

BY MIKE LETHBY

LONDON—Major rock tours often have a complex whirl of politics, personalities, and egos revolving behind the scenes.

For Dire Straits' world tour, scheduled to take in every continent over almost two years, London-based Damage Management and production chiefs went to great lengths to ensure that all those on the road will co-exist happily throughout this logistical and financial marathon. Indeed, helping keep this expensive machine well-oiled were many key veterans of the "Brothers In Arms" globe-trot.

The tour's sound production turned out, unexpectedly, to be the

shotgun wedding of the year when Concert Sound, sound company to Dire Straits for many years, was deposed after a two-way PA shootout against Britannia Row Pro-

'There was always a conscious effort for quality in live shows'

ductions.

The competition occurred behind locked doors in a London theater, with the band and sundry top brass adjudicating from the stalls. Britannia Row Productions' shiny new Flashlight system emerged victorious.

KNOPFLER KNOWS

Sources say the decision between the rival systems was, typically, Mark Knopfler's, and was swift. However, complications arose. Robert Collins, co-director of Concert Sound, remained the band's first choice for Front of House (FOH) engineer. An arranged marriage was thus presided over by Knopfler in which Britannia Row Productions takes out Flashlight and its senior sound crew, with Collins at the controls, while Concert Sound holds the consoles contract—consolation for successful services to the band in the past.

Flashlight gets its first U.S. arena showing Jan. 20, 1992, in Sacramento, Calif., but returns later in the year for a run of stadium shows. Stadiums are what Flashlight was originally designed for,

and the crew are just as keen as U.S. PA folk will be to hear the system in its natural environment.

Knopfler, as the PA "shootout" proved, is deeply interested in the production's technical aspects. "Having written and produced the music, Mark sees it through to the end," says Collins. "There was always a conscious effort with Dire Straits from the start for quality in live shows. Even 15 years ago we were after CD quality—without knowing it."

PRODUCTION BY NUMBERS

The trickiest parts of the set come with numbers like "Telegraph Road," "Romeo And Juliet," "Private Investigations," and—off the new album, "On Every Street"—"Planet Of New Orleans," which have many dynamics, notes Collins. "You're on a very fine line, wondering at what level the next instrumental part will come in."

Monitoring consists of Turbo-sound wedges, 2x15 and a horn, and TMS-3 sidefills. A custom-built Midas "CS" PRO-40 console, with VCAs and programmable mutes, 40 into 20 sends, and a PRO-40 side desk are being used. "The band takes mostly stereo mixes," says Collins. "Monitors get on my nerves—I wish we didn't have to use them!"

The name "Flashlight"—aka Turbosound's diminutive two-box, four-way UHQ (Ultra High Q) PA—neatly sums up the system's tight dispersion.

"People's expectations of quality are very high today—so we set

(Continued on page 44)

AUDIO TRACK

NEW YORK

PRODUCERS JOE WEBB, Dennis Williams, and Gene Serina were in Home Base Studios remixing Maggie Elliot's singles "Love Goes Round Like A Merry Go Round" and "Ooh Baby Baby" from the upcoming album "This Is Maggie." **Joe Bartoldus** was at the Sony 3036 for the Homebase Records project.

At Centerfield Productions, **Andrea Marcelli** recorded cuts for his second Verve/PolyGram album featuring **Mike Mainieri, Alan Holdsworth, Bendik, and Marc Johnson.** **Garry Rindfuss** engineered, assisted by **Michael Mainieri III.** **Chris Stamey** recorded a cut for his new "Fireworks" album on Rhino/RNA. Stamey produced, with Rindfuss at the board. **Mainieri** engineered. **Dinosaur Jr.** recorded its new single, "Whatever's Cool With Me," for **Sire.** **J. Mascis** and **Mitch Easter** produced. Rindfuss engineered, assisted by Mainieri.

Jim Shelton completed mastering two new solo albums for Sony Music—one by **Wynton Marsalis** and one by **Branford Marsalis**—at Europadisk Ltd. **A.R. Kane** worked on a new album for **Warner Bros. and Luaka Bop Records,** and a compilation album from the Luaka Bop catalog. Digital mastering at the studio makes use of the Neve **Digital Transfer** console for digital-domain signal processing and **Direct Metal Mastering** for vinyl.

LOS ANGELES

DON HENLEY was in Summa's Studio A mixing tracks for the "In Concert" series with engineers **Shelly Yakus** and **Bill Kennedy** on the 64-input Solid State Logic G-Series console. **Jim Champagne** assisted. **Warner Bros.** artist **Penny Ford** was in the API room overdubbing for her upcoming album with producer **Randy Jackson.**

Kyle Bess assisted.

At A&R studios, **St. Thomas** recorded an album for **TNT Records.** **Dito Godwin** produced, with **Michael Carnevale** at the board.

Saxophonist **Sam Riney** recorded tracks at **New Music Grinder** for his fourth **Spindletop** album, titled "Talk To Me." Riney completed overdubs for the self-produced project at **Pacifique Recording,** and mixed at **Can-Am.**

PolyGram act **Dougie D** worked on tracks in **Paramount Recording's** Studio C with engineer **Lou Hernandez.** **Vanessa Williams** appears on the project as guest vocalist.

NASHVILLE

LACY J. DALTON STOPPED in **Sound Stage** tracking with producer **Jimmy Bowen** for **Capitol Nashville.** **Mark Coddington** engineered, assisted by **Paula Montondo** and **Russ Martin.** **Marie Osmond** recorded material for **Curb Records** with producer **James Stroud.** **Lynn Peterzell** engineered, assisted by **Julian King** and **John Hurley.** **Linda Davis** was in with Bowen recording for **Capitol.** **John Guess** engineered, assisted by **Marty Williams** and **Russ Martin.**

Flaco Jimenez was in the **Sound Emporium** recording album overdubs with producer **Bill Halverson** for **Warner Bros.** **Gary Laney** engineered. Producer **Josh Leo** was in tracking for a new album by **Robert Ellis Orrall** for **BMG/RCA.** **Steve Marcantonio** engineered.

Aaron Tippin was in **Recording Arts** recording vocals and overdubs for **RCA.** **Emory Gordy** produced, with **Dennis Riche** at the board.

OTHER CITIES

3XDOPE was in **Kajem Studios,** Philadelphia, recording rap tracks for its third **Arista** album. **Chuck Nice** produced, with **Josh Chervo-**

kas and **Craig Caruth** engineering. **Brooke Hendricks** and **Brian Stover** assisted. Band members stayed at the studio's five-bedroom Victorian home while recording. The album was mixed on the facility's **SSL 4000** console with **E-Series** computer. **Leviathan Records** guitarist **David T. Chastain** completed mixes on his live album, "Live! Wild And Truly Diminished!" **Joe Alexander** was mix engineer on the project, slated for release in early '92.

Producer **Rob Fraboni** recorded two projects at **New Orleans Recording Co., Metairie, La.,** formerly **Southlake Recording.** The first project was with singer/songwriter **Jennifer Ferguson,** and the second by **Nashville-based Gary Nicholson.**

Marty Balin, founder/vocalist of the **Jefferson Airplane,** was in **Golden Studios, Hancock, N.H.,** recording his first album for **GWE Records.** **Joe Kahn** produced, with **David Torrey** at the board. The facility features **Spectral Synthesis** digital studio.

Giant Records act **Soul Kitchen** (**Troy Lush,** guitar; **Jeff Wilson,** vocals/guitar/harmonica; **Curtis Lush,** bass; and **Chris Ross,** drums) was in **Philadelphia's Studio 4** working on upcoming tracks with producer **Randy Cantor.**

Producer **Eric Deutsch** was in **Cheshire Sound Studios, Atlanta,** with **One Heart Productions** director **Marty Will** to film and record audio tracks on **Epic** act **Indigo Girls** for a Japanese television special. **Dale Abbott** was at the board. **Keith Sweat** stopped in to work on vocals of "She's My Girl" for **Hiram Hicks Inc.** **Abbott** was at the board. **Ansar Entertainment** artist **Major Damage** was in tracking and overdubbing for **Capitol Records.** **George Pappas** engineered, assisted by **Abbott.**

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

NEW PRODUCTS AND SERVICES

A portable automatic mixer was presented for the first time at the recent **Audio Engineering Society** Convention in **New York** by **Shure Bros., Evanston, Ill.** The **FP410** is designed primarily for the corporate television, broadcast, and field production environments and uses the company's patented **IntelliMix.** The unit has a suggested list price of \$1,600. The company also introduced a new video production microphone and an updated version of its **SM99** miniature gooseneck mike.



KABA Research and Development, Novato, Calif., teamed with **Digidesign** to create a four-channel, direct-from-digital, real-time audiocassette duplication system. The system integrates **Digidesign's Pro Tools** as a tapeless digital master with the **KABA** four-track, real-time duplication system. A standard package, including a

KABA real-time and two-time master control deck and transport slave, has a suggested list price of approximately \$33,260.

The next generation **DAAD** system from **Concept Design** features a non-unitary memory that allows two sides of a program to be loaded simultaneously. Essentially, the **DAAD R²** unit is two **DAAD** bins in one, allowing simultaneous duplication at any of four ratios, or simultaneous loading of one bin and duplication of the other.

APRS, the Assn. of Professional Recording Services, London, will be holding its **International Exhibition of Sound Recording Equipment** and **Services** June 3-5, 1992, at **Olympia 2** in **London.** In addition, **APRS** will be coordinating a joint venture with the **AES** for its **92nd** convention, **March 24-27** in **Vienna.** U.K. companies can qualify for a subsidy from the **Department of Trade & Industry** that will cover 50% of the costs of a firm's stand.

The Ability To Hear A Difference Between Your Music On TDK And CD Is Something Few Fans Are Born With.

It's an ability few audio engineers are born with either.

If your last release on cassette didn't sound as good as the CD, you should think about duplicating your next one on TDK's Pro SA Cobalt Tape. Nine out of ten audio engineers can't hear any difference between SA and CD.

Now your fans can hear your music on cassette the way it should be heard. With CD-quality sound, TDK's Professional Super Avilyn Cobalt formulation perfectly complements today's most advanced digital bin duplicating systems.

Simply stated, everything you put into your music comes out on TDK. And that's music to everyone's ears, no matter how sensitive they are.

TDK
As Serious As You Can Get.

PRO AUDIO

Walter Becker 'Steels' Production Spotlight Ex-Dan'er Displays New Style On Fagen, Triloka Sets

BY SUSAN NUNZIATA

NEW YORK—Producer Walter Becker is hoping to demonstrate the evolution of his production style with a series of jazz recordings for Triloka Records. Recording the material live to multitrack, with only occasional overdubs and effects, represents a dramatic change from his days performing in and co-producing Steely Dan with Gary Katz.

"There are a lot of rock'n'roll things that I enjoy listening to that I think I could do a good job working with, but those people don't think I could be appropriate," says Becker. "Part of it is the perfectionist association of Steely Dan, with 9 million takes and cutting the same track over and over and the solos over and over with every musician in town. It's true that we did do that, but there has been a considerable evolution to my thinking since then, so I no longer really work that way."

Teaming with engineer Roger Nichols, Becker is co-producing an upcoming solo album on Warner Bros. for Steely Dan's Donald Fagen between Triloka projects. The long-awaited Fagen project, which Fagen is co-producing, is slated for release "sometime before the end of the century," quips Becker, although more realistic estimates from Fagen narrow the album's release down to 1992.

DIFFERENT STROKES

The two projects represent an interesting contrast for Becker. Unlike the Triloka material, which is being recorded and mixed over several weeks, the Fagen project is layered and intricate. It is a "one-track-at-a-time kind of procedure, stretched out in time, where every track is very finely honed to fit with what's already there, and then each successive layer has the same level of perfection and scrutiny and so on," says Becker. "With the things we've been doing with the jazz artists, basically everybody's playing at once and we're going more for the overall quality of the performance, the main artists solos probably a primary concern, so if there are little glitches here and there or little flaws, that's part of it."

Among the Triloka projects Becker has produced thus far have been Leeann Ledgerwood's "You Wish," Andy Laverne's "Pleasure Seekers," and Jeff Beal's "Objects In The Mirror."

Upcoming Becker-produced releases on the label include albums by Jeremy Steig, due in February, David Kikosi in March, Lorraine Feather in summer 1992, and Sam Butler in fall 1992.

"My approach to these things is that, when you're working for a very condensed period of time in a studio, there's only so much room

for a producer to add his 2 cents to what's going on," says Becker. "For the most part I just try and facilitate what the artist wants to do. It's really their time up at bat, and Roger [Nichols] is really helpful in that way, too."

Nichols, Becker, and Fagen have worked together for approximately 20 years, since the first Steely Dan release, "Can't Buy A Thrill," in 1972. "When you've been working with the same guy over a period of 20 years, you can pretty much trust that he knows that you've worked out a lot of procedures to do things, and that saves a lot of time," Becker says.

FAGEN TAKES CONTROL

While the Triloka projects have everyone playing simultaneously for a collective moment and energy that can happen only once, Becker notes that Fagen puts himself in the position of an auteur individually responsible for everything on his album. Fagen "has tremendous control over the final output," says Becker. "And that's an appropriate thing for what he's doing now."

"The way the melodies work, and the songs work, they're very dependent on having a certain precise rhythmic feel, or else they just aren't going to sing right," he continues. "That's why we're doing it this way. Because we know, when we get to the point of putting vocals on these things, it's all going to add up. From our past experience we've learned with cutting tracks with live musicians it's very hard to have that level of control."

Becker brings a strong philosophy to all his work. "In most of the jazz records I would like them to be drier, typically, than the artist would like to hear them," he says. "My model is more akin to the '50s kind of jazz recording, where whatever ambiance there was was the ambiance of the hall and, in many cases, you had a very upfront, close-up shot of the guy's instrument. A lot of the artists coming in are more influenced by contemporary pop records or the kind of very lush, big electronic echo things. When that happens I usually just try to find some middle ground between what I think is most effective and what the artist wants to do."

Despite his complex production work with Steely Dan, Becker says, "The only other thing I always try to bring to the date is to keep in my mind that the music is the primary thing, and not get caught up in any sort of techno-boondoggle over anything," he says. Sounding like a dieter in a chocolate shop, Becker adds, "It's tempting because there's so much swell gear in a studio and it seems like a shame not to be using it all, all the time. But in a lot of cases ... you don't need it."

KEEPING IT SIMPLE

Now based in Maui, Hawaii, Becker describes his own studio as small and simple. It uses a Soundtracs console, the usual array of outboard gear, and a 3M digital tape machine, which Becker calls the best-sounding digital machine. "The only drawback is that it's incompatible with almost every other recording studio in the entire world, and the machine constantly needs to be tweaked to keep from blowing up."

Noting that he has "plenty of inputs and the EQ sounds good," Becker adds that "in some cases, when I'm recording things rather than using the mike preamps in the console I have these splendid audiophile mike preamps that I use instead and go straight onto the tape."

The studio has been the site of some of the upcoming Fagen material, which is also being worked on at River Sound, the New York studio Fagen co-owns with Katz. The Triloka albums have been recorded at several facilities, including Soundworks West in Los Angeles, and Clinton Recording in New York.

A proponent of digital recording, Becker has several items on his technological wish list. "Everybody's waiting for hard disc multitrack to become practical so you don't have to use tape anymore," he says. "To be able to not have to rewind tape; to be able to do all of this cut-and-paste computer stuff with your multitrack master ... That's the big thing that's just now becoming a reality."

Becker would also like to see more dramatic improvements in microphone technology and a computer program that offers the coloring effects of older tube equipment and processors.

PRO
FILE



The dynamic trio during a Triloka Records party at New York's Clinton Recording in mid-October. From left are artist Donald Fagen, engineer Roger Nichols, and producer/artist Walter Becker. Fagen and Becker were once Steely Dan, and the three have worked together since the early '70s.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOV. 2, 1991)

CATEGORY	R&B	HOT 100	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	EMOTIONS Mariah Carey/ D.Cole,R.Clivilles (Columbia)	ROMANTIC Karyn White/ J.Jam,T.Lewis (Warner Bros.)	ANYMORE Travis Tritt/ G.Brown (Arista)	GIVE IT AWAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	RUNNING BACK TO YOU Vanessa Williams K.Hairston,T.Cale (Wing)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK/ AXIS/ UNIQUE (New York) Dana Jon Chappelle/ Acar Key/Tony Mazerati	FLYTE TYME (Minneapolis) Steve Hodge	EMERALD (Nashville) Chris Hammond	THE BIG HOUSE (Laurel Canyon,CA) Brendan O'Brien	D&D/MARATHON (New York) K.Walsh/K.Demers W.Schillinger M.Wells
RECORDING CONSOLE(S)	SSL 4000 E Series G Comp./ AmeK Angela/SSL 6000 G Ser.	Harrison MR4	SSL 4064 E Series	Neve	MCI 636/Neve V
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348/ Studer A-80/ Studer A-800 Mark III	Otari MTR-100	Mitsubishi X-850	Studer A-80	Sony APR 24/ Otari MTR-90
STUDIO MONITOR(S)	Tannoy SFM/ Tannoy DMT System 12/ UREI 813	Yamaha NS10 Westlake HR1	Kinoshita/Hidley TAD Components	Yamaha NS10M	UREI 813 Yamaha SSMU
MASTER TAPE	3M 996	BASF 469	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	AXIS (New York) Bob Rosa	FLYTE TYME (Minneapolis) Steve Hodge	ARDENT (Memphis) John Hampton	RECORD PLANT (Los Angeles) Brendan O'Brien	PLATINUM ISLAND (New York) Bob Rosa
CONSOLE(S)	SSL 6000 G Series	Harrison Series 10	SSL 6000 E Series	SSL 6000 G Series	SSL 4000 E/G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-800	Otari MTR-100	Mitsubishi X-850	Studer A-800	Studer A-800 Mark III
STUDIO MONITOR(S)	Tannoy System 215	Yamaha NS10M Westlake HR1	Yamaha NS10 JBL	Yamaha NS10M	UREI 813B Tannoy DMT 12
MASTER TAPE	3M 996	BASF 469	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERSDISK Bob Ludwig	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN Denny Purcell	MASTERSDISK Howie Weinberg	HIT FACTORY DMS Herb Powers
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	PDO
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	HTM

© 1991, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

HAMMER TOM PETTY LUTHER VANDROSS COLOR ME BADD ZIGGY MARLEY RYTHM SYNDICATE BLUE TRAIN READY FOR THE WORLD
TONY, TONI, TONE ROGER NIA PEEPLES MC SCAT KAT BEBE & CECE WINANS CECE PENISTON ANOTHER BAD CREATION JASMINE GUY
BELL BIV DEVOE PEBBLES GEORGE HOWARD LISA FISCHER GUY GLADYS KNIGHT DAMIAN DANE TRACIE SPENCER ICE-T

MASTERS
STUDIOS
HOLLYWOOD, CA
213/876-8733
FAX 213/876-8143

FUTURE DISC SYSTEMS

**NEW MQ™ SERIES.
MASTER QUALITY
DIC//DAT™
FOR THE ULTIMATE
QUALITY MASTER.**



DIC//DAT INTRODUCES ITS NEW MQ SERIES DAT TAPE. MASTER QUALITY MEDIA CRAFTED WITH SECOND-GENERATION TECHNICAL IMPROVEMENTS BASED ON EXTENSIVE R&D AND FEEDBACK FROM AUDIO PROS IN THE FIELD. THE ONE DIC//DAT PERFECTED FOR PROFESSIONAL USE.

- NEW MQ "Formulation Finish" reduces friction and provides more efficient tape-to-head contact for superb performance even in the face of high search and rewind speeds.
- NEW MQ proprietary DIC MicroFinity™ metal particle technology creates a consistently high quality magnetic medium for uncompromising professional DAT recording.
- NEW MQ exclusive DIC//DAT tape lengths include an extra two minutes for tone recording, test signals and pre-roll identification—as well as the industry's only 15-30 minute DAT cassettes for small programs, demos and test tapes.
- NEW MQ dust-busting cassette design virtually eliminates recording errors and tape jamming due to environmental contamination.
- NEW MQ unique window calibrations for easier reading and more accurate time judgment.
- NEW MQ extra-strong DIC//DAT cassette shell made in the U.S., with new window ribs for increased stability, 100% anti-static plastic, and the industry's only fiber-filled slider for structural integrity, stands up to the most rigorous studio use.

DIC//DAT™

TAKING MUSIC TO THE NTH DEGREE.
222 BRIDGE PLAZA SOUTH, FORT LEE, NJ 07024
1/800-DAT-1-DIC (IN NJ, 201/224-9344)
© DIC DIGITAL SUPPLY CORPORATION, 1991



Main Criteria. Producer Nick Martinelli, left, oversees Regina Belle and Johnny Mathis recording a duet in the newly renovated Studio A at Criteria Recording Studios in Miami. The duet is featured on Mathis' new album, which was released Oct. 8 on Columbia.

TAKING CARE OF DIRE PRODUCTION NEEDS

(Continued from page 41)

out to build a compact system that would sound incredibly special," says designer Tony Andrews.

FOCUS ON FLASHLIGHT

The lower box houses a 21-inch LF driver with a 6-inch voice coil, loaded with a patented TurboMid device. The identically sized upper box has three components. A 12-inch low-mid driver on a new Turbo-Mid device crosses over from the LF unit at 150Hz. A new 6½-inch high-mid takes over at 1k3 with another Turbo device. Both devices share identical profiles—a major factor in the midrange cohesion.

The top end (from 8kHz) is a 1-inch titanium-diaphragm, ultra-high-frequency driver on a custom wave guide. It comes as a complete touring package with custom control and BSS amplifier racks, and a straightforward flying system.

"It's a development of what we've learned through the TMS series, the unfolding of a vision," says Andrews. "We wanted to hear TurboMid devices both lower down and higher up the frequency range, but still performing like a single unit. It achieves a new level of production and quality, with a dispersion of about 30 degrees."

For this tour, BRP started with a 48-pair rig (plus 12 TMS-3s), which may be expanded on larger stadium shows. Should Maryland Sound Industries, BRP's U.S. counterpart, acquire its own Flashlight system—mirroring BRP's Maryland Sound hire stock in London—such an enhancement will be easy to implement.

The new system presents an education experience not only to Concert Sound's crew but also to the Britannia Row team and to Turbosound. "Nobody knew quite what the coverage, alignments, and timing would really be," says Collins. "We're still learning the best ways to use the system's potential. It has plenty of depth; you place instruments and they stay in the stereo image in two dimensions, where with some systems the sound is more one-dimensional, loud or quiet."

Collins adds that the crew is looking forward to trying the system outdoors. "The reflections

we're getting indoors don't help us or the system," he says. "It's so directional, you have to be careful where you aim it."

INDOOR IDEAS

For indoor arenas, the team is using possibly the world's smallest delay system. "Rather than push it from the stage, to get the finesse and quality of the high end we used just four boxes of 1-inch drivers which Turbosound designed, at very minimal level to replace the high end that drops off first," says Collins. "I want people to think the sound is coming from the stage, not from another full range box."

"Out front, we have two Midas XL-3 consoles and a 'stretch' XL3 are bussed together. [Midas] is a fine board; the EQ is excellent and it's so clean," says Collins. "And because it's FOH or monitor, a service company doesn't need duplicate boards."

The available channels cater to all nine of the band members' instruments with virtually no pre-mixing, according to Collins. "Each instrument has its own two or three channels, so there's about 72 channels coming off stage," he says. "About a dozen are taken up with percussion mikes, while the 'stretch' desk is for FX—most of which Dire Straits own."

Outboard gear includes a number of BSS processors, including DPR-402, DN360, and DN27A graphics, FC960, and DPR901 dynamic EQ. There is also an Eventide Ultra Harmonizer H3000SE and Lexicon PCM70, 300, 224X, and 480L digital effects and reverb.

The lush light show is top LD Chas Herington's touring swan song. Many effects are being used for the first time and he is proud of the 68 Intellabeams, 48 Emulators—laser lookalikes without lasers' safety hassles—and the trolley mounted Vari-Lites. Aiming for fresh effects Chas deployed triangular screens for spot projections. Much is controlled by Apple Macintosh HyperCard cues with slaved lighting boards and dimmer racks, and MIDI-interfaced Vari-Lite trolleys. He says, "Almost everything talks to each other."

PROMOTIONS AND MARKETING

(Continued from page 16)

mented-upon episode we ever did."

The original series aired on CBS from 1978-82. Last September, it was revived as a syndicated series with some of the original cast members, including Sanders. The turkey-drop episode originally aired in the fall of the show's first season, on Halloween night, according to Sanders. "In the first season they moved our time slot around a lot," he says. "We were on that night after 'M*A*S*H,' so a lot of people saw that episode. That's probably the reason we stayed on the air."

Last year was Sanders' busiest Thanksgiving season. He did 14 station turkey drops in a three-week period, which he dubbed "the national turkey tour." Because of his shooting schedule for the revived series, however, Sanders had to cut back on his turkey-drop appearances this year. As a result, some stations that did the promotion last year, like KSRR (Star 93) San Antonio, Texas, were unable to repeat it this year. Sanders anticipates doing no more than five or six drops this year, including KLXK Minneapolis, which is already confirmed for Nov. 25.

WYSP Philadelphia, which ran the turkey drop in 1989 and 1990, hooked up with Shadow Traffic, which provided the helicopter and pilot. Last year, actor Gordon Jump, who plays WKRP GM Arthur Carlson, also participated in the WYSP event for a crowd of several thousand onlookers.

But stations do not always use helicopters for the drop, sometimes substituting a roof or a cherry picker from which to throw the turkeys. "We caution people to be considerate and not start trampling each other," Sanders says. "I'm always afraid that's going to happen."

And although there has never been a serious injury at a drop in which Sanders has participated, the promotions do not always run like clockwork. "Mishaps happen just like they did on the show," he says. "Last year [at WGFX] Nashville, they dropped some feathers out with the turkeys and they blew over into a car dealer parking lot that had just been paved."

Besides the drop, Sanders generally does the morning show, occasionally a breakfast with some contest winners, some local press, and signs autographs after the drop.

In exchange for his involvement, stations provide Sanders with first-class hotel and travel arrangements, meals, and a fee of approximately \$4,000. They must also negotiate a separate licensing fee with "WKR" syndicator MTM, which owns the rights to the Nessman character. Sanders' appearances are booked through Los Angeles-based Arlene Thornton & Associates.

Sanders says he is a big fan of radio promotions, and expresses interest in doing other types of promotions with radio during the show's hiatus (March through June). "I'd like to do things like a greased-pig contest in a mall," he says.

"Promotions are so much fun that radio comes up with," Sanders adds. "I think radio promotions are kind of like the front line because you have such a great interaction with the people. What other industry dips their [employees] in chocolate or freezes them alive?"

IDEA MILL: EASY STREET

During KKLQ (Q106) San Diego's fall "easy street cash" game, morning men Rumble & Murphy an-

nounce a street, city, and ZIP code in San Diego County each weekday morning. The first person residing on that street to call the station within 15 minutes wins \$1,000.

KSOL San Francisco is gathering food and clothing for the victims of the fire that recently ravaged the Oakland Hills. Listeners who attended the Oct. 24 Luther Vandross concert were asked to bring donations. The station also turned its studio line into an information source for people to call with questions about traffic re-routing, power outages, and the relief efforts.

WPNT Chicago is auctioning off a pair of tickets to the Bulls' season-opening game by having listeners call an "auction line" and bid for the tickets. The minimum bid is \$100. In addition to the tickets, the highest bidder receives a pennant autographed by Michael Jordan, a limousine ride to and from the game, a pregame dinner, and a photo with Bulls players. The money will be donated to a Bulls-sponsored charity.

The "Powermax" promotion, long associated with top 40 and urban stations, makes the jump to oldies as CKIS Montreal gives away \$35,000 in its fall promotion, now known as "Max, the oldies 990 bank machine." Several times daily, listeners call to make a "cash withdrawal" as "Max" reads a series of cash amounts ranging from 10 cents to \$5,000. When the caller tells Max to stop, the next amount read is the prize.

PRO-MOTIONS

Laura English has been named director of marketing at the Houston-based Shane Media Services. She was an account executive at WKCF-TV Orlando, Fla.

NETWORKS AND SYNDICATION

(Continued from page 15)

ciates owner and president Charles Whaley launched "Louis L'Amour Theater" in October in 35 markets, on country and news/talk stations.

The 26 one-hour dramas, adapted from L'Amour's short-story collections, include a full cast of eight to 10 characters, music, and authentic sound effects. L'Amour's son, Beau, is the series' supervising producer.

In January 1992, CKW will roll out "Millford-Haven," a contemporary radio soap opera. Whaley says the 30-minute weekday strip examines life in a small coastal town. The series is produced and written by actress ("Days Of Our Lives")/journalist Mara Purl. The cast includes Colby Chester ("The Young and the Restless") and Erin Gray ("Silver Spoons"). Whaley says he has four more romance and adventure stories in the works for syndication.

AROUND THE INDUSTRY

MJI Broadcasting will broadcast the 1992 Grammy Awards for the seventh consecutive year. MJI's programming package begins with live coverage of award nominations in January and culminates with the awards ceremony Feb. 25 at Radio City Music Hall in New York.

Beginning in January 1992, Hot Mix Radio Network president Andrew Starr is syndicating a countdown show using exclusive broadcast rights to Billboard's Modern Rock Tracks chart. "Modern Rock Tracks" will be hosted by KITS San Francisco midday personality Mark

Hamilton. The show will originate as a two-hour weekly countdown, with plans to expand to three hours. It will be pitched to modern rock and top 40 formats.

Unistar Radio Networks is airing a three-hour classic rock series special, "The Bob Seger Story," Nov. 15-17 . . . ABC Radio Networks' "Mrs. Bush's Storytime" returns for its second consecutive year this Thanksgiving. The series includes 10 half-hour programs featuring First Lady Barbara Bush reading children's stories, along with celebrities reading

stories to cartoon guests. The show is expected to air on more than 200 stations.

ABC's new ESPN Radio Network announces more affiliates: WEEI Boston, WWL New Orleans, WTVN Columbus, Ohio, WPRO Providence, R.I., WTAE Pittsburgh, and KSL Salt Lake City. Chris Berman, Frank Deford, and Dick Schaap are ESPN's first weekday commentator signings. Beginning next January, they will deliver one-minute sports briefs in morning and afternoon drives.

Are you making decisions about professional recording equipment and studios?

...Then you need Billboard's 1992 International Recording Equipment and Studio Directory!


Worldwide listings include:

- Studio Equipment • Blank Tape
- Product Charts & Manufacturers
- Studio Equipment Manufacturers
- Studio Services • Recording Studios
- Plus an all new 1991 Brand Usage Study!

To order send \$37 plus \$3 S&H, (\$8 for International orders) to:

Billboard Directories
Dept. BDR59845, P.O. Box 2016, Lakewood, NJ 08701
Please add appropriate sales tax in NY, NJ, CA, TN, MA, IL & DC.
For fastest service call toll-free: 1-800-223-7524 (outside NY), 212-536-5174
Or 1-800-344-7119 (outside NJ), in NJ 908-363-4156

BDR59845





J&R

J&R on top of the world.

Sony Music Entertainment is proud to toast J&R Music World
and its 20 years of leadership and innovation in entertainment retailing. Cheers!

COLUMBIA RECORDS • EPIC RECORDS • WTG RECORDS • SONY ASSOCIATED LABELS • SONY MUSIC VIDEO ENTERPRISES • SONY MUSIC SPECIAL PRODUCTS



20 YEARS OF RETAILING AT IT'S FINEST

by Jim Bessman

Unique is really the only word fit to describe J & R Music World. The home entertainment/office hardware/software shopping mecca began as a mom-and-pop, rather, husband-and-wife small electronics store 20 years ago in the heart of Downtown Manhattan's government and trade district, it is now an over 100,000 sq. ft., eight-store, four-building "destination" discount retail complex dominating an entire Park Row block. That, together with two warehouses (one for mail order), now employs a total of over 400 people with a human touch manifested in a customer service emphasis. It's truly an American success story.

Joe Friedman, the "J" and Rachelle the "R" in J&R started the business on their wedding gift money. They are the first to recognize that J&R Music World, and especially its owners, are way out of the ordinary.

"People expect to see a 50- to 60-year-old woman when they walk into my office," says Rachelle, who as anyone in the business can tell you, is anything but that.

A demure blond who's as stunning as she dresses, Rachelle Friedman is the negotiating half of J & R. She also handles the P.R. end of the business. Joe is the true entrepreneur and visionary. He dreams up a truly unique scenario and then gives it over to Rachelle to negotiate so that it should be profitable. Joe has the ideas... Rachelle makes them work.

"This is a man-oriented business, and people expect to see men running it," she continues, having buzzed yet



Joseph and Rachelle Friedman, Co-founders of J&R Music World

another man into her inner sanctum and watching his eyes widen in astonishment. They don't expect to see a female in the executive office, especially one who's feminine, blonde and not an airhead.

Airhead indeed! Rachelle entered all-male New York Polytechnic Institute as a chemistry major the first year it let in female students. That was in Brooklyn, one train stop away from J & R's initial store location on 33 Park Row. This was walking distance away from where Joseph Friedman worked as an electrical engineer at Western Union.

Both Joe and Rachelle were born in Israel, and were very young when their parents migrated to Brooklyn. Remarkably, they met on a blind date, and married a year before they opened J & R.

"We found this block and took a very small 500-square-foot store and opened an electronics store," Joe continues. "People started coming in and asking for records and we'd send them elsewhere. So we decided to open a record store, and slowly expanded whenever a store on the block became available. People wanted jazz, so we opened a separate jazz store. Classical? We opened a classical store. We were one of the first to get into home office equipment. We opened the computer store, and slowly expanded over the block, opening specialty stores as opposed to being a chain store."

Instead of building a chain, Joe and Rachelle wanted

to make each specialty software and hardware store the best it could be by having them all together on the same block. That allowed the required control, fostered close relationships with employees and made absentee management for the hard working couple even more unlikely.

All J&R stores are known for their depth of inventory, the fact that the product is always in stock, and always at discount prices.

“ J&R epitomizes the entrepreneurial spirit of our country, and their continued growth results not from an act in a boardroom but by rolling up their sleeves with hands-on management. During a visit there, I was really impressed by the vitality and spirit spread throughout the organization, which is reflected in the customers. But what I admire most of all is the attraction of Rachelle at all the NARM meetings! Her wardrobe is stunning, making it quite difficult to concentrate on the meeting at hand! But they're very special people and our industry can be very proud to have them as a special part of it. ”

Henry Droz, President WEA Distribution



In audio and video, J & R went after the more prestigious hardware lines like Yamaha and Mitsubishi, reflecting the tastes of its high end clientele. Within several blocks are located the World Trade Center, Wall Street, City Hall, Pace University, and numerous other government and financial centers, so the stores catered to more educated, upscale yuppie and student customers.

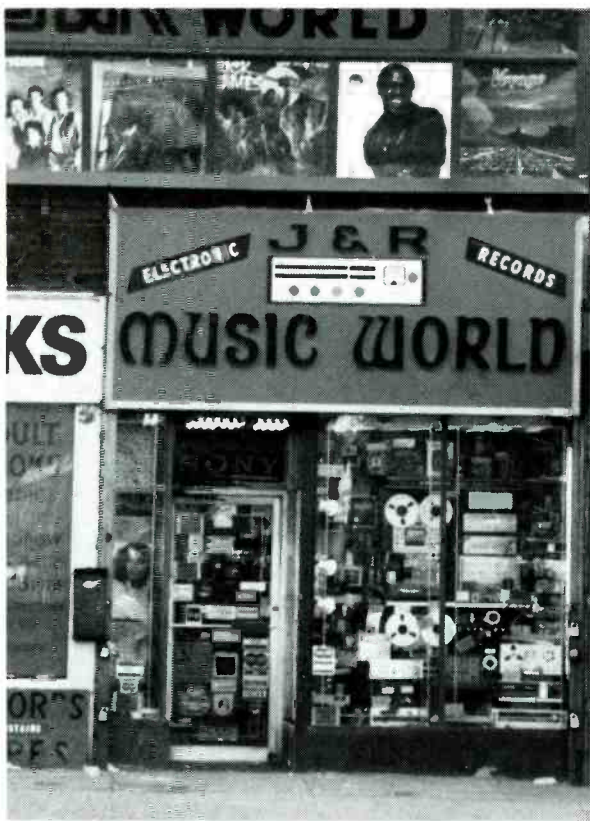
Just as J & R boasted depth in its audio hardware, it concentrated on depth of catalog in records. But once again, it started small.

They actually started the business part-time, as Rachelle was still in school and Joe was still at Western Union. After he quit there and she graduated, she thought she would quit for good after getting pregnant two years after the store opened. "I worked till the very last minute, felt labor coming, and said, "Joe! This is it. Take me to the hospital!" He said, "Rachelle, it's lunch time now—our busiest time. Wait till after lunch time and then we'll go!"

Two weeks later, Rachelle was back at work, and Jason, who's now 17 and pictured on the cover of the latest J&R Music World mail-order catalog, was in a

“The first time I met Rachelle, I was working for an indie rep company handling electronics product. They were in the original store, then, which is now the jazz store, and I walked into the electronics section to check their pricing, because we weren't doing direct business with them, and they were selling at low-price and people wanted to know who they were. So I went in to take a look. It was around lunch time, really busy, and this little blond girl was on top of a ladder. I asked the manager, "Who's that blond girl? What's she doing?" He explained she was just overseeing the lunch crowd so they wouldn't lose too much inventory. I thought she was working stock on a shelf! It seemed very busy to have to be way up there to keep track of what was going on.”

Herb Lesser, Sales-Canon USA



Original store front

Not only did J & R steadily diversify into specialized genre record stores throughout its Park Row block locations, it also opened a telephone store and a portable audio outlet. When Burger King's lease was up, J & R changed the biggest street level retail space into a budget store.

Eventually, 33 Park Row became home for jazz and classical outlets, while 27 Park Row became the portable store (portable audio, car stereo, home and personal care, keyboards, optics). At 15 Park Row (once the world's tallest building before the Woolworth Building was erected across the street) is the Home Office Outlet (phones, faxes, word processors, typewriters, databanks, pens, etc.), as well as the J & R conglomerate's recently added Computer Superstore.

Opened in January, 1990, the 25,000 sq. ft. environment offers hands-on tryouts of such authorized computer lines as Apple, IBM, and Hewlett Packard.

"Like in all our stores, the whole thing is for people to feel comfortable with the product," says Joe. "All our sales people are knowledgeable—the jazz people know jazz, classical people know classical, and the knowledgeable computer people aren't transplanted audio salesmen."

One other thing about the computer store: It was the first J & R store to be open on Sundays. Now, in keeping up with the competition, they all are.

"Sunday has turned out to be our best day, because people come here from all the other areas of the city. We're a destination store—people come specially to be here. It's not like being at a mall where you're there anyway. So Saturdays, Sundays especially, are the only days they can come, park, and bring the whole family. Otherwise, the area shuts down weekdays at 6:30 p.m."

Most recently, J & R has acquired 31 Park Row, which was once a theater in a pre-Broadway theater district (the Main Store itself once contained a bowling alley!) The plan is now to gut the entire building, and utilizing the same craftsmen who built the Friedman's Long Island

playpen in his mother's office. And as he grew, so did mom and pop's business.

"Whenever any store became available on this block, we decided to buy," recalls Rachelle, whose 23 Park Row office, which is on the fourth floor of the main store building. This also houses the Main Music Outlet (pop, rock, soul, international, new age, and soundtracks), main audio/video hardware and video software outlet, and the Budget Outlet. It used to hold the New York archives. "An old lady came in about a month ago and asked, "Where's your records?" We sent her to the second floor, to the budget store, all over. Then we realized she wanted birth certificates!

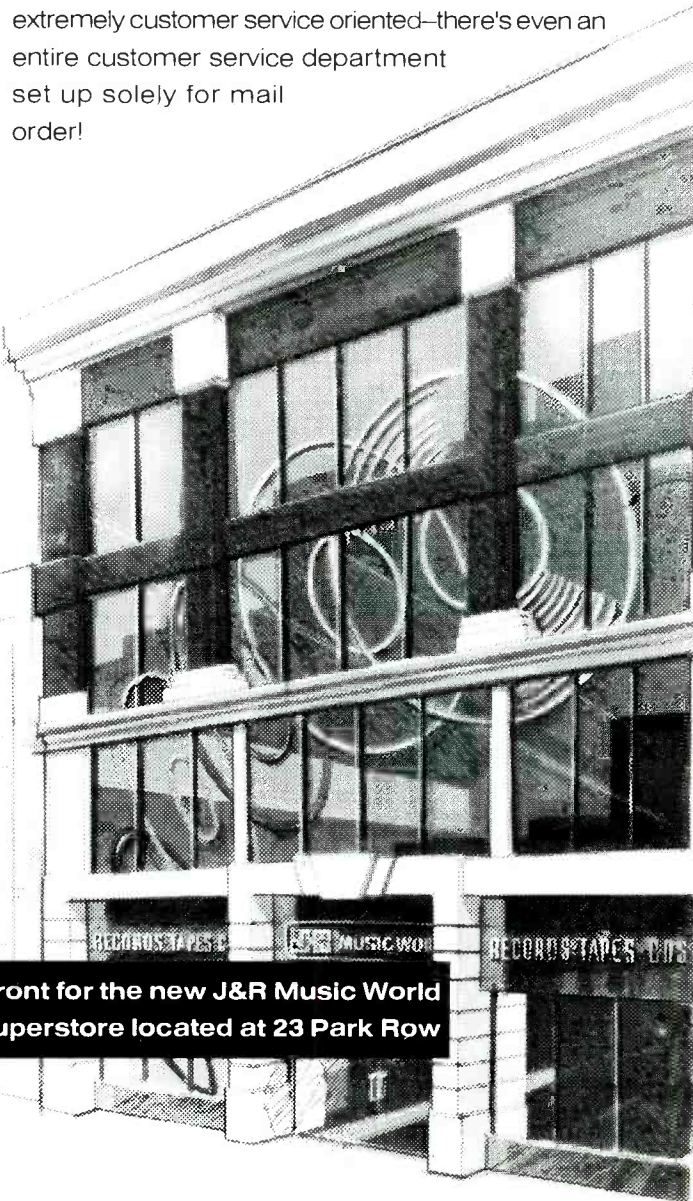
home (featured in *Architectural Digest*), construct a new 30-ft. entrance and new facade and floors, and build an "upscale looking" 42,000 sq. ft. pop and jazz record store. The move will then permit expansion of the classical outlet to three floors, and the audio/video outlet to 33,000 sq. ft.—including state-of-the art sound room, projection room, and audio/video room.

But J & R exists beyond Park Row. There are two

“J&R is like a good wine ... It gets better with age.”

**Paul Smith, President
Sony Music Distribution**

beautifully refurbished warehouse facilities in Maspeth, Queens, just off the Long Island Expressway. Just as the Friedmans refuse to be absentee retail managers, they're constantly dropping in at the warehouses which they drive by each day. Then again, maybe it has something to do with the fact that there's a pinball and video arcade there, as well as pool and ping-pong tables. "The staff should be safe, happy, and proud of where they work," says Joe, who notes that one of the warehouses is devoted to J & R's fully computerized, 18-year-old mail-order business. Indeed, a 128-page mail-order catalog, "the Bible of the business," goes out every six weeks to over 1,000,000 customers. Forty operators handle a toll-free line which is open, and used 24 hours a day, with shipments out within 24 hours. Like the retail operation, mail order is extremely customer service oriented—there's even an entire customer service department set up solely for mail order!



Projected storefront for the new J&R Music World superstore located at 23 Park Row

J & R's mail-order business is heavily advertised, along with the stores themselves, in what makes up a truly innovative ad program.

"Since we're only a one location store, the question becomes, How do we put money in the best place for the most impact? That's always a dilemma! But I used to watch the 10 O' clock News, and every night, right before it, there'd be 'Do you know where your children are?' and a Tourneau Corner Watch company commercial. I never saw another ad but Tourneau's—and at exactly five-to-10 every evening. So I figured: Don't be everywhere—it's too much. Get a consistent type of advertising and more impact."

So J & R went after "franchise positions" in specific papers according to its customer base.

First came a regular two-page, four-color spread in the Village Voice, and then a special campaign was devised for The New York Times.

"Since it's such a large newspaper, which people hold up on the subway, we decided to go for a back page, and tried to get small ads from record companies which would make an impact because they were on a large page. "People always know where to look," we said, but every record company said no initially. They wanted to be in the Times music section! So we told them we'd pay for it if it didn't work, and it was so successful, both retail wise and nationally because of the national editions, that our mail-order business went up too. Now people always look at the back page."

Every Sunday, J & R Music World has the back page of the New York Times Arts and Leisure section; on Tuesdays, J & R Computer World has the back page of the New York Times Science section, which focuses on computers.

"Once again, everyone wanted to be on page two or page three, where the rest of the computer ads are, instead of on the back page.

But we went for the



Two blondes having fun—Rachelle and Rod Stewart at the 1988 NARM convention, Los Angeles

franchise position—every single week. It's like how the old Korvettes chain worked when we were growing up. You'd always look for the Korvettes sale every week.

Now you always look for the J & R ad on the back page."

J & R Music World has also advertised in Stereo Review for the last 15 years, increasing its initial one-sixth page -

has since been named NARM's Retailer of the Year twice. And now, even in a period of recession, J & R's business continues to thrive.

“Congratulations Joe and Rachelle. As retailers you are two 10's that make a 20.”
Pete Jones, President, BMG Distribution

first to one-third, then to the current four full pages.

In the New York Post, while some competitors may buy several pages, J & R sticks with a one-third page next to the record reviews, running its store Top 10 along with sale information along the bottom. Again, the goal is consistency.



J&R Music World celebrated Tony Bennett's 40 years in music with a gala in-store appearance by Tony Bennett himself. Pictured during the event are, left to right: Jeffrey Richman, Steve Bell, Rich Kveton, Rachelle Friedman, Les Davis, Sue Vovsi, and Joe Horwitz.

Radio advertising, because of the expense, is a different proposition. Two times a year, classical station WQXR holds a live in-store remote, during which all labels are sale priced—and free sandwiches are handed out. It's not unusual for customers to fill shopping carts with 10 to 20 classical CDs at a time. Similar promotions are also undertaken on behalf of the jazz stations WQCD and WBGO.

The store is also the site for artist in-stores, such as a recent appearance by Tony Bennett in support of his new boxed set. According to Rachelle, such events have increased since J & R took a more active role in NARM. "We joined NARM in February, 1986," she recalls. "We'd gone to every single CES, Comdex, mail-order, and housewares convention, but never went to a record convention because everyone told us that all they do is sit by the pool and schmooze. Then one year at a charity event I met Mickey Granberg, who talked me into going. It changed a lot for us, maybe not in doing business and making special deals, but in public relations, in giving our philosophy, in letting the Henry Droz's and the Russ Bach's know that while we're a single location, we can't be considered as one store." Good relationships are the core of any successful business. The atmosphere at the NARM convention fosters that special comradery between retailer and vendor and between fellow retailers.

J & R was quickly appointed to the NARM Advisory Board, and

Both Joe and Rachelle feel very strongly that there wouldn't be a J & R without its truly dedicated staff, some of which have been with them from the very beginning. True it is not a conventional staff, each person is unique and shines in his or her special way. "It's really one family, this business," says Rachelle, "and we're really just two kids who had a lot of fun starting a little store and somehow it mushroomed into a real big enterprise. We used to stay till three or four in the morning building up a very loyal clientele. The first Christmas, when we were just selling audio, we even gift-wrapped the radios and stereos! But we're human beings—not a big company who cares only about business."

Meanwhile, the next J & R generation is moving into position. Both Jason and younger brother Daryn have learned the business from the playpen floor up, and

expect to apply respective future law and accounting degrees to the family store.

"They love the business—not just the fun parts of going to concerts and meeting celebrities, but dealing

with problems, new technology, and selling product. And we've always taken them on trips, and to concerts since they were one-and-a-half. So we're extremely close, which proves that you can be a working mother!" What makes it work the way it does is that J & R is, obviously, Joe and Rachelle.

"We started the business together, with the same ambition, drive, and sacrifice; but, we like to do different things. I love the people end of the business the best: negotiating and dealing with the suppliers, banks, and landlords. He loves the operations end, building the stores and warehouses and making them run. We don't get involved in what each other does, but complement each other, so when we drive home and talk about the business, it's interesting for both of us. We understand the down moments, share the exhilaration. It makes a good marriage that much better.



The Friedman family, left to right: Jason, Daryn, Rachelle and Joe

“

J&R is absolutely the best single retailer in America today. The excitement in the store is beyond compare to any other single American retailer. It amazes me how many people will climb a flight of stairs to get to the music presented at J&R. It means the music the consumer wants is available at J&R. If you haven't visited J&R, you're doing yourself a disservice—you have to see it to believe it!

Russ Bach, President
CEMA



Whenever I'm in New York, I have 3 must-dos:

1. Visit Brooklyn,
2. Have dinner at Ben Benson's
3. Stop at J&R to pay my respects to the Mayor of New York—and her husband.

Joe and Rachelle—May the next 20 be even better.

Bob Schnieders—UNI Distribution
Senior VP Sales & Distribution

My first meeting with Rachelle is one I'll always remember. Having been buzzed into her office and having the door open up automatically, then seeing a desktop full of lunch-time receipts, then walking into the room and here's this beautiful woman sitting at a desk with a mountain of cash in front of her...I thought I'd died and went to heaven!

But all my dealings with her and Joe since have been heavenly. They are truly wonderful people and sensitive and a pleasure to deal with, and even though they're considered to be a small retailer by NARM standards, there's nothing small about J&R, and that's because of Joe and Rachelle.

Jim Caparro, Executive Vice President, PGD

One: I and others in the industry are in great admiration of Joe and Rachelle's rapid rise from minimal assets to the most successful single store in our industry. Two, they throw the world's greatest Bar Mitzvahs.

John Hollands, Sony

I met Rachelle at the first NARM meeting she attended—through the years I have visited her in her pink office. During one of my visits to J&R I stopped by their Jazz Store looking for a hard to find artist Boyd Raeburn. I asked the sales person and he replied "Which one"—That's J&R!

Lou Dennis
Senior Vice President/Director Of Sales
Warner Bros.

“QUOTES AND ANECDOTES”

When I first met Joe Friedman, he looked like an Indian chief on a ladder. He had work clothes on and his head was suspended up in a ceiling bracket with wires and cables hanging around him



while he was fixing something.

The next time I met him, he was standing with the most beautiful businesswoman in

New York, his wife Rachelle, dedicating themselves to their new computer store.

Hands-on, with class, that's Joe and Rachelle, that's J&R.

Max Maxwell, Sales
Panasonic Office Automation Group

One of the reasons I admire Rachelle so, is that even while she was building her empire she took the time to spend with her children even if it meant bringing them to work with her



Two New York landmarks:
J&R Music World and Times Square

and sometimes even the dog.

Joe Parker – Vice President, Sales
Mercury Records

Rachelle reminds me of the phrase that a financial company once used in its ads: "Quietly effective." She only speaks when she has something to say, which means that when she does speak, people pay attention. I've known

a few people who were intimidated by Rachelle when they first became acquainted with her, and in a way, that is understandable: She and her company have tasted obvious success, she is always elegantly dressed, and she is a person of few words. But, without exception, those of us who are lucky enough to get to know her have been rewarded by the warmth of her personality.

Geoff Mayfield, Associate Director of Retail Research, Billboard Charts

J&R's 24 hour telemarketing department handles over 3500 calls a day.

I've gone boating with them, and every time, only Joe could have got us into the fix we got into! Once during the Statue of Liberty birthday celebration, we were out in the harbor with all the boats. Joe had just got a new boat, and we had several problems. We lost one of the engines while we were going down the Hudson, and as we got into the harbor we had a heck of a time anchoring it. For an hour Joe kept trying to drift into position and couldn't get it right, so I had to pull up the anchor and drop it to get position. I thought I finally had it and then found we'd gotten tangled with a major yacht and there was

quite a panic! But at last we got untangled, and then, heading back home at midnight, both engines and all power went out, we ended up in a dangerous situation. We finally got towed all the way to their home, arriving at 4 a.m. Every time I go boating with Joe there's some type of incident! Hopefully he's improved, because he keeps getting a new boat every year.

Mike Golacinski,
Vice President, Maxell Corp.

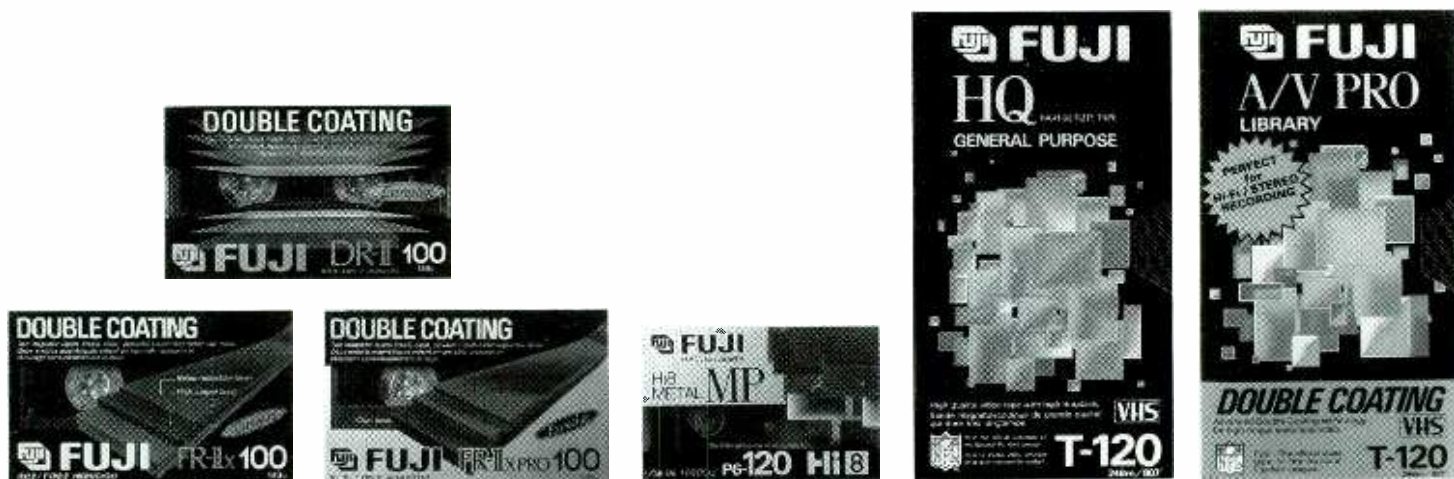
J&R in the 20 years reminds me of the Virginia Slims commercial "You've come a long way baby"

Ron Piccolo

Branch Manager
New York
Sony Music Distribution

”

Congratulations to J&R Music World on 20 years of turning music into gold.



 FUJI. A new way of seeing things.®



Inside J&R retail

An Illustrated look at the people who are responsible for J&R's first twenty years of success.



J&R Music World, located in New York's downtown financial center, offers a unique shopping experience. The retail operation is contained on one block, featuring eight stores in four separate buildings. The first detail a consumer notices when entering any of the stores is the enormous amount of product offered at discount prices.

The Main Music Outlet

J&R's Main Music Outlet located one flight up from street level, proves that convenience-oriented New Yorkers will climb stairs for savings, service and selection! The Outlet offers a vast inventory of compact discs and cassettes, catering to all musical tastes. While most music stores stock the current top selling releases, J&R goes well beyond by offering each artists' entire catalogue including those 'hard-to-find' specialty items. Rap to New Age, Heavy Metal to Gospel, Latin To Soundtracks, all available at heavily discounted prices. Every day feels like Christmas with the constant flow of customers through J&R's supermarket-like line of active cash registers. To accommodate this high volume, the outlet will be expanded from 7,000 to 42,000 square feet in '92.

The Jazz Outlet

In a recent New York Times article, The J&R Jazz outlet was touted as having one of the most comprehensive Jazz selections in the city, offering LP's as well as CD's, everything from Big Band to Fusion. The informative staff and jazz enthusiast regular customers give an almost "clubby" atmosphere to the store. Through the years, J&R's Jazz Outlet has played host to many exciting in stores and live radio remotes. In recent years, many artists have stopped by including Jon Lucien, Roy Hargrove and Michel Camilo to name a few.

The Classical Outlet

Located on the site of J&R's initial store opened 20 years ago, the Classical Outlet is a place where music lovers meet. The two floors house a deep inventory covering everything from Medieval to modern classical recordings. One of the outlets' greatest strengths is its sales staff, which is extremely knowledgeable and includes the author of a famous opera quiz book. This veteran team, with an average of 6 years employ, consider The Classical Outlet their own!



J&R's buyers, clockwise: Phil Tudanger, Erol Tammerman, Mark Steln, Nat Goldsteln, Rich Kveton, Doug Diaz, Jim Drzik, Jim Brannan, Steve Giblin, David Lowensohn, Kym Corrigan, Jack Warhman.



J&R's Managers, left to right: Loren Pollens, Courtney Holder, Barry Cutler, Eric Friedenthal, Jay Rosen, Rich DeFiore, Hilda Poorandatt, Ray Seldman, Joe Horwitz, Jeffrey J. Richman, Mike Eld, Jon Lesser, Rob Tefft.



J&R's Corporate Staff, clockwise left to right: Harvey Katz, Marla Bingham, Shaya Shultz, Phil Tudanger, J&R General Manager Steve Bell, Alan Mlshkin, Jack Wahman, Sue Vovsl, Dave Nelderbach, Ruth Kolko.



J&R's Advertising Department, clockwise left to right: Eudaldo Gonzales, Nate Cimmino, Paul Stell, Andrew DiRienzo, Jim Kruzik, Shirley Chin Ng, Nelson Garcia, Tim O'Neil.

The Main Electronics Outlet

J&R's 'store within a store' is featured when the electronics customer visits the audio and video hard goods departments on the second floor of J&R's main building. The video department has everything from ultra-compact televisions to the largest of the large projection systems. The VCR enthusiast can see a full spectrum from the simplest play-back models to the most modern Hi-Fi stereo/video recorders. Hands on experience with camcorders is not only welcome, but encouraged by J&R's video sales crew. The audio department is highlighted by three state-of-the-art soundroom where the J&R sales staff will "mix and match" components until the customer finds his or her ideal custom stereo system. All kinds of accessory items are available from speaker wire and cables to top-of-the-line audio and video furniture for the customers' home system. The friendly, expert staff is always ready to answer any questions at any time, sometimes long after the equipment has left the building.

The Budget Music Outlet

The Budget Music Outlet, opened in April of '91 and managed by one of J&R's original employees is J&R's latest success story. Located at street level an Park Row, at 6,000 square feet is one of the largest budget music stores in New York City, specializing in "out-of-print", "one-of-a-kind" items. The outlet attracts both the bargain hunter with \$1.99 CD's and the avid collector with its' wide selection of vinyl. New arrivals are added daily, so you never know what treasures you might find.

The Video Outlet

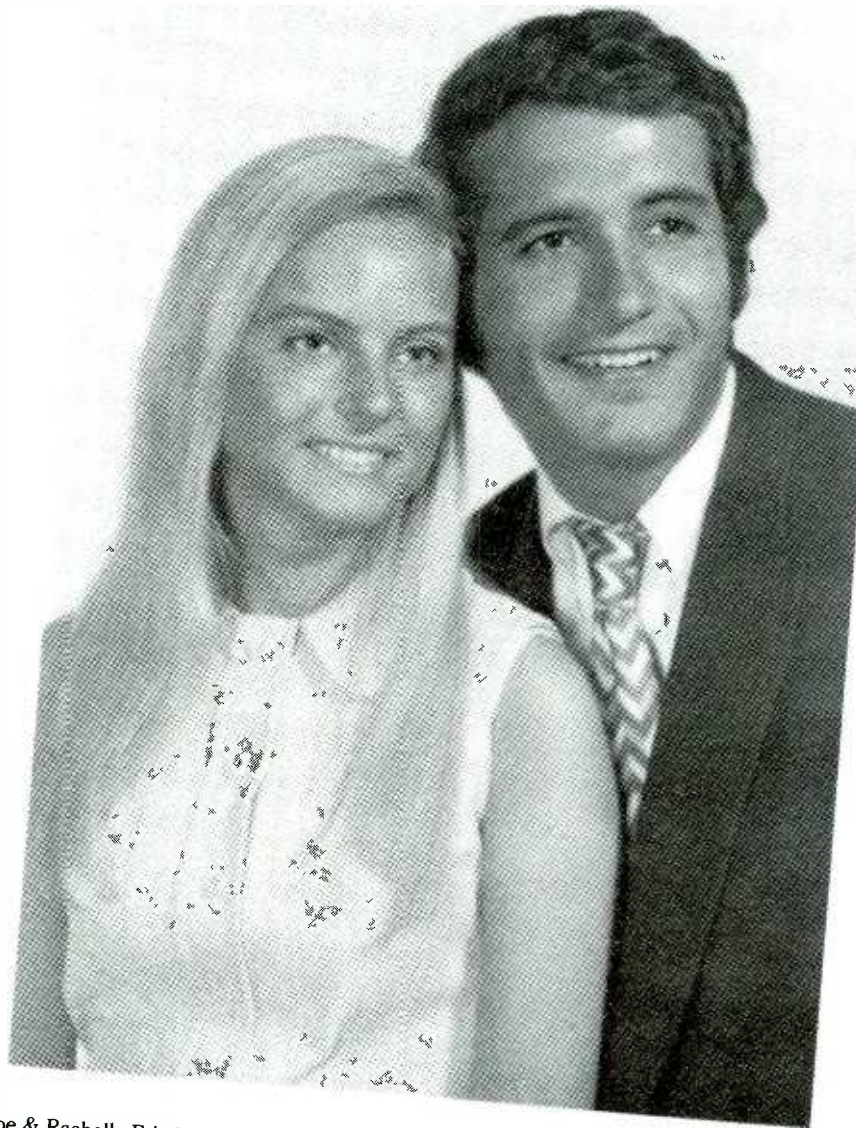
The Video Outlet occupies the entire lower level at 23 Park Row. Recently remodeled, it houses one of the largest, most complete selections of VHS sell-throughs. Over 6,000 titles in a wide range of categories, are displayed in a spacious, customer-friendly atmosphere. J&R has been committed to the Laser disc format since its introduction and now boasts over 3,000 titles in stock. The staff is customer-service oriented and will special order titles upon request. Also located at this outlet is a complete selection of all video game lines, both hardware and software. Numerous display modules allow the customer to preview the latest games free of charge. J&R has been in the video rental business for many years and rentals continue to be a traffic builder for the Video Outlet.

The Portables Outlet

J&R has become well-known to it's customers as a "one-stop" shop for all their music and electronics needs. The Portables Outlet provides the New Yorker on the go with a wide selection of portables electronics. The store features all the latest models of every portable radio, cassette, and /or compact disc player one could imagine. The recently expanded location also includes on of New York's largest car stereo sound rooms, a large selection of electronic keyboards, cameras and optics, small appliances and gift items.

continued on page 10

***20 YEARS AGO THEY WERE THE
NEW KIDS ON THE BLOCK.***



Joe & Rachelle Friedman, Founders, J&R Music World, 15, 23, 27, 33 Park Row, New York.

TODAY THEY'RE THE WHOLE BLOCK.

Maxell congratulates J&R Music World
on 20 incredibly successful years.

maxell®

continued from page 8

J&R Office World

The Home Office Outlet offers a broad selection of telephones, word processors, fax machines, personal copiers plus smaller items such as calculators, databanks and fine writing instruments. Located in the heart of New York's financial district, the Home Office Outlet is perfectly situated to fulfill any customer's home office needs. One of J&R's newer locations, this store has a high tech appearance. In this highly technical, ever changing field, J&R's expert sales people can give their customers all the facts about fax.

J&R Computer World

The newest "kid in the J&R block" is J&R Computer World. Joe and Rachelle are extremely proud of New York's first computer "superstore". While extremely impressive in size, the human touch is also evident in the well-trained and friendly technical department. Each member of the department is a factory authorized expert in service but all are equally



Interior view of the ultra-modern J&R Computer World superstore.

proud of being "customer friendly". All leading computer manufacturers are well represented as well as an incredible selection of software programs. Perhaps most important J&R Computer World provides all the selection and service of a specialty store, while maintaining the price point of a discounter. Among other prestigious manufacturers, J&R is an authorized IBM PS/1, PS/2, Apple, and Hewlett Packard dealer. Selection and service at reasonable prices is the cornerstone of the J&R operation.

“ First, on the serious side, I've been doing business with J&R since opening my company in 1980, and I've never dealt with a company that made me feel more like family. They even give reps and vendors Christmas gifts. It's just amazing how nice they are. Now, Rachelle's an unbelievable dresser. While I was repping Sony, she walked into the CES exhibit wearing an unbelievable designer outfit. Obviously, all heads turned in the the Sony booth, and I made the mistake of saying, "What a beautiful outfit! My wife would like to have one." Rachelle said, I have a place in Great Neck, and whenever I go, should I pick one up for her, too? My face was so red! I couldn't afford it! **”**

Steve Trentacoste—President, Trent Partners & Assoc.

**WE CONNECT
WE TRANSMIT
WE CLEAN
WE AMPLIFY
WE ADAPT
WE CONVERT
WE ENHANCE
BUT MOST OF ALL
WE LOVE JOE AND RACHELLE
WE CONGRATULATE YOUR 20th ANNIVERSARY
TOGETHER WE HELP PEOPLE ENJOY
THEIR LISTENING AND VIEWING EXPERIENCE.**

FROM YOUR FRIENDS AT
RECOTON®

THE WORLD'S LEADING ACCESSORY SPECIALISTS
46-23 Crane Street, Long Island City, NY 11101
718-392-6442 • 1-800-223-6009 • Fax: 718-784-1080

Congratulations!

Joe and Rachelle,
on your
20th Anniversary!

from your friends at



MUSIC & MOVIES



**Roth-Paris
Marketing, Inc.**

**CONGRATULATIONS ON 20 YEARS
BEST WISHES FOR
YOUR CONTINUED SUCCESS**



**CONGRATULATIONS
J & R MUSIC WORLD...**

*on 20 great years!
We're proud to be
part of your success.*



Everywhere there's music.

CONGRATULATIONS
to
JOE & RACHELLE

CELEBRATING
the
20TH ANNIVERSARY
of
J&R MUSIC

SONY[®]

SONY RECORDING MEDIA[™]



RACHELLE AND JOE FRIEDMAN.

CONGRATULATIONS TO THE STORE
THAT MUSIC STICKS TO BETTER.

HAPPY 20TH ANNIVERSARY.

FROM YOUR FRIENDS AT



As Serious As You Can Get.



“QUOTES AND ANEC DOTES”

.....

“After several long meetings with Rachelle, we have decided to ask her to negotiate our next labor contract.”

Alexis Buryk
Director, Retail
Advertising,
New York Times

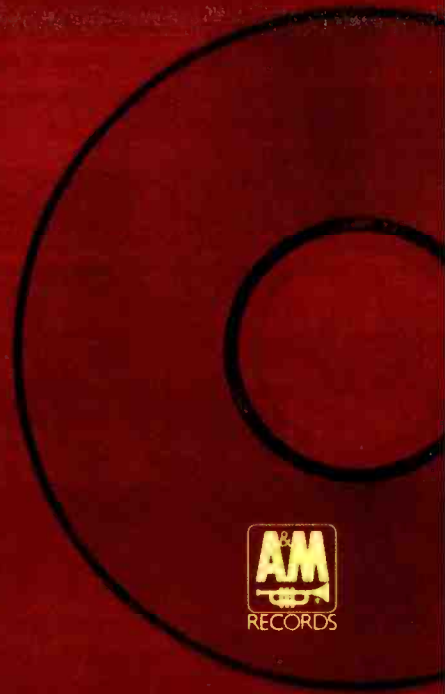
There is a lot of experiences I have had at J&R over the last 10 years that I could call humorous. The personnel there, with a few exceptions, could use the help of a good psychiatrist, they are peculiar!

But my funny story goes back to the buying office being on the second floor in a room that was like a clothes closet. In that room was a computer programmer, Jack Wahrman, and Mark Stein. So my desk, where I laid out my attache case, was a garbage pail! Came 11:45, in comes Joe Friedman, boom into the garbage can goes my bag! It was that tight. But that's not even the worst of the matter! In this room was what looked like a square pillar—I thought it held up the floor above as a support. One day a woman comes out of there and she is pregnant. Turns out, the pillar was really a little room. I never knew anyone even was in there! So when the hell did she get pregnant, and how? She lived in there, her job was counting money! It was very bizarre.

May J&R have 20 more anniversaries.

Jerry Roth, President
Roth-Paris Marketing

J&R MUSIC WORLD - A RECORD ACHIEVEMENT



POLYGRAM
CLASSICS
& JAZZ



PolyGram Label Group



PolyGram Video

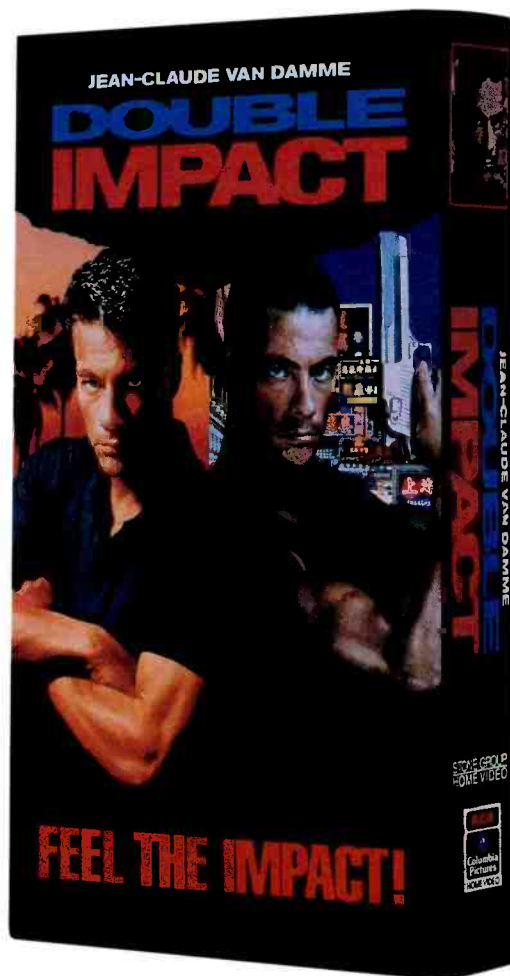
© 1991 POLYGRAM RECORDS, INC.

FEEL THE IMPACT!

**Columbia/TriStar Home Video
Congratulates**



On Your 20th Year And For The
IMPACT
You've Had On Our Industry!



© 1991 Artwork & Design
Columbia/TriStar Home Video.
All Rights Reserved.

“QUOTES AND ANEC DOTES”

.....
I remember back in 1979, anytime it was an employee's birthday Rachelle would buy that person a birthday cake from Baskin Robbins. Of course, that was when there were less than 100 of us. As the company grew we were there every week so we had to stop. What Rachelle and Joe did at that point was take over the Baskin Robbins location and make it a video store. It became a lot cheaper that way.

John Botta
J&R Warehouse Mgr.
Music Division

During 7 years of 'service', the attitude of Joe & Rachelle regarding their niche in NY retail was what most impressed me. In the record division, we always did our competitive marketing research, but the other retailers in the market never dictated J&R policy. Joe & Rachelle always had a 'different' idea, pursued it vigorously and maintained a healthy respect for other record retailers. Obviously, that attitude has worked very well. They built an empire in downtown Manhattan (unfortunately for me, it was in six different buildings - I was thinner then!) and expanded into a national organization, all with great confidence and yet some humility. That is a great combination. Who knows what lies ahead during the next twenty years!

Congratulations on your 20th, Joe and Rachelle! I am so proud of my seven years.

B.J. Lobermann III
Virgin Records
East Coast Regional
Sales Manager

**CONGRATULATIONS TO
J&R MUSIC WORLD
ON YOUR
*20TH ANNIVERSARY.***

**BEST OF LUCK
IN THE FUTURE.**

**FROM YOUR FRIENDS AT
PANASONIC/TECHNICS.**

Congratulations Rachelle and Joe



ON TWENTY YEARS



Kevin S. Pallonias
Bill Lerner
David Nieckelbach
Stanley Johnson
Ray Bar
BERROSK
Wm. Lopez
Kazuma
Mary
Richard M. Bartley
S. Chynmial
S. Joseph
Col. Orange
S. Know
S. E. Och
Wojtek Bublej
Rose N. ALTE
Lou Ruthledge
Loren Polami
Steve Overton
Sam A. Davis
Jerome GILLY
Wooley
John
Cherry
Harold
Shangit
Andre
Jerry
Thri
Guanisco
Michael
Bruce
Harold
E. R. Z
Ken
Demochere
Kamb
Kamb
Michael
Rupert
R. Rammann
Carlos Anzoaga
Cordney Holde
Richard M. Bartley
S. Chynmial
S. Joseph
Col. Orange
S. Know
S. E. Och
Wojtek Bublej
Rose N. ALTE
Lou Ruthledge
Loren Polami
Steve Overton
Sam A. Davis
Jerome GILLY
Wooley
John
Cherry
Harold
Shangit
Andre
Jerry
Thri
Guanisco
Michael
Bruce
Harold
E. R. Z
Ken
Demochere
Kamb
Kamb
Michael
Rupert
R. Rammann
Carlos Anzoaga
Cordney Holde

PEOPLE **make the**
Difference **at J&R!!**



J&R managers, left to right: Ahron Schachter, Isaac Zwick, Mike Lassandro and Rudy Rutherford

“ When I started working at J&R back in '72, I was just a baby. Now I'm about to become a grandfather. Boy, the time flew by fast! But, it didn't slip by.
 Working with Rachelle and Joe makes J&R my second home and they, my second family. Although everything is great now...I still miss the "Good Old Days" when we had more time... ”

Jack Wahrman (O.S.A.J.)
 Senior Buyer, J&R



J&R financial managers, clockwise left to right: Mike Zlotnick, Jerry Benscher, Shimi Deutch, Zvi Hirsch, Velvel Brown, Ruth Kolko

CONGRATULATIONS



ON 20 YEARS

AND THANK YOU FOR SUPPORTING "THE GREATEST MOVIE EVER MADE."



CONGRATULATIONS
 TO
 JOE & RACHELLE
 FOR
 20 SUCCESSFUL
 YEARS!

T.O.S. SALES CORPORATION

To: **Joe & Rachelle**

CONGRATS & THANKS

FOR ALL YOUR SUPPORT!



N.Y.C. • CHICAGO • ATLANTA • LOS ANGELES

**CONGRATULATIONS
 FROM**

GROMAN ROSS WILENSKY & SILVERBERG, P.C.
 ATTORNEYS AT LAW
 ONE OLD COUNTRY ROAD • CARLE PLACE, NY 11514
 (516) 747-3900 • (718) 343-7927
 TELECOPIER (516) 741-3440

Cema
DISTRIBUTION

Thanks

J&R MUSIC
WORLD

For

Their

Outstanding

Service

Over

The

Past

20 years



CURB
RECORDS



J&R CORPORATE SALES

Inside J&R Corporate Sales

One of the newest J&R operations is its corporate sales department. Dealing with many of the Fortune 500 companies, J&R now reaches a previously hard to find demographic with its separate sales and service Corporate Accounts Division. Working out of J&R Computer World, the Corporate Accounts staff provides assistance on purchases of all J&R retail product. Everything from top-of-the-line computer systems to cassette singles is available through corporate sales. Primarily dealing in office equipment, accessories, and computer consultation, Corporate Sales has successfully allowed J&R to reach a new and developing market.



J&R's Corporate Sales Division located at 15 Park Row in the Computer Store.

Congratulations on your
20th Anniversary

Stadtmauer, Bailkin,
Levine and Masyr

Congratulations!

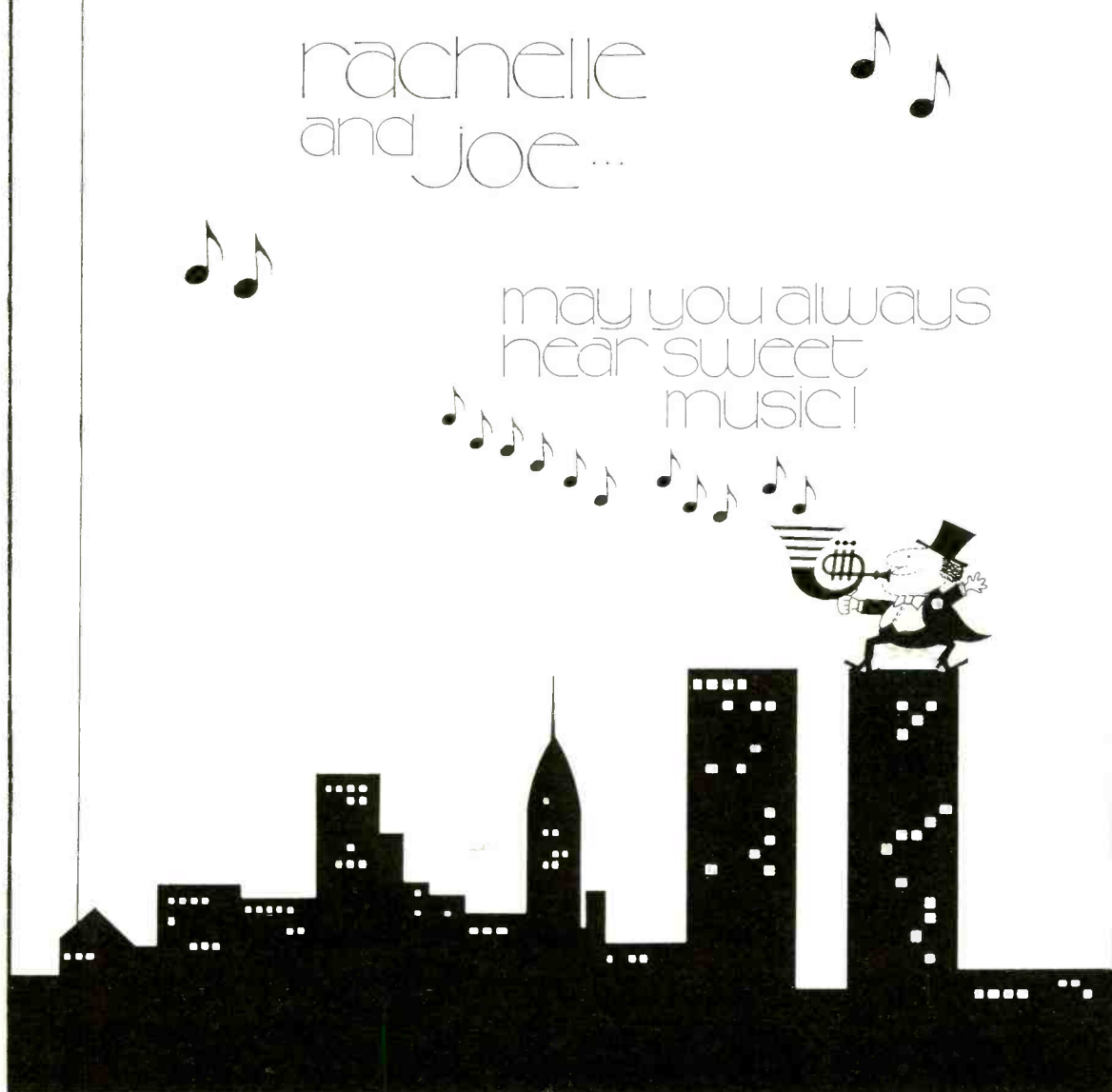
tmc*

SALES CORPORATION

A MARKETING AND SALES GROUP

rachelle
and joe...

may you always
hear sweet
music!



CONGRATULATIONS

YOUNG SYSTEMS LIMITED

PHONE (404) 449-0338

AUSTRALIA [08] 338-2477

FAX (404) 840-9723

6753-B JONES MILL CT.

NORCROSS, GA 30092

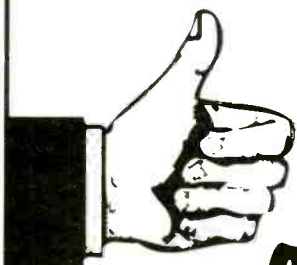
THE LEADER IN COMPUTER SYSTEMS FOR MUSIC AND VIDEO RETAILERS



**J&R
MUSIC WORLD:
THE HOTTEST
COMMODITY ON
WALL STREET**

Congratulations To Joe and Rachelle
Here's To Another 20 Years Of Continued Success

uni
distribution corp.



**Thumbs Up
on your 20th
Anniversary!**



“QUOTES AND ANECDOTES”

My first meeting with Rachelle was like something out of an old Bogart movie. It was in Paris.... 1982.... at a hotel cocktail reception. Rachelle wore white, we wore blue.

Having just attended a Video Conference in Cannes, Bob Borchardt and I were in Paris and here was this stunning woman dressed to the nines, hitting on me to buy audio and video cables direct!

Back then all our products were sold through distributors only and as hard as we tried, whether it was Paris, Rachelle or the champagne by evenings end, J&R Music World became a customer.

Since then we've transcended from companies, to partners, and most importantly friends-but I will never forget that first meeting.

George Calvi, Vice President, Recoton

Congratulations Joe and Rachelle
on your 20th Anniversary
You're the Best!

SHURE®

THE SOUND OF THE PROFESSIONALS®... WORLDWIDE

Happy 20th Anniversary



Best Wishes for your Continued Success!



Leslie Dame Enterprises, Ltd.

Congratulations
**Happy 20th Anniversary
TO J&R MUSIC WORLD**

JVC COMPANY OF AMERICA
QUALITY AUDIO VIDEO

FROM ONE 20 YEAR OLD TO ANOTHER..

CONGRATULATIONS, JOE & RACHELLE,
ON TWO EXCITING AND SUCCESSFUL DECADES

WARNER/ELEKTRA/ATLANTIC CORPORATION
AND ITS FAMILY OF LABELS FROM THE
WARNER MUSIC GROUP



wea

Warner/Elektra/Atlantic Corporation
A Time Warner Company



NEW YORK POST

LATE CITY FINAL

J&R MUSIC WORLD CELEBRATES 20 YEARS OF SUCCESS

*Congratulations from
your friends at the
New York Post*

ArtkraftStrauss

Broadway is
our showroom

The Artkraft Strauss Sign Corporation
830 Twelfth Avenue New York, New York 10019
(212)265-5155

TOP OF THE CHARTS SINCE 1971!



Happy 20th Birthday
to J&R Music World
Joe & Rachelle Friedman

From your friends at



“QUOTES AND ANEC DOTES”

.....

Rachelle has all the facets of a diamond. She is beautiful, bright, and tough. In difficult negotiations, she generally prevails. I am always impressed by her fairness. Oftentime during negotiations, she will quietly turn to me and ask if what she is demanding is fair. If she hears that it is not, she drops the matter, and won't raise it again. She will not drop a matter if she thinks she is right. I am most impressed with her desire to fulfill obligations that arise from a hand shake even when she is not legally bound to do so and it was against her interest. To us she is really a gem.

David Stadtmauer
Law Firm Of Stadtmauer,
Ballkin, Levine & Masyr

It started like this... Personnel Director showed me around. Afterwards he took me to the 4th floor to take the audio I.Q. test.

Q- How do you stop a tone arm from skipping?"

A- Put a nickel on it.

"Correct", he said. "Ok, now you have to meet the kids." "The kids?" I said. "Yes, Joe & Rachelle."

Rachelle buzzed us in and my heart skipped a beat. There was this beautiful blonde, blue eyed woman. I thought wow, I really want this job but I won't let on.

That was 10 years ago. Now, looking back on it, I remember telling Rachelle what I needed as far as salary and benefits. I thought I had gotten what I wanted and felt pretty good, but now I realize I got what she wanted. Its been a terrific ten years and Joe and Rachelle are two of the nicest people you could ever want to work for.

Phil Tudanger
J&R Marketing Director



CONGRATULATIONS J&R ON 20 YEARS OF BUSINESS



THANK YOU FOR YOUR CONTINUED SUPPORT THROUGH THE YEARS
WE LOOK FORWARD TO THE NEXT TWENTY!

YOUR FRIENDS AT MALVERNE



MALVERNE DISTRIBUTORS, INC.



35-35 35th STREET, LONG ISLAND CITY, N.Y. 11106
(718) 392-5700 FAX: (718) 786-9390



Member of
NAIRD

GOOD TIME JAZZ



Disney Audio Entertainment



Congratulations to J&R Music World

May the next 20 years
be just as successful.



HACHETTE CONSUMER ELECTRONICS GROUP

Audio

Stereo Review

CAR STEREO REVIEW

SOUND & IMAGE

Stereo Review
BUYERS' GUIDES

“QUOTES AND ANECDOTES”

They're the nicest family in the entire consumer electronics and appliance business and they're a pleasure to do business with. The industry needs more people like Joe and Rachelle Friedman.

Ed Stravitz, President,
Select Representative

We've known J&R since they started, and have done business—in a business-like manner—with them all these many years. But in addition to being business associates, we're also friends. And our comment to Joe and Rachelle has always been, "May you always hear sweet music," and "Buona Fortuna!"

Tom Marchiano,
President, TMC Sales Corp.

They were down in the basement selling classical records. Jack Wahrman and Joe were running the audio store, and Rachelle was running the record store, people were going downstairs to buy records at lunch hour, which is how I first met them.

At that time, I thought, how can they make a living just selling classical records? Look what's happened—they've been there ever since. They're just great people, and to see them advance to where they are is an American success story.

Lottie Morgan,
President, Shure Bros.



Congratulations
To
J & R Music World's
20 Years
Of
Success

CALEV PHOTOLABS, INC.

21-20 45th Road
Long Island City, NY 11101
Tel: 718-361-1513
Fax: 718-361-6855



Congratulations

to

J & R MUSIC

**ON
YOUR**

20th
ANNIVERSARY

Continued Success over the next 20 years.

From the Motown Family



©1991 MOTOWN RECORD COMPANY, L.P.

www.americanradiohistory.com

Congratulations

*From all your
friends at—*

Sam Borofsky Associates

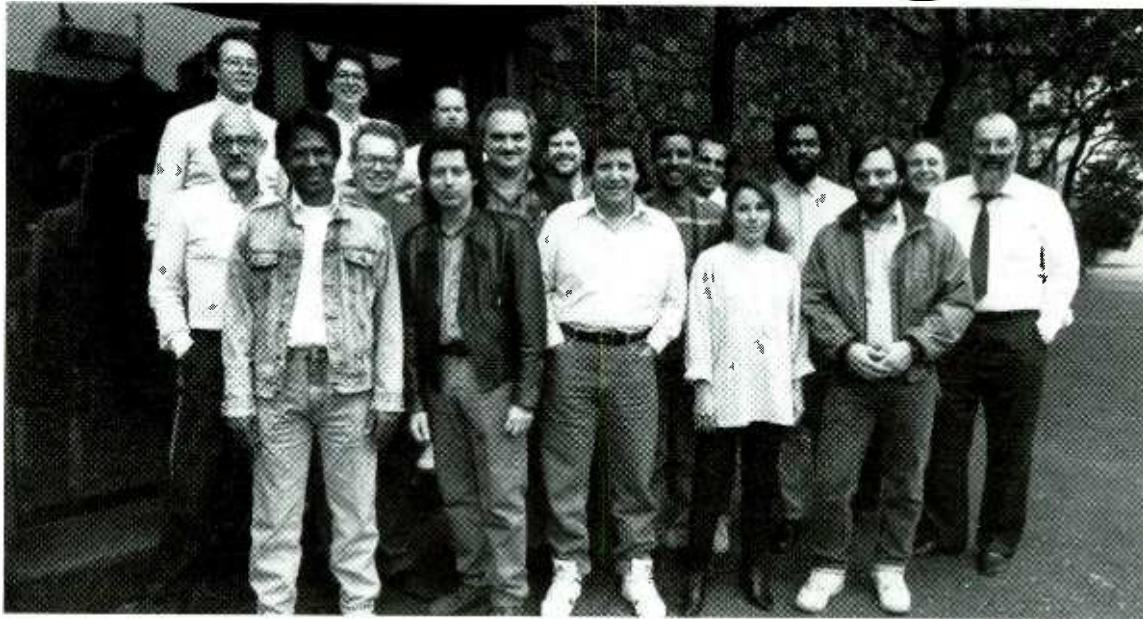
Congratulations

J&R MUSIC WORLD

from



Inside J&R's Mail Order Division



J&R's Mail Order Division Management, back left to right: Dave Druvin, Joe DiBenedetto, Joe Zirkel, Walter Lader, Paul Antomietri, Nyron Johnson, Bob Rosenblum, Bill Lehman, Jim Brannan, Bernie Avchen, Erskine King, Kenny Boodoo, John Botta, Steve Liberti, Patti Drake, Ernie Polstein, Michael Beinhorn.

In 1973, Joe and Rachelle Friedman sent their first mail order "brochure" to a few friends and colleagues. In 1991, over 11 million 123 page catalogs are being sent all across the US, Canada, Puerto Rico and the Virgin Islands.

What started as a sideline, with orders being pulled from the store shelves, has developed into one of the most successful mail order operations in the industry.

The catalog allows the consumer in the most remote areas to have access to J&R's extensive music library, and to benefit from their tremendous buying power in music, electronics, and computers. The depth of their selection is staggering, at prices to rival the deepest discounter, yet offering the service of a full price operation.

Each of the unique catalog issues is packed with the hottest items in sight and sound. J&R
continued on page 30



CONGRATULATIONS



*Telarc congratulates everyone
at J & R Music World
on your 20th Anniversary.*

*We are looking forward to many more
years of growth together.*

NEW YORK'S GREATEST HITS:



A NEW YORK LANDMARK FOR 20 YEARS

**CONGRATULATIONS TO JOE AND RACHELLE
FROM YOUR FRIENDS AT BMG**



J&R Music World

Congratulations
on 20 years of great
New York service.
We're proud to be
part of your team!



36USC380 © 3M 1991

Innovation working for you



*Congratulations
J&R*

FROM

image[®]
ENTERTAINMENT
"The Finest In LaserDiscs"™

★ *Rachelle & Joe* ★
*Congratulations on
20 Sparkling Years of*



From One Star to Another

★ ★

Your friends at



Inside J&R's Mail Order Division

continued from page 28

buyers can "armchair shop" for everything from the smallest components to the most sophisticated professional equipment, and from computers to personal care products.

A staff of 40 telephone sales reps are on call 24 hours a day, 7 days a week, providing the same knowledge and technical support that is available to those who visit one of J&R's retail stores. Add to this a helpful and friendly customer service department, and a 135,000 square foot warehouse capable of shipping in as little as 24 hours after receipt of the order.

In addition to the catalog mailings, J&R's mail order division attracts many new customers through their extensive advertising campaigns in the New York Times, Stereo Review, Stereophile, and a host of specialty publications.



J&R Music World's mail order consumer electronics catalog as seen throughout the years.

“Upon arriving at J&R, we encountered the strangest computer configuration we had ever seen. Not to mention the spaghetti in the computer room. Somehow it all worked; we didn't want to know how. When it didn't, the whole thing would grind to a halt, "RESET ALL TERMINALS PLEASE!"

Then in 1987, a new building in Maspeth with a real computer room. But we still had one problem: "RESET ALL TERMINALS PLEASE!"

Finally in 1987, we convinced Joe and Rachelle that in order for the company to continue, we need a new one. "RESET ALL TERMINALS PLEASE!"

When our new system went on-line in 1988, we were thrilled! But alas, the company grew again. "RESET ALL TERMINALS PLEASE!"

By 1990 we realized that we were going to have serious problems. Our one option was to bring the system from Park Row to Maspeth and network it with the main system.

Now, we're again facing the same problem: this time it's 200 terminals, etc., and here comes holiday season!

I guess if there's one problem we'll always have to deal with at J&R, it's growth. But who said that's a problem?" "RESET ALL TERMINALS PLEASE!"

Joe DiBenedetto & Joe Zirkel, J&R computer programmers

“I first met Joe and Rachelle eight years ago on a vendors trip to Mexico. We were on the beach and several times we were approached by natives trying to sell their silver jewelry, blankets, etc. Rather than negotiate the price down, as everyone knows is traditional in Mexico, Joe Friedman negotiated their prices upward. At one point he even tried to negotiate the purchase of this little old Mexican woman's entire corporation which consisted of jewelry and wares flopped over her arms and shoulders. At that point, I said to myself, anyone with such tremendous negotiating skills, I hope to work for someday.....and here I am.”

Steve Bell
J&R General Manager

“QUOTES AND ANECDOTES”

The accountant I was working for mentioned a client needed a head "Bookie". I was not enthused, but when he said that the job came with a gorgeous blonde and a handsome dark haired male (and since I am a sucker for looks) I picked up my ears. I finally saw this glamorous blonde looking like 16 years old, sitting on a high stool in the basement of her store watching who would be bold enough to steal some records.

I was sure that this was to be the perfect, glamorous job I had been hunting for: A key to the executive bathroom, an office fit for a queen. Imagine finding that there was no key to the executive bathroom, no executive bathroom and barely a bathroom at all! The first day, the manager showed me to my executive office: a bunch of packing crates (my desk). But I didn't complain, I had plenty of company, mice in the ceiling, mice to the right of me, mice to the left and even two very compatible mice playing in the waste basket. Next to my executive crates, were two staunch and honest employees sitting on the floor opening mail orders, with

money flying every which way...AND SO MAIL ORDER WAS BORN!

It has been 14 years now with lots of hard work and lots of satisfaction in seeing J&R grow. The BEST IS YET TO COME.....Joe and Rachelle, its been a true pleasure.

Ruth Kolko
J&R, Accounts Payable
Supervisor

First of all, Joe and Rachelle will not fly together because of the children. Even when all four of them go, I have to book two flights, Joe with one child and Rachelle with the other.

Carmela Frattasi,
Blue Ribbon Travel

"Rachelle Friedman is Goldilocks at home, Terminator II in the office...!"
Congratulations!!!!

Patrick J. Judge
Retail Advertising
Director
N.Y. Post

Congratulations to Joe & Rachelle and the entire gang at J&R Music World for twenty highly successful years in the music, consumer electronics & computer business.

J&R conducts business in a way that ensures continued success in the years ahead.

We're looking forward to the day J&R knocks all the

remaining storefronts off Park Row!

Gina Casey-Vice
President
Franklin Electronic
Publishers

Joe and Rachelle are two of the most unique individuals I know. They are innovative and cautious at the same time, always experimenting with new ideas while retaining the tried and tested methods of their business. They combine an astute business sense with personal warmth and grace. After seeing them operate, one is not surprised by the success they have achieved.

Joseph Neumann
President
Broadway
Management Company

J&R Music World started advertising in the Village VOICE in 1972. Over the years Rachelle Friedman has worked with us on developing innovative ways to reach VOICE readers. She was the first advertiser to use four color advertising on a weekly basis; the first to run a two page spread on a weekly basis. Rachelle is always asking us for new ideas. She keeps us on our toes.

David Schneiderman,
President
Village VOICE Publishing

HOW YOU SAY
"HOME ENTERTAINMENT"
WITH A NEW YORK ACCENT:

"J&R"

We're proud of our long association with J & R Music World, and look forward to making beautiful music . . . and video and games and electronics . . . together for the next 20 great years.

CHEMICALBANK

ORIGINAL MASTER RECORDING™

To Joe
and Rachelle
and the entire staff
Congratulations
on 20 years
of retailing
creativity and
success!

mobile fidelity
sound lab
a division of MFSL, INC.

JAZZ 88 SALUTES

J&R MUSIC WORLD'S 20TH ANNIVERSARY

THE JAZZ STATION FOR NY, NJ, AND CT



WBGO/88.3FM
MEMBER SUPPORTED PUBLIC RADIO



Dear Joe and Rachelle
Congratulations
on your first
20th!

J&R Music
Best Wishes

Terk Technologies Corporation



CONGRATULATIONS
AND
CONTINUED SUCCESS!!

ALLEN STEINBERG

WESTVIEW INDUSTRIES, INC.
158 Linwood Plaza • Suite 314
Fort Lee, N.J. 07024
(201) 346-0090 • Fax: (201) 592-7716
N.Y. (212) 406-1980

At that time, all our operations were on Park Row. Offices and stock room shared a cramped warren of rooms on the floors above the main store. On a blistering summer day, the elevator broke down. Bemused customers climbing stairs encountered a conga line of J&R employees passing boxes hand to hand from the third-floor stockroom to the single UPS truck parked outside. Cartons containing speakers and 19-inch televisions followed tiny packages of pre-recorded tapes and LP's in a line winding down three flights of stairs.

At that time, we sometimes resolved difficulties with solutions more creative than contemporary.

Today, we still operate in that store, and in new stores on the whole block. Our stockroom has expanded into three warehouses in Queens. In the past, the orders were processed manually. We had laundry bins heaped with boxes of merchandise; we pushed shopping carts from aisle to aisle, picking up orders. Today, orders arrive by conveyor belt and forklift to our own UPS tractor trailer, in its own loading bay awaiting a full shipment every day.

Then, the single computer terminal struggled without air conditioning, operating and overheating at the same time. Now the computer system has its own climate-controlled rooms. The computer system communicates with all locations in both boroughs today; in the past, a terminal could manage work for just one department at a time.

Then, the phone order salespeople were tucked into one room festooned with phone wires while our head buyer perched on a stool in a corner of the main sales floor.

Today, mall order salespeople have half a

wing to themselves, and that lone buyer has been joined by seemingly dozens of others.

Then, one person could open mail in less than an hour. Now, several people work several hours to open stacks of envelopes.

Then, our customer service department consisted of one person, who answered customers' calls and processed returned orders as well.

“THEN AND NOW”

He didn't have a real desk—nobody did! We used long tables, reminiscent of school lunchroom furniture.

Then, Joe's office was his briefcase; he held conferences in hallways. Now, Joe's office is his briefcase; he holds conferences in hallways. Some things have not changed much at all. We still talk and think and read about music, just as we did in the beginning. New employees often are surprised to find themselves talking about music at work as

much as they might when away from the office. The atmosphere at J&R has always been informal. This is certainly one reason why a number of people have left J&R for other ventures but found themselves returning, first to visit, then to work again.

Walter Lader, J&R Mall Order Manager

Carmela DiMeo,

J&R Adjustment Supervisor

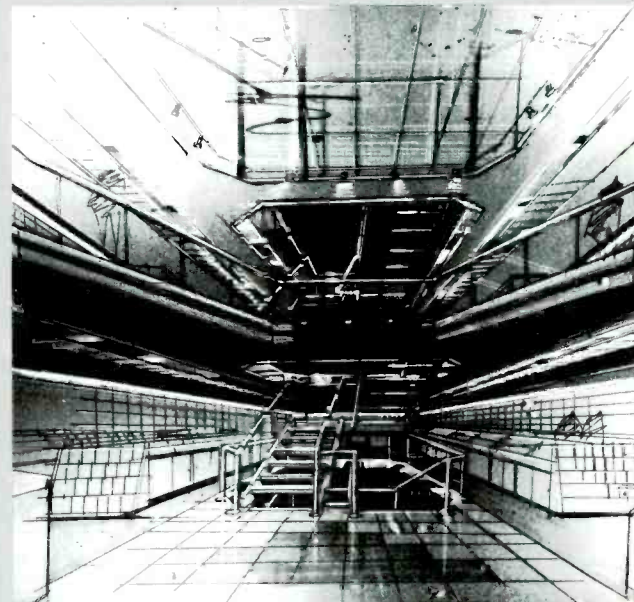
Ray Zerrenner,

J&R Manager, Order Processing

Department

Deborah Gressley,

Customer Service Representative



A look at the future—Artists' rendering of the proposed 42,000 square foot, J&R Music World Main Outlet Superstore scheduled to open 1992.

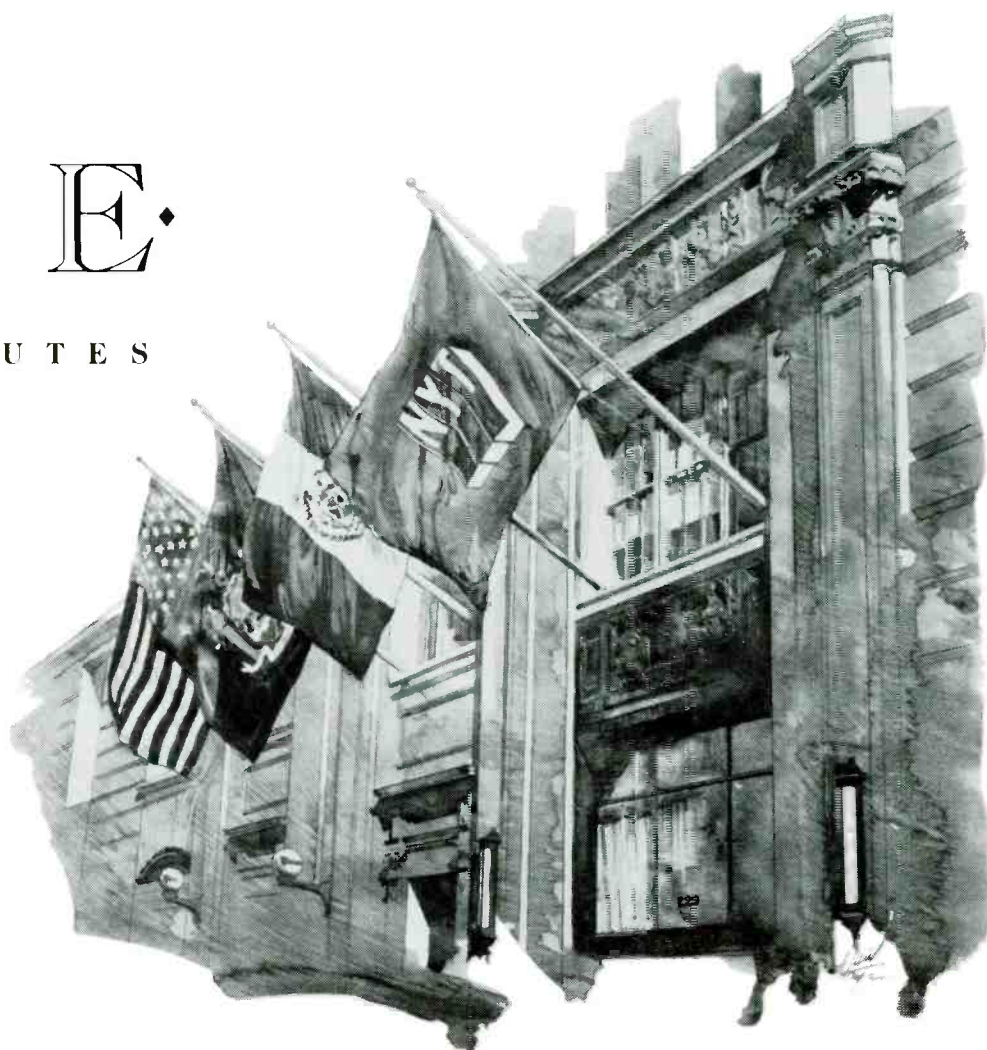
• S A L U T E •

T H E N E W Y O R K T I M E S S A L U T E S

J&R Music World's
20th Anniversary

Congratulations to
Joe and Rachelle Friedman!

The New York Times



Retail



Atta Boy! Tommy Boy Records' Tom Silverman accepts an indie-best-seller award from the National Assn. of Recording Merchandisers at the trade group's recent Wholesalers Conference in Newport Beach, Calif. The label won awards in the black music category for Digital Underground's "This Is An EP Release" and in the music video category for "Club MTV To Go."

Mesa/Bluemoon On Rise Via Distrib Deals

■ BY DEBORAH RUSSELL

LOS ANGELES—In May 1989, Burbank, Calif.-based jazz label Mesa/Bluemoon Recordings hit the ground running, or hit the ground distributing, as it were.

With an ear toward jazz and world music titles, Mesa/Bluemoon opened its doors while the ink was still drying on a number of production and distribution deals with such highly coveted imprints as Gramavision, Enja, Owl, Justin Time, and Global Pacific, to name just a few.

More recent production and distribution pacts bring titles from CTI and Tomato to the table, as well. And production arrangements with such companies as Go Jazz, Moo-Records, and MR Productions signal more growth under the Mesa/Bluemoon banner in 1992.

In just two years, the company has issued as many as 250 titles through its joint-venture partner Rhino Records, which is distributed by CEMA Distribution.

"We've had a very busy year," says Mesa/Bluemoon president Jim

Snowden. This year alone, the label released about 103 titles, 68 of which were new releases.

But now it is time to scale back, Snowden says, noting that Mesa/

'There's no genre we'll stay away from'

Bluemoon will release between 50 and 60 titles in 1992, including back catalog and reissued product.

"We want to give every release the full attention it deserves," says Snowden. "The bulk of the Gramavision, Enja, and Owl catalogs are out now, and we're asking all of our associated labels to look within and come up with their very best releases. We're looking to get more from less and sharpen our focus."

And while the Mesa/Bluemoon staff is busy working the many labels under the corporate umbrella, Snowden is committed to building Mesa and Bluemoon as individual entities unto themselves. In 1992, about 50% of the releases will be

from distributed labels and the other 50% will be from Mesa/Bluemoon or from its associated production labels, says Snowden.

Nonjazz, adult contemporary, and world music product, such as Strunz & Farah, Black Uhuru, and Michael Tomlinson, will run through Mesa, says Snowden. Jazz artists, such as Steve Khan, Grant Geissman, and Mark Egan will run through Bluemoon. As many as 12 new artists could be signed to both label rosters in 1992, Snowden says.

"We spent the first six or seven months of our existence putting out

the Enja and Gramavision catalogs," Snowden says. "That gave Mesa/Bluemoon a healthy product flow and helped us get established in the marketplace. Now it's time to really sit back and concentrate on sales."

Strunz & Farah's Mesa title, "Primal Magic," is selling as many as 2,500 units per week 14 months after its initial release, Snowden says. The duo is in the studio producing a new album set for the first quarter of 1992.

Black Uhuru, meanwhile, is in the
(Continued on page 47)

CONVENTION CAPSULES

Following is a roundup of events at the Tower Annual Conference, Oct. 5-10 at the Radisson Hotel Sacramento in Sacramento, Calif.

SEDUCTION BY DISCOUNT: Tower Records president Russ Solomon noted that it seems likely that the majors will not agree on the same package for CDs. "I think the reality is multiple packages and then you will see a shakeout," he said. "But I want to see action. The solution is absolutely not the jewel box only." In fact, earlier he noted that the new U2 album, "Achtung Baby," will be sold at regular price for the Digitrak version but at discount for jewel box only. Solomon told store managers they must buy the Digitrak version. "We don't want to support jewel box only," he said. "We don't want the record companies to have any success selling jewel box only for a cheaper price because then there would be a stampede for it."

BEAM US UP: The centerpiece of Paramount Home Video's luncheon presentation was a set that recreated the Enterprise bridge from "Star Trek." The cast featured Paramount senior VP of sales and distribution Jack Kanne and senior VP of marketing Alan Perper as Capt. Kirk

and Spock, respectively, with Tower Video VP of purchasing John Thrasher as Scott and Steve Nikkel, from Tower's advertising department, as Chekov.

WATER SPORTS: For the third straight year, TAC featured a Trade Show, staffed not by outside vendors

TOWER RECORDS

but by Tower's various home office departments and coordinated by Tower Outlet manager Rudi Danzinger. Two of the attractions had an aquatic theme. The Records Division booth offered a cut-out-heads photo opportunity that allowed attendees to pose as either senior VP of retail operations Stan Goman or VP of operations Bob Delaney, with the pair pictured on the aft of Goman's boat.

The exhibit for Pulse, Tower's in-store magazine, had a dunking booth, with Pulse staffers Mike Farrace, Brian Griffith, Lori Ball, Laurie MacIntosh, Babs Baker, and Sara Mantecon taking the plunges. The most welcome target, though, was Philadelphia store manager Ted Putman, who had incurred the wrath of his peers by winning attractive prizes
(Continued on page 48)

A&A Pledges To Conquer Competition Offers Aggressive Pricing Policy In 3 Toronto Stores

■ BY LARRY LeBLANC

TORONTO—In apparent response to HMV Canada's aggressive discounting tactics here, A&A Music and Entertainment Ltd. has unveiled a "we will not be undersold pricing policy" for three of its outlets in this city.

Dubbed "The A&A Pledge," the pricing strategy was introduced with a three-day sale, Oct. 17-19, and applies to three A&A locations in Toronto—the pair of Yonge Street stores and the Eglinton Avenue East outlet. A fourth outlet also operating under the policy is in Montreal on St. Catharine Street. The chain operates another 157 stores that are not applying

the strategy.

"It is clearly our intention to regain market leadership, which A&A should never have lost," says A&A chairman Cliff Horwitz, in a reference to the chain's previous owner, Sound Insight Ltd. "It may not be this year or next year, but I will not be satisfied with anything less. We intend to be competitive. Competitive is not necessarily limited to price but, in these particular locations, price is a very necessary ingredient."

Horwitz, who had said earlier he did not believe in price wars, concedes that recent low-ball actions by record retailers HMV Canada and Sam The Record Man on the Yonge Street strip, as well as low

fixed costs of the designated stores, prompted A&A's review of its pricing policies in the four locations.

"One of the unique elements of this business that I've come to learn is, not only the media but the buying public tends to watch what is happening on Yonge Street in order to draw conclusions as to the competitiveness of the operators," he says. "There's no question we've had to assess our policies within the light of what generally has been happening. We were not competitive on our catalog prices and I was not prepared to roll over and die for the sake of taking a high-road approach."

(Continued on page 48)

OVER 1,000,000 CD'S IN STOCK MAJOR AND INDEPENDENT

MAKING THE CALL THAT DOES IT ALL!

TOLL FREE: 1-800-329-7664 ASK FOR BRUCE

RECEIVE YOUR ORDER IN 48HRS. OR LESS AT NO EXTRA COST INCLUDING SATURDAY! GUARANTEED!

Specializing In New Store Openings

AWARD WINNING SERVICE

COMPACT DISCS
LASER DISCS
CASSETTES
ACCESSORIES
PROF. TAPES
CASSINGLES
VIDEOS
POSTERS
T-SHIRTS
& MUCH MORE!

LOCAL: (305) 621-0070 * FAX: 621-0465 15959 N.W. 15TH AVE. * MIAMI FL 33169

DIVIDER CARDS

CHECK OUR PRICES

All stock items shipped within 24 hours

Call
1-800-222-5116
1-317-935-2990

Or Write
Woodruff Corporation
1235 North F. Street
Richmond, IN 47374

Custom sizes & colors available

The Dr. Is In...

...Great Southern's catalog of New Orleans and Cajun bayou sounds.

GREAT SOUTHERN RECORDS
Home of the New Orleans sound
Member of NAIRD

ON A MARDI GRAS DAY
Dr. John & Chris Barber
GS 11024
CD, CS & LP

CASSETTE SINGLE SPECIALISTS OVER 2,000 TITLES IN STOCK

UNIQUE MUSIC
WE ARE UNIQUE

SAME DAY SERVICE ORDER BY 3 PM

CD's & CASSETTES

CD-5's/CASSETTE SINGLES

• SPECIAL PRICES & OFFERS ON NEW RELEASE/CURRENT CD'S/CASSETTES LOW, LOW PRICES

• MAJOR & INDEPENDENT LABELS IN STOCK

• INCREDIBLE WEEKLY SPECIALS - ALL CD, LP, 12", CASSETTES

• WE SPECIALIZE IN NEW STORE OPENINGS - CD, LP, 12", CASSETTE INVENTORY

• OUR SALES STAFF CATER TO YOUR STORE NEEDS WITH PERSONAL COURTEOUS SERVICE

CALL OR FAX TODAY For FREE Catalog & Weekly Info

UNIQUE MUSIC CORP.
110 DENTON AVE. NEW HYDE PK., NY 11040
PH 800-992-9011 PH (NY STATE) 516-294-5900
FAX 516-741-3584 FAX 516-741-1988

RETAIL

Sony Shuffle; All In the Family At PGD

TRACK HEARS that Sony Music Distribution is about to announce a minishuffle among personnel. Sony's Atlanta branch manager, **Roger Metting**, has been promoted to VP of national accounts. In promoting Metting, Sony is trying to expand its presence with national accounts. Metting, who will stay in Atlanta, reports to VP of national accounts **John Murphy**. Boston branch manager **Barry Mog**, who previously worked in Atlanta as a sales manager, will replace Metting. Mog's replacement as Boston branch manager will be **Steve Corbin**, who has worked in that facility for five years, most recently as sales manager. Filling Corbin's position is **Jim Lucas**, who was a Sony sales rep serving Kansas.

RETAIL TRACK spent the early part of last week in Westford, Mass., at the **LIVE Specialty Retail**

RETAIL TRACK

by Ed Christman

Group convention, and during the course of the proceedings witnessed a number of staffers from competing distribution companies and labels approach **PolyGram Group Distribution** branch manager **Paul Wennik** to compliment him for holding a "family night" at the branch office. So naturally, Track inquired about the night in question and found out that Wennik, who has served as PolyGram's Boston branch manager for the last 16 years, invited the family members of all PGD's Boston staffers into the office Oct. 17 to see exactly what it

is that their loved ones are doing when they spend so much time away from home.

Wennik says the idea behind family night came about because "the record business demands so much time from its employees." In total, 79 people showed up for the affair, with some coming from as far away as southern Connecticut and Maine. After a cocktail hour and a buffet dinner, family members toured the facility. While making the rounds, they were treated to the product of their choice and a PGD T-shirt. Afterward, Wennik says he "thanked them for their patience and support." In return, Wennik got each family to pose with him in a picture for the branch's archives. In keeping with tradition, the executed pose saw each family pretending to be batting lefty with Wennik, who was known as "Lefty" in his semiprofessional baseball-playing days.

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

BLUR
Leisure
CD SBK 97880
CA 97880

BELINDA CARLISLE
Live Your Life Be Free
CD MCA 10446
CA 10446

MICHAEL FEINSTEIN
Michael Feinstein Sings The Jule Styne Songbook
CD Elektra Nonesuch 29274
CA 29274

GENERATION X
CD Perfect Hits 21862
CA 21862

GENESIS
We Can't Dance
CD Atlantic 82344
CA 82344

CHESNEY HAWKES
The One And Only
CD Chrysalis 21861
CA 21861

INXS
Live Baby Live
CD Atlantic 82294
CA 82294

KILLER JOE
Scene Of The Crime
CD Hard Ticket Ent./BMG 65069
CA 65069

NIA PEEPLES
CD Charisma 91768
CA 91768

POSTER CHILDREN
Flower Power
CD Frontier 01366 34633
CA 01366 34633

QUEEN
Live Killers
CD Hollywood 61066
CA 61066

QUEEN
The Miracle
CD Hollywood 61234
CA 61234

QUEEN
Queen II
CD Hollywood 61232
CA 61232

QUEENSRYCHE
Livecrime
CD EMI 97048
CA 97048

SPANIC BOYS
Strange World

CD Rounder 9027
CA 9027

R&B/RAP/DANCE

ANITA BAKER
The Songstress
CD Elektra 61116
CA 61116

HAMMER
Too Legit To Quit
CD Capitol 98151
CA 98151

THE JAZZ
Ya Don't Stop
CD EMI 96825
CA 96825

L'TRIMM
Groovy

CD Atlantic 82300
CA 82300

LEVEL III
Freezin' 'Em
CD EMI 96075
CA 96075

COUNTRY

SAMMY KERSHAW
Don't Go Near The Water
CD Mercury 510181
CA 510181

PIRATES OF THE MISSISSIPPI
Walk The Plank
CD Capitol 95798
CA 95798

BILLY TRUITT & THE BARNSTORMERS
CD Wingate 81092
CA 81092

B.B. WATSON
Light At The End Of The Tunnel
CD BNA 61020
CA 61020

JAZZ/NEW AGE

DUKE ELLINGTON
Hot Summer Dance

CD Red Baron 48631
CA 48631

BILL EVANS
Blue In Green
CD Milestone 9185
CA 9185

BOBBY LYLE
Pianomagic
CD Atlantic 82346
CA 82346

HIROKI OKANO
1987-1990

CD Innovative Communication/DA Music
720141
CA 720141

BOBBY PREVITE
Music Of The Moscow Circus
CD Gramavision 79466
CA 79466

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to:
Karen O'Connor, New Releases,
Billboard, 1515 Broadway,
New York, N.Y. 10036.



Ranked America's #1 One Stop By Billboard Magazine!

Join CD One Stop's Nationwide Network Of Successful Retailers And See Why We're #1!

- The Largest In Stock Inventory In The U.S. Is At Your Fingertips!
- Instant Verification Of What's In Stock As You Place Your Order!
- New Releases & Top 100 Always At A Discount
- Orders Shipped Overnight At No Extra Charge Nationwide- Including Saturday Delivery

COMPACT DISCS CASSETTES ACCESSORIES
CD5's CASSETTE SINGLES LASERDISC VIDEO

Toll Free 800-388-8889

New York 212-517-3737

Los Angeles 213-388-9834

Connecticut 203-798-6590

FAX 203-798-8852

13 Francis J. Clarke Circle, Bethel, Ct. 06801

*Annual Survey Of All Music Accounts, Mar. 30, 1991

Quality Printing
Quality Product
Quality Service
DIVIDER CARDS



FOR A FREE CATALOG CALL
800/648-0958
GOPHER PRODUCTS

Heavy Duty Polyethelene
Travel Cases



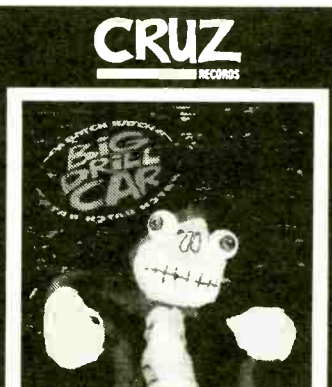
CD Case
4 Row
Holds 120

45 Case
2 Row
Holds 275

Any Case \$19.00/ea.
(Lots of 2 - not mixed)



Island Cases
1-800-343-1433
In N.Y. 516-563-0633



BIG DRILL CAR
Batch
CRZ 018 (LP/CA/CD)

SEE BIG DRILL CAR
LIVE ON TOUR NOW.

• ALSO AVAILABLE •
SMALL BLOCK (CRZ 014 (LP/CA/CD))
ALBUM/TAPE/CD TYPE THING (CRZ 008 (LP/CA/CD))

SST RECORDS, DISTRIBUTOR FOR:

SST, CRUZ, NEW ALLIANCE

Phone: (310) 430-7687 Fax: 430-7286

Box 1, Lawndale, CA 90260 USA

Member of
NAIRD

CRUZ

It's Our Service
That Makes The Difference!



We sell it ALL!
AC/DC to Zappa... Bach to Zamfir
Compact Discs to Cassette Singles!

90% off on 90% of your orders!
Box-lot prices!

Same day shipping!
Weekly new release mailer!

Professional Advice • Personal Service
Competitive Pricing!

Guaranteed initial orders for
all new customers!

3005 BUSINESS ONE DRIVE
KALAMAZOO, MI 49001
(616) 383-6200
FAX (616) 383-6216
1-800-446-0006



Can Christmas Last Twelve Days?

IMAGINE IF CHRISTMAS really lasted twelve days... And what if families could spend those twelve days in a musical extravaganza with their favorite Disney characters?

What a great idea... We're glad Minnie Mouse thought of it, and we're glad she brought together her friends to record this album, too.



The Twelve Days of Christmas is a fun-filled romp through all twelve days with Mickey, Minnie, Goofy and the Duckberg Glee Club as they musically recount their favorite holiday activities in an eclectic mix of musical styles.



How eclectic? Well, on Day #8, Mickey gets jazzy on "Downtown Holiday Hullahaloo." Day #9 has Goofy's Big Band interpretation of "I'd Like to Have an Elephant for Christmas," and on Day #11 there is the Huey, Dewey and Louie R&B tribute to Santa Claus, "He Delivers." You will also hear some traditional carols to round out the mix.



So, next time you are asked if Christmas can really last twelve days, the answer is a definite yes.

Just ask Minnie Mouse.



© DISNEY

Rough Trade Auction Draws A Bevy Of Bidders

SMOOTH SALE-ING: The entire inventory of bankrupt indie Rough Trade hit the auction block in New York bankruptcy court Oct. 24. Auction attendees included cutout buyers, industry bargain hunters, and members or third-party representatives of Rough Trade acts, such as Nova Mob, Galaxie 500, Pere Ubu, and the Butthole Surfers, who were looking to buy back contracts and/or unsold product. Overall, it took an 80-page computer printout to list the entire inventory, which was priced on a per-unit basis, allowing individual parties to cherry-pick desired items. But Trenton, N.J.-based Scorpio Music Inc. filed a bulk offer for Rough Trade's complete inventory.

The New York-based law firm of Brauner, Baron, Rosenzweig, Kligler, Sparber, Bauman & Klein, which represents Rough Trade trustee Alan Nisselson, is preparing a report of the sale for court approval Wednesday (6).

"The accountants are tabulating the per-unit bids vs. the [Scorpio



by Deborah Russell

bulk] bid," says the firm's Francis Manfredi. "High number wins."

Product won't change hands until after the court issues approval of the sale Wednesday (6). At that time, doors to the the label's San Francisco warehouse will be opened, and successful bidders can pick up their booty at their own cost and expense, Manfredi says.

DIS-IN-KLINED: Dick Kline has resigned from his position as VP at the Independent National Distributors Inc. web. Kline had been with the independent network since its inception and official formation in September 1990. He would not comment on reasons for his departure, and would say only, "We worked

MESA/BLUEMOON ON THE RISE

(Continued from page 45)

middle of a two-month tour and is set to release a dub/remix album of its "Iron Storm" release, which the label plans to market toward the dance genre.

"As long as we can market to a niche and see success with it, without going toe to toe with the majors, there's no genre we'll stay away from," says Snowden.

In 1992, Mesa/Bluemoon will exploit the international marketplace, as well. The label already has an office in Toronto, and Snowden recently opened an office in Paris with plans to release Strunz & Farah's "Primal Magic" and Black Uhuru's "Iron Storm" in Europe for the first time.

"We're going for the jugular next year," says Snowden. "We've done a fairly quick job of establishing ourselves in the U.S. and Canada. Now we're looking to further exploit our masters in Europe and Japan. As the world gets smaller, you've got to look at things on a global basis as opposed to how many units you can get into a Musicland store. We're looking at international markets with a more earnest eye."

On Tuesday (5), Bluemoon launches its licensing deal with CTI Records, releasing Charles Fambrough's "The Proper Angle" and Chroma's "Music On The Edge." A new Ernie Watts title, "Afoxe," is scheduled for January. New Tomato Records releases from Al DiMeola and Andrew Tosh are set for November (Billboard, Nov. 2).

Meanwhile, a trio of production deals with such labels as MR Productions, Go Jazz, and Moo Records further enhances the Mesa/Bluemoon profile.

MR Productions, named for Max Roach, recently released the artist's first domestic album in 11 years, titled "To The Max." The double-CD title is a "fantastic display of what Max is doing," Snowden says.

Richard Smith's Bluemoon/Moo

release "Bella Firenze" came out in October, and Chester Thompson's "A Joyful Noise" is being released Tuesday (5). January will see a new title from Kei Akagi.

Go Jazz, Ben Sidran's label, which is home to Georgie Fame, released Fame's "Cool Cat Blues" in September. Other new titles include Sidran's own "Cool Paradise" and Bob Malach's "Mood Swing."

All this work is the result of a dedicated staff of 17, many of whom joined Mesa/Bluemoon after working for Snowden's own marketing and distribution firm, the PARAS Group. Snowden founded PARAS in the mid-'80s to work product from Passport Jazz, a label he formed as a jazz division of Passport Records.

Passport Records eventually bought PARAS and Passport Jazz. But the label went out of business in the late '80s, leaving Snowden and his staff poised for their next move. That next move was Mesa/Bluemoon.

Snowden credits his staff's expertise in building the foundation for Mesa/Bluemoon's future.

"Not that many other people have the experience to do what we have done," Snowden says, citing the group's success in working multiple titles from numerous labels simultaneously. "Since our days at PARAS and Passport Jazz, we've always handled a large number of releases. We have such a large dedicated staff to handle our own product. A major label isn't able to handle that type of situation."

And Mesa/Bluemoon's setup through Rhino and CEMA is ideal for the label's individual niche, he says.

"Rhino is our conduit to CEMA as we are the conduit to CEMA for all of our labels," says Snowden. "We couldn't ask for a better deal. CEMA knows how to sell jazz and Rhino is one of the best-organized companies around."

out an amicably agreeable situation and mutually agreed to go our separate ways." Kline says he plans to pursue a film project he has been developing for several years.

BUTCHER THIS: Buffalo, N.Y.-based death metal outfit Cannibal Corpse is screaming censorship, claiming it had to alter artwork on its Metalblade/Death album, "Butchered At Birth," due to retailers' objections.

What's the matter with these corporate conservatives anyway? You depict a couple of bloody, dismembered baby corpses and a mutilated female on your album cover and all

hell breaks loose. But at least the songs remain intact, right? "Meat-hook Sodomy," "Under The Rotted Flesh," and "Covered With Sores" should be big hits with the autopsy set.

The dudes in Cannibal Corpse can skip the freedom-of-expression arguments with me, as I'll be too busy gagging to debate First Amendment rights. And fans who want the gruesome artwork can still get it by remitting a coupon enclosed in the official, "censored" version.

NEW LABELS: Will Socolov, founder and former president of (Continued on next page)

CD'S, CASSINGLES, TAPES, RECORDS, CD5'S, VHS MUSIC VIDEOS, LASERDISCS, ACCESSORIES.

OVER 700,000 CD'S IN STOCK!
SAME DAY SERVICE -PERSONALIZED REPS-
-WEEKLY SPECIALS-LATIN PRODUCT-
FOR FREE MAILER CALL US & DIAL EXT.423

SINCE 1980

ABBEY ROAD DISTRIBUTORS

DEALERS ONLY PHONE 714-546-7177 TOLL FREE 800-827-7177-ANYWHERE
2228 S. RITCHEY, SANTA ANA, CA. 92705 FAX-546-0337

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOSO MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

HL DISTRIBUTORS, INC.

1301 S.W. 70 Avenue
Miami, Florida 33144

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

records and video, inc. **win** IN BUSINESS 35 YEARS AND STILL RANKED #1

LARGEST IN STOCK SELECTION OF CD'S, CASSETTES, 12 INCH VINYL, CD5'S, CASSETTE SINGLES, MAXI'S, ETC.
COMPLETE SELECTION OF LASER VIDEO DISCS, AND MUSIC VIDEOS
LARGEST OLDIE INVENTORY IN THE U.S.A.
SERVICE THAT CANT BE BEAT

call us for price specials >>> too low to print

76-05 51 ST. Ave., Elmhurst, NY 11373
PHONE: 718-335-2112 OR 800-221-1220
FAX: 718-335-2184 OR 800-851-2525 (IN NY STATE ONLY)

Wherever you've been you're better off at Win

TOWER CONVENTION CAPSULES

(Continued from page 45)

from vendors through random drawings on two consecutive nights.

ALOHA: One gets accustomed to seeing odd sights at Tower's confab, but one of the weirder sights was unrelated to the convention. One night, in front of the Radisson Hotel Sacramento, five women clad in grass skirts were performing a hula dance before a video camera for footage in a local TV commercial. The scene caused an unsuspecting Steve Nikkel to do a doubletake that would make

Monty Python's John Cleese envious. Also startled were executive VP Bud Martin and controller Bernie Markwood. Markwood was then surprised a second time when she entered the ladies bathroom and found it strewn with the dancers' street clothes.

AND THE ENVELOPE PLEASE: Tower gave 10 "store of the year" awards. In the record division, the large-store-category competition produced a tie, with the New Orleans outlet, managed by Freddi Szilagi,

sharing the award with Los Angeles' Sunset Boulevard store. For the latter store, the award was shared by Bob Feterl, Joel Abramson, and Alison Shifki. The Anaheim, Calif., outlet, managed by Beth Campau, won the award in the medium-store category, while the Philadelphia classical outlet, managed by David Osenberg, won in for small store.

In the video division, the Mountainview, Calif., store, managed by Lee Erickson, won in the large-store category; the Bellevue, Wash., outlet,

managed by Karen Kahoohano, won in the medium category, while the Phoenix store, managed by Mark Trepel, won in the small-size category. In the book division, the Tacoma, Wash., outlet won and that award was shared by Kevin Thomas and Megan Zusne.

In the company's overseas competition, the Nagoya outlet, managed by Mitsuhsa Mizutani, won the best-store award for the company's Japan division; and the Glasgow, Scotland, store, managed by Andy Lown, took the prize for the U.K.

The company also gave out service awards; Heidi Keller-Cotler, VP of the book division, was honored for her 25 years with the company; and VP of video operations Jennifer Birner, VP of retail operations Bob Delaney, book division Northwest regional manager Bill Fratzke, and VP of advertising Chris Hopson were honored for each serving 20 years.

WHO'S IN CHARGE? During his opening address, Russ Solomon described his role in the company and then made reference to his assistant, Frannie Martis, by noting, "Frannie's been asking me for years what I do. And then she proceeds to tell me what to do."

PRODUCT PLAY: RCA recording artist Michael Penn played a solo set at the convention, including songs from his upcoming album. At the beginning of the set, he said, "These will be the wimpy-ass acoustic ver-

sions." After another song, the Southern California resident asked, "Is the Westwood manager here? So, can I get free shit now?"

IDEA EXCHANGE: Tower VP and general counsel Michael Solomon encouraged Tower store managers to look at other retailers, not just music and video retailers, for sharp ideas. "Ideas should be stolen when they're good," he said. He then offered a list of ideas submitted by Tower managers before TAC, including: soliciting ideas from your crew; having customer-service contests; promoting environmentally conscious ideas; having in-store appearances by comedians; sending store-event photos to local media; seeing how other retailers deal with customer problems; and accepting coupons from competitors.

A&A PRICING POLICY

(Continued from page 45)

Horwitz says the hostility the now Lincoln Capitol Corp.-owned company faced earlier from suppliers collectively owed \$18 million [Canadian] by Sound Insight Ltd. has been erased. "We are getting back to the kind of relationships with suppliers that we have always aspired to," he says. "We're not getting all of the terms that we want but a credibility has been established. They now know a whole lot more about who we are and we [know] who they are."

Universal One Stop

Classical Music From The Music Industry's Classic.

Universal One Stop's

1991 Classical Music Catalog

Great Prices. Great Fill. As Usual.

Call For Your Sales Package Today!

5% Off On All First-Time Orders • Retailers Only Please!

Serving The Record Retailer For 37 Years



Universal One Stop

2055 Richmond Street, Phila., PA 19125

(215) 426 3333 1 800 523 0834 FAX (215) 426 2667

BAKER & TAYLOR AUDIO

AUDIBLE BENEFITS

ONE STOP

ALL THE MUSIC FROM 1 Great SOURCE!

- The ONLY complete one-stop source for over 131,000 compact discs, audio cassette, accessory and video titles.
- Serving retailers coast to coast • Special orders, Super fill rates • Weekly specials, Personalized service • Complete advertising & promotional support • Great discounts, Instant order verification • The industry's finest weekly mailer •

FOR A FREE CATALOG CALL 1-800-332-3813

GRASS ROUTE

(Continued from preceding page)

Sleeping Bag Records, recently created New York-based Moon Roof Records with an ear to the urban, dance, street, and rap realms. Signings include the Minutemen (not to be confused with the band that evolved into Firehose), T.K. Roberts, FLIPP, and Sun, Moon, and Star... New York-based Circumstantial Records is preparing for the February release of "Mind-camp" by alternative rock act Lifehouse. Circumstantial debuted in February 1991 with singer/songwriter/guitarist Norman Nardini's "This Ole Train." New York's Relativity Entertainment Distribution serves as distributor... L.A. is home to the new Red Planet Records, a modern pop outfit distributed exclusively by New York's Landmark. First signings include Bird From Mars, the Bumpin' Uglies, and Funkay Monkay. Label founder Wade Marsten was director of management advisory services during Virgin Records' early years in America.

SIGN ME UP: Boston-based post-mod, industrial rock act Think Tree signed a deal with New York's Caroline, and is set to debut with "Like The Idea" in January. This month, Caroline issues the conceptual promotional CD, "The Abbreviated Think Tree," to introduce the band... Chicago's Red Light Records signed street-metalers Zoetrope and guitarist David Uhrich, with albums set for early '92. Uhrich's debut will be instrumental. Meanwhile, the newly formed Red Light

Entertainment Group Inc. is now the corporate parent to Red Light Records, the Grind Core International label, Midwest Metal Marketing, and Major Metal Music Publishing.

CALL THE DOCTOR: Orange, Calif.'s Doctor Dream imprint recently created a direct-mail-order service for fans who have trouble finding Doctor Dream product at retail. From anywhere in the U.S., including Hawaii, Alaska, and the Virgin Islands, Doctor Dream-ers with a credit card can phone in and fulfill their musical fantasies.

ON THE ROAD: Rhythm Safari act the Itals brought its pure, Jamaican roots-rock reggae to Washington, D.C., during the 20th annual Congressional Black Caucus meetings in September. The band played songs from its current album, "Easy To Catch," and a picture of the performance sent to the Route proves once and for all that dreadlocks do go with black tie and tails... Caroline's Smashing Pumpkins are opening the Red Hot Chili Peppers' tour on dates through December. Look for the Pumpkins' new "Lull" EP, released Nov. 1, and for the video to the hypnotically mystic "Rhinoceros," reeled recently in London. Caroline is sponsoring a retail display contest tied in to the tour and the band's label debut, "Gish." Winners will receive one of 10 rare and limited-edition boxed sets of Pumpkins product.

Billboard® Home Video

IN THIS SECTION

Strand Prez Dennis White Let Go	50
Image To Break 'Silence' In DigiPak	50
Keith Richards Longform Reviewed	51
A Video Extravaganza On Wilshire	54
'Star Trek' Creator Roddenberry Dies	55

Expect Fewer A-Title Videos In '92, Insiders Say

(Continued from page 1)

new, quality product—the kind of product that keeps people coming back to video stores—will decline.”

Among the reasons for the production cutbacks are the following:

- Weak box-office performance over a sustained period of time has left the studios in relatively poor financial health, reducing the funds on hand to produce new movies.

- Runaway production costs, particularly on top-of-the-line films, have begun to crowd other projects out of the production pipeline by monopolizing available financing.

- Slower growth in ancillary markets, particularly home video, have made it harder to defray growing production costs, thus depressing profits.

- The decision by Credit Lyonnais—previously the largest source of financing for independent production in the U.S.—to pull back from the U.S. market, and the reluctance of U.S. banks and other sources to fill the void, has left many independents high and dry in their search for financing.

PRODUCTION STARTS DOWN

Speaking of the major studios, Merrill Lynch entertainment analyst Harold Vogel says, “Ultimately, there is a downward pressure [on production] in 1992, because there's not as much money around. There is a downward bias, in terms of the number of films produced and the amount of money spent per film, but I can't tell you by how much yet.”

The Hollywood trade paper Variety recently tallied production starts



Faye Dunaway stars in “Silhouette,” a USA Network premiere movie that was also released on cassette by MCA/Universal Home Video. Pay cable has become an increasingly significant source of product for the home video market.

at the major studios and reported a falloff starting in the second half of 1991. Here is how some individual studios stand, according to Variety:

- 20th Century Fox put 12 pictures into production in the first half of

*‘There will
always be
schlock around’*

1991, but had only eight scheduled for the second half. Moreover, after initially planning 24-30 releases a year, Fox has scaled back its planning to 14-16 per year.

- Paramount is looking at 16-18 films this year, down from the 22-23 it has released in the past. Plans call for keeping future release slates under 20 films per year.

- Walt Disney is scaling back to less than 20 releases from its three studios, Disney, Hollywood Pictures, and Touchstone Pictures. The company scuttled a number of high-budget projects scheduled for the second half of 1991. While plans still call for a gradual increase to 20-24 pictures a year, that level is still below the 30 per year Disney Studios head Jeffrey Katzenberg had earlier predicted.

- Sony's two studios, Columbia Pictures and TriStar, are running at about 24 pictures per year combined. The two studios had originally budgeted for slightly more but say their plans are fluid.

- Universal and Warner are each holding steady, at 18-22 and 24-25 pictures a year, respectively.

The biggest shortfalls among the majors come from MGM-Pathé and Orion. MGM has been in and out of production hiatus for nearly two years because of the long-running saga of its acquisition by Pathé Communications. Orion has also been on hiatus due to financial problems. The studio has eight finished films in the can that it has not released because it lacks the funds to cover marketing and releasing costs.

The future of both studios remains cloudy, but their financial problems have already proved a significant drag on production levels.

SAME PIE, SMALLER PIECES

Industry pundits cite various reasons for the scaling back at the major-studio level, but certain factors stand out.

After a record box-office year in 1989, the studios ramped up their output, only to find that the additional movies released did not expand the business. Instead, the pie merely got sliced up into smaller pieces, depress-

ing profits all around.

Of the 40-50 films released theatrically this summer and early fall, there were only four certifiable hits—Carolco's “Terminator 2: Judgment Day” (released through TriStar), Warner's “Robin Hood: Prince Of Thieves,” Columbia's “City Slickers,” and Paramount's “Naked Gun 2½: The Smell Of Fear.” The first three grossed more than \$100 million a piece, and “Naked Gun” grossed more than \$75 million.

Only two other films were substantial moneymakers—Columbia's modestly budgeted “Boyz N The Hood” and Disney's reissue of “101 Dalmatians” (Billboard, Nov. 2).

Astronomical production and mar-

keting costs have also cut into studio profits, reducing the dollars available to make new movies. Moreover, budgets have gotten so high they have begun to cannibalize the production process.

This summer's “Terminator 2” set a new, unofficial record by eating up more than \$90 million during production.

“It did cause [Carolco] to defer some other productions,” Dave Mount, CEO of LIVE Home Video, says of “T2.” LIVE, which is 54% owned by Carolco, will release “T2” on cassette in December.

Similarly, the \$70-odd million being spent on TriStar's “Hook” for this Christmas could well preempt the

production of two or three smaller films, so that even if “Hook” is a huge hit, the overall number of titles produced will decline.

INDEPENDENT PRODUCTION

While production starts are down at some of the majors, independent producers—long a critical source of product for the video industry—are facing more serious problems.

The independent community was rocked earlier this year when the European bank Credit Lyonnais decided to pull back from financing film production in the U.S. Credit Lyonnais' decision was the *coup de grace* for an industry that has experienced a con-

(Continued on page 51)

‘T2’ Spurs Judgment Day for Laser Champ

■ BY CHRIS MCGOWAN

LOS ANGELES—Just when it seemed that “Fantasia” would be the undisputed laserdisc sales champ for the near future, along came a leather-clad android with a mission.

LIVE Home Video's blockbuster “Terminator 2: Judgment Day” will be launched on laserdisc at \$29.95 on Dec. 11, day-and-date with the higher-priced VHS version. Pioneer LDCA will be the exclusive distributor of the title on disc, which Pioneer marketing manager David Wallace predicts “will definitely be over 150,000 units shipped.”

Walt Disney's “Fantasia” laserdisc was expected to ship 200,000 units Nov. 1, according to David DelGrosso, VP of marketing for Image Entertainment, which is distributing that title on disc (Billboard, Oct. 26).

While those figures are record-breaking for the growing laser market, some think the lower-priced “T2” could post similar numbers. “Fantasia” also has a limited window of availability.

“It could end up neck-and-neck with ‘Fantasia.’ I could be wrong, but I see ‘T2’ selling more,” says Cliff MacMillan, laserdisc buyer for the Tower Records/Video chain, based in Sacramento, Calif. “Action films do tremendously well on laser.”

Adds Pioneer's Wallace, “This is the ideal laserdisc title. It envelops action, adventure, sci-fi, special effects, sound, everything to make an outstanding laser hit. I think we've found the new ‘Top Gun.’ We predict ‘T2’ will be the biggest sell-through title in laserdisc.”

Wallace feels many of the “Fantasia” discs sold to retailers will not be sold immediately to consumers.

“[‘Fantasia’] is a unique case be-

cause of the limited window of availability. The dealers are loading in inventory for essentially a lifetime supply. But ‘T2’ will be [immediately] sell-through, and they'll be able to come back in six months and get it again. Dealers won't have to carry a large inventory; they'll just buy what they need initially.”

“T2” is being released in three dif-

ferent editions on laserdisc: a \$29.95 widescreen version, a \$29.95 pan-scan version, and an \$89.95 widescreen CAV limited edition. The latter will offer the capacity of a frame-by-frame look at the film's remarkable special effects, and also include the documentary “Making Of Terminator 2.”

(Continued on page 53)

JANUARY TO DECEMBER...PROFITS YOU'LL REMEMBER



Year in, year out, Playboy's best-selling Calendar series is always in season. And that means year-round revenues for you. *Playmate Video Calendar 1992.*
It's going to be an unforgettable year!

©1991 Playboy. All Rights Reserved.

Prez Out In Strand Shakeup 3 Others Also Fired At U.S. Operation

NEW YORK—In a major upper-management shakeup, Strand Home Video, the U.S. operation of U.K.-based Strand VCI PLC, has fired president Dennis White, VP of marketing Cathy Scott, financial controller Ed Hanson, and national publicity manager Barbara White.

Nick Cregor, formerly the British-based head of marketing at the company's Video Collection International subsidiary, now moves to the U.S. in the capacity of assistant to the

Strand VCI board. In addition, Don Gold is promoted to VP of sales for the special-interest video company. He was formerly sales manager.

Although the staff changes are viewed by some industry observers as indications that the U.S. wing, which was formed in early 1990, is in serious economic trouble, Cregor denies these allegations. "The company is having a record month for sales," he says. "The lineup for the fall is

(Continued on page 55)

© 1991 Pioneer LDCA, Inc., Long Beach, CA

First I went to

TOWER RECORDS | VIDEO

They had Laserdiscs. Then I went to

TURTLE'S MUSIC · VIDEO. They had Laserdiscs,

too. Of course, they had Laserdiscs

at **ROSE RECORDS** and

also over at **CAMELOT** *music*. So

next I tried **the WHEREHOUSE**

and **Strawberries** MUSIC, MOVIES AND MORE!. Guess what.

Laserdiscs. I wandered back to my

own store. I don't have Laserdiscs.

I don't even have a logo.

LaserDisc

Don't let this happen to you. If you don't already carry Laserdiscs, do what they did. Call us.

Los Angeles
213-816-5152

Dallas
214-580-0200

New York
201-279-5000

Atlanta
404-475-4317

San Francisco
415-655-2202

Chicago
708-285-4500

PIONEER
The Art of Entertainment

Image To Break 'Silence' In DigiPak

**LASER
SCANS**

by Chris McGowan

DIGIPAK: Image VP of marketing David DelGrosso has confirmed that the label will launch "The Silence Of The Lambs" in the first laser DigiPak Nov. 27 (Billboard, Oct. 19). An announcement with full details is expected shortly. DelGrosso predicts the \$29.95 title will sell more than 100,000 units on disc, "especially since there will be a major campaign" to promote the title and its DigiPak packaging.

MORE MADONNA: Pioneer will launch LIVE Home Video's "Truth Or Dare" (widescreen, \$34.95) on disc this month. The backstage look

at pop singer Madonna and her entourage includes appearances by Kevin Costner and Warren Beatty and is R-rated. Cliff MacMillan, laserdisc buyer for the Tower Records/Video chain, predicts the title "will do extremely well, with all the controversy and publicity this woman has gotten." He adds that the vo-

calist's previous laser release, "Madonna: Blond Ambition," was an outsize success for the chain, saying, "It has just blown me away and the stores reorder like crazy."

That \$29.95 title, released by Pioneer's music-video specialty label, **Pioneer Artists**, has sold close to 50,000 units to date. "Blond Ambition" was a laser exclusive throughout 1991 and will probably remain so until the spring of '92. Label manager Steven Galloway says, "We anticipate that the release of 'Truth Or Dare' will give it another shot in the arm and push it over 50,000 by the

(Continued on page 55)

Billboard®

FOR WEEK ENDING NOVEMBER 9, 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
				★ ★ NO. 1 ★ ★				
1	1	9	HOME ALONE	FoxVideo Image Entertainment C1866-85	Macaulay Culkin Joe Pesci	1990	PG	29.98
2	2	5	PREDATOR 2	FoxVideo Image Entertainment 1853	Danny Glover Gary Busey	1990	R	39.98
3	NEW ▶		THE GODFATHER PART III	Paramount Pictures Pioneer LDCA, Inc. LV32318-2	Al Pacino Diane Keaton	1990	R	39.95
4	3	20	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
5	7	3	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	29.98
6	8	7	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video Pioneer/Image Ent. ML102194	Milton Berle Sid Caesar	1963	G	49.98
7	6	17	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
8	16	3	A CLOCKWORK ORANGE	Warner Bros. Inc. Warner Home Video 12251	Malcolm McDowell	1971	R	39.98
9	5	3	THE DOORS	Carolco Home Video Image Entertainment ID8275IV	Val Kilmer Meg Ryan	1991	R	39.95
10	4	5	STAR TREK COLLECTOR'S EDITION GIFT SET	Paramount Pictures Pioneer LDCA, Inc. LV12954-7WS	William Shatner Leonard Nimoy	1991	NR	149.95
11	12	3	SLEEPING WITH THE ENEMY	FoxVideo Image Entertainment 1871-80	Julia Roberts Patrick Bergin	1991	R	39.98
12	13	31	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
13	11	15	MISERY	Nelson Home Entertainment Image Entertainment 7777	Kathy Bates James Caan	1990	R	34.98
14	NEW ▶		GODFATHER GIFT SET	Paramount Pictures Pioneer LDCA, Inc.	Al Pacino Diane Keaton	1991	R	129.95
15	9	5	THE HARD WAY	Universal City Studios MCA/Universal Home Video 41079	Michael J. Fox James Woods	1991	R	34.98
16	10	7	STAR TREK II: THE WRATH OF KHAN ♦	Paramount Pictures Pioneer LDCA, Inc. LV1180-WS	William Shatner Leonard Nimoy	1982	PG	34.95
17	NEW ▶		THE RESCUERS DOWN UNDER	Walt Disney Home Video Image Entertainment 1142	Animated	1991	G	39.99
18	14	11	AWAKENINGS	Columbia TriStar Home Video Pioneer LDCA, Inc. 50566	Robert De Niro Robin Williams	1990	PG-13	39.95
19	23	3	THE SHINING	Warner Bros. Inc. Warner Home Video 11079	Jack Nicholson Shelley Duvall	1979	R	39.98
20	25	29	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
21	NEW ▶		CAREER OPPORTUNITIES	Universal City Studios MCA/Universal Home Video 81015	Frank Whaley Jennifer Connelly	1991	PG-13	34.98
22	21	22	PREDATOR	FoxVideo Image Entertainment C1515-85	A. Schwarzenegger	1987	R	39.98
23	NEW ▶		OSCAR	Touchstone Pictures Image Entertainment 1203AS	Sylvester Stallone	1991	PG	39.99
24	NEW ▶		A KISS BEFORE DYING	Universal City Studios MCA/Universal Home Video 81068	Sean Young Matt Dillon	1991	R	34.98
25	15	7	STAR TREK: THE MOTION PICTURE ♦	Paramount Pictures Pioneer LDCA, Inc. LV8858-2WS	William Shatner Leonard Nimoy	1979	G	39.95

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

A-TITLE OUTLOOK

(Continued from preceding page)

mitment to original programming.

Meanwhile, television series are finding their way onto cassette in ever-increasing numbers. Everything from the original "Star Trek" to "The Man From U.N.C.L.E." to "The Adams Family" is now being marketed on cassette.

More recent shows such as "Twin Peaks" have also been released. Paramount is rumored to be preparing episodes of "Cheers" and "Taxi" for release next year, while Cabin Fever Entertainment has been successful with the made-for-TV miniseries "Lonesome Dove."

Basic and pay cable are two other sources of product being exploited with greater urgency. HBO Video, for example, recently announced it will co-produce low-budget films through HBO Independent Productions, an operation started last year to provide material for HBO's pay cable service (Billboard, Sept. 14).

Paramount and MCA both produce programming for basic cable's USA Network, a joint venture between the studios. Some of that product, including feature-length films, is finding its way onto the release slates of MCA/Universal Home Video and Paramount Home Video.

But as one studio executive says, "The real question is, can we sell this stuff? We're all looking for revenue, and we're all having to work harder just to hit the same levels we used to hit without having to spend so heavily on marketing and promotion. The retailers have narrowed what they're buying and we're throwing more product at them. It's a question of finding a formula where we can sell this stuff."

ANCILLARY MARKETS FLAT

Ironically, the slowed growth of the home video market (along with other ancillary markets such as pay TV, pay-per-view, and foreign TV) is one of the reasons for the falloff in film production.

In the past, films that failed to live up to expectations at the box office could at least defray most of their production costs by moving 100,000 units or more on cassette. But as the domestic video market has become increasingly A-title-oriented, its predictability has broken down for lesser films.

Huge box-office blockbusters are moving ever huger numbers on cassette, a trend that is likely to be capped by LIVE's "Terminator 2," which is expected to flirt with 700,000 units (Billboard, Sept. 28). And there are some executives who believe that this is where the future lies.

"From the supplier's perspective, all [decreased production] means is we'll sell more copies of fewer titles," says one high-ranking home video executive. "Look, you're still going to have a sequel to 'Red October,' you're still going to have a new Macaulay Culkin film . . . I think the choices at retail are plentiful right now."

The price of that success at the high end, however, has been a disruption in the market for second-tier films. Titles that once might have shipped 250,000-300,000 units now often struggle to reach 200,000, and titles that once shipped 100,000 units almost without effort now struggle to stay above 75,000.

JVC Adds More Lic

RIGHTS OWNERS.... use a JVC licensed duplicator....Anyone manufacturing any cassettes with or without the VHS Logo Trademark **VHS®** that are manufactured in accordance with the JVC License shall be liable to JVC for such violations.

Unlicensed custom-loading duplicators who represent

ONLY THESE PRESTIGIOUS CUSTOM-LOADING DUPLICATORS ARE LICENSED BY JVC.

West Coast Video Duplicating, Inc.

Technicolor®

CUSTOM DUPLICATION

Crest Cassette Corporation

DEC DIAMOND ENTERTAINMENT CORPORATION

VIDEO WEST

UTAH

DUPLICATION FACTORY, INC.

CE

COLO

CASSETTE PRODUCTIONS
A DIVISION OF THE DUPLICATION GROUP

DENVER DUBBI

CDS™
Celebrity Duplicating Services, Inc.

The Symbol of Quality!

VHS®

JVC IS THE OWNER OF THE VHS LOGO TRADEMARK

CLIENTS OF CUSTOM-LOADING DUPLICATORS ARE LEGALLY PERMITTED TO USE THE VHS LOGO TRADEMARK ON THEIR PACKAGING

LASER JUDGMENT DAY

(Continued from page 49)

Wallace says orders for the \$89.95 set are higher than expected. "We initially thought about 10,000 for the first sell-in, but orders are coming in very high."

Like "Fantasia" and unlike the \$29.95 "T2" discs, the \$89.95 "T2" version will only be available to retailers for a limited period. "We'll make it just once, as we did with the 'Star Trek' and 'Godfather' sets," adds Wallace.

Comments MacMillan about "T2" in general, "We've had a short solicitation time from Pioneer, but it's probably going to be our biggest title this year. The pre-orders exceed what I saw for 'Ghost.'" He notes that individual Tower outlets are ordering many more widescreen versions of "T2" than pan-scan, and that orders for the \$89.95 edition are heavy.

The current laser sales champ, "Fantasia," was expected to ship about 135,000 units of its \$39.99 CLV version and 65,000 of its \$99.99 CAV boxed-set edition, according to Image's DelGrosso.

Several other laser titles are about six figures in unit sales as well. Paramount's "Top Gun" has surpassed 100,000 units sold on disc, and the studio's "Ghost" should break the 100,000-piece barrier this month, according to Pioneer's Wallace.

FoxVideo's "Star Wars" and "The Empire Strikes Back" should pass 100,000 units each on laserdisc at the end of '91 and in early '92, respectively, according to Dave Goldstein, senior VP of operations and administration for FoxVideo. Those two films were originally released in 1982 and '84 on disc in pan-scan, with widescreen versions following in '89 (via the CBS/Fox imprint).

In addition, FoxVideo's "The Return Of The Jedi" has sold in excess of 75,000 units on disc, says Goldstein.

Image, now FoxVideo's exclusive laser distributor, is nearing 60,000 units sold of "Home Alone" (\$29.98), which launched Aug. 22, and DelGrosso expects to go over 100,000 units each with Orion's \$49.95 "Dances With Wolves" (due Nov. 15) and \$29.95 "The Silence Of The Lambs" (Nov. 27).

DelGrosso claims Image was already past 80,000 units on "Wolves" and 50,000 with "Lambs" as of Oct. 22.

Looking at all the titles around or approaching the 100,000-unit mark, he says, "It's quite a scenario. It's amazing progress for laserdisc over this time last year and indicates the increased enthusiasm in the market."

"There is a really good hits business building in laser," says John Thrasher, VP of video purchasing and distribution for Tower Records/Video. "Robin Hood" should also be really good, though we were disappointed in the \$39.98 price point." Industry observers also speculate that "Robin Hood" could move close to six figures on laserdisc.

Concludes Wallace, "I think what it points to is that other hardware manufacturers besides Pioneer are actively promoting their machines, so the market is growing and the pie is getting bigger and bigger every day. The new releases next summer and fall will all be bigger than what we're looking at now."

Licensed Duplicators

... distributing, selling or lending videocassettes bearing the VHS Logo Trademark **VHS**®, or ... in violation of law and may

... if they are licensed by JVC are in violation of law.

FRANK VIDEO
Services America

Premiere VIDEO

ALLIED FILM & VIDEO

producers color service, inc.
VIDEO CASSETTE DIVISION

RESOLUTION
VIDEO PRODUCTION AND DUPLICATION

HVM
HAUPPAUGE VIDEO MANUFACTURING, LTD.

FUTURE Duplicators
A Division of Future Network, Inc.

VCA TELETRONICS INC.

VDS®
VIDEO DUPLICATION SERVICES, INC.

fp Video Services, Inc.

TERCOM INC.

Inc.

MINN, WISC, MICH, OHIO, IL, IND, NY, NJ, LI, VT

Locations shown are headquarters of these licensed duplicators. Many have facilities and offices throughout the U.S. For detailed list of all locations, addresses, contacts, phone and fax numbers call LFA, (212) 874-5716.

FOR LICENSING INFORMATION

Contact: LFA (Larry Finley Associates)
Phone: (212) 874-5716 Fax: (212) 724-0522 / 6062



VICTOR COMPANY OF JAPAN, LIMITED
8-14, NIHONBASHI-HONCHO 4-CHOME, CHUO-KU, TOKYO 103, JAPAN

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	2	4	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R
2	1	9	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
3	5	2	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R
4	8	3	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R
5	3	6	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R
6	12	2	ONE GOOD COP	Hollywood Pictures Hollywood Home Video 1212	Michael Keaton	1991	R
7	10	3	A KISS BEFORE DYING	Universal City Studios MCA/Universal Home Video 81068	Sean Young Matt Dillon	1991	R
8	6	12	AWAKENINGS	Columbia TriStar Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
9	4	9	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
10	9	3	THE MARRYING MAN	Hollywood Pictures Hollywood Home Video 1150	Kim Basinger Alec Baldwin	1991	R
11	NEW ▶		SWITCH	HBO Video 90550	Ellen Barkin Jimmy Smits	1991	R
12	7	13	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
13	11	12	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
14	13	6	OSCAR	Touchstone Pictures Touchstone Home Video 1203	Sylvester Stallone	1991	PG
15	17	3	CADENCE	Republic Pictures Home Video 482	Charlie Sheen Martin Sheen	1991	PG-13
16	19	4	NOTHING BUT TROUBLE	Warner Bros. Inc. Warner Home Video 12068	Chevy Chase Dan Aykroyd	1991	PG-13
17	14	7	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
18	15	5	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G
19	23	3	CAREER OPPORTUNITIES	Universal City Studios MCA/Universal Home Video 81015	Frank Whaley Jennifer Connelly	1991	PG-13
20	20	11	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
21	18	5	PERFECT WEAPON	Paramount Pictures Paramount Home Video 32519	Jeff Speakman	1991	R
22	24	6	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
23	16	15	MISERY	New Line Home Video Columbia TriStar Home Video 7777	Kathy Bates James Caan	1990	R
24	22	6	EVE OF DESTRUCTION	New Line Home Video 7753	Gregory Hines Renee Soutendijk	1991	R
25	26	4	CYRANO DE BERGERAC	Orion Pictures Orion Home Video 5058	Gerard Depardieu	1991	R
26	27	14	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
27	21	19	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
28	28	9	TRUE COLORS	Paramount Pictures Paramount Home Video 9736	John Cusack James Spader	1991	R
29	25	10	HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon Elizabeth Perkins	1991	PG-13
30	31	15	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
31	29	5	TWIN PEAKS	Warner Bros. Inc. Warner Home Video 35198	Kyle MacLachlan Michael Ontkean	1990	NR
32	32	6	THE COMFORT OF STRANGERS	Skouras Pictures, Inc. Paramount Home Video 12900	Christopher Walken Natasha Richardson	1991	R
33	NEW ▶		INNER SANCTUM	Epic Home Video Columbia TriStar Home Video 59703	Tanya Roberts Margaux Hemingway	1991	NR
34	30	20	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
35	37	2	HIDER IN THE HOUSE	Vestron Video Live Home Video 4535	Gary Busey Mimi Rogers	1991	R
36	NEW ▶		DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	PG
37	39	10	SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	R
38	33	18	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
39	38	17	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
40	34	5	THE JOSEPHINE BAKER STORY	HBO Video 90571	Lynn Whitfield Louis Gossett Jr.	1991	R

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

HOME VIDEO

Extravaganza Bow Makes Life On The Boulevard Competitive

WAR ON WILSHIRE: In West Los Angeles, the competition is heating up on Wilshire Boulevard, with Extravaganza Video opening up virtually across the street from veteran operation Odyssey Video. Curiously, both Odyssey and another chain with a store up the street for 15 years looked at the location Extravaganza copped and turned it down. Already some video operations have vanished along the Wilshire strip, including a Sam Goody Music & Video that was once a Licorice Pizza (just doors from Odyssey). The strip features two 20/20 Video stores, including the chain's original unit near the 405 Freeway. As for combo movie rental stores, there is a Music Plus as well as a Warehouse on the spread stretching into Santa Monica. There is also a Tempo Music Video.



by Earl Paige

Extravaganza commands a bold presence, featuring 4-foot-tall logo letters in bright yellow. The stores feature a layout much like Blockbuster Video. Extravaganza has two other stores, one in Westwood and the other in San Fernando. Odyssey has two other sites, too, in North Hollywood and in Marina del Rey. Known for aggressive marketing, Odyssey has squared off against a Blockbuster that opened recently across from the North Hollywood store. On the other hand, Odyssey became the new kid on the block and challenged Music Plus in the Marina (and is reportedly looking to relocate).

PRICE IS RIGHT: In a market where the 80-store Music Plus web has tossed down the gauntlet with 49-cent rentals on catalog, Los Angeles retailers will see continuing innovative rental offers, predicts Steve Gabor, Odyssey president. Already, one Odyssey direct-mail piece offers new releases for 99 cents a night all week long, a plan worked out by William Clark Van Brunt, Odyssey senior VP. This is a coupon offer. Normally, new releases are excluded from Odyssey's midweek discount program (99 cents on Tuesdays and Thursdays).

THE STORE IS OPEN: Warehouse staff in Glendale, Calif., have a little twist on the familiar term "open," historically descriptive of stores with actual movies out on the floor, not just empty boxes with the movies behind a counter. In Glendale they describe a video rental checkout counter arrangement as meaning the outlet is "an open store." That means the checkout terminals handle both video rental and sales—there are no separate video rental counters. Everything happens around a more or less circle of checkout stations. Rental return—Warehouse customers pay when they bring the movie back—is

in the very front of the store. This requires people upon entering to make a sharp left, otherwise the still-active security tag would set off the alarm.

GLENDALE GAME: Show Industries' top Music Plus store, with an incredible location just opposite the Glendale Galleria, now offers video game rentals. The chain had never featured rental because it preferred to be a direct Nintendo account. A year ago it abandoned the category entirely.

SQUARE DEAL: There's a way around the Los Angeles County crackdown on video stores not licensed for food carrying too much candy and snacks. Ironically, a county inspector is the very person who offered the loophole idea, according to one

dealer. "They only measure square feet, not cubic feet," this source says. "Imagine, for example, that you had a shelf 10 feet long by 1 foot deep. That's 10 square feet, the minimum beyond which you have to meet all the stipulations and buy a license, the special mop sink washroom, so on. But you can stack candy upward on shelf after shelf, to the ceiling if it were sensible."

WHAT A DEAL! Ever since telephone deregulation, there have been plans to purchase wholesale long distance "inventory"—or time—and then offer bargains. In the video industry, the American Video Assn. was offering something along these lines to members. This has been carried on by the Independent Video Retailers Assn. But Howard Bregstein, veteran owner of San Diego video store Video Cafe, is touting a plan offering dealers steady income and free trips, including to Las Vegas for the annual Video Software Dealers Assn. and five-night stays at the Las Vegas Hilton, Flamingo Hilton, Bally's, Tropicana, and Imperial Palace. Does it all sound too good to believe? "Everyone asks that, but it all checks out," says Bregstein, stressing that the plan has no connection to VSDA, where he is a familiar figure and a founder of the San Diego chapter. Bregstein describes a scheme whereby video stores could earn as much as \$1,250 monthly. That's based on signing up 1,000 customers who then make an expected average \$25 worth of long-distance calls each month. Because store operators receive a 5% commission, it works out to \$1,250. Bregstein was with Video Channels and then its latter incarnation, Rank Retail Services America, and traveled the country for a couple of years while operating his store. He was recently let go by Rank and hopes to get this telephone service off the ground.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	2	6	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
2	1	10	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
3	3	10	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
4	5	48	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
5	4	26	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
6	6	12	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video Columbia TriStar Home Video 75183	Paige Turco David Warner	1991	PG	22.95
7	7	6	PRINCE AND THE N.P.G.: GETT OFF	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
8	8	8	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
9	9	29	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
10	10	54	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
11	NEW ▶		THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Seari, Connery Alec Baldwin	1990	PG	19.95
12	11	76	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
13	16	56	THREE TENORS IN CONCERT ▲ ²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
14	12	10	PLAYBOY: WET & WILD III	Playboy Home Video HBO Video 90625	Various Artists	1991	NR	19.98
15	15	4	SIMPLY MAD ABOUT THE MOUSE	Buena Vista Home Video 1217	Various Artists	1991	NR	19.99
16	13	56	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
17	20	24	THE MIND'S EYE	Miramir MPV6001	Computer Animated	1991	NR	19.95
18	34	2	MARCH OF THE WOODEN SOLDIERS	GoodTimes Home Video 7012	Stan Laurel Oliver Hardy	1934	NR	19.95
19	17	12	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
20	19	6	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	9.98
21	14	29	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
22	18	58	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
23	24	268	THE SOUND OF MUSIC◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
24	22	17	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
25	23	17	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14.95
26	27	7	STAR TREK: ENCOUNTER AT FARPOINT	Paramount Pictures Paramount Home Video 40270-721	Patrick Stewart Jonathan Frakes	1987	NR	19.95
27	26	5	K.D. LANG: HARVEST OF SEVEN YEARS	Warner Reprise Video 3-38265	k.d. lang	1991	NR	19.98
28	33	7	STAR TREK: THE NAKED NOW	Paramount Pictures Paramount Home Video 40270-103	Patrick Stewart Jonathan Frakes	1987	NR	14.95
29	25	2	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R	92.95
30	NEW ▶		ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	24.98
31	36	4	SHE'S GOTTA HAVE IT	Island Pictures PolyGram Video 440083653-3	Spike Lee	1986	R	19.95
32	21	14	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
33	28	3	R.E.M.: THIS FILM IS ON	Warner Reprise Video 3-38254	R.E.M.	1991	NR	19.98
34	38	3	THE DOORS: THE SOFT PARADE	The Doors Video Company MCA/Universal Home Video 81097	The Doors	1991	NR	19.95
35	29	25	PLAYBOY SEXY LINGERIE III	Playboy Home Video HBO Video 0602	Various Artists	1991	NR	19.99
36	30	8	PLAYBOY VIDEO CENTERFOLD: MORGAN FOX	Playboy Home Video HBO Video 90624	Morgan Fox	1991	NR	19.98
37	37	4	KATHY SMITH'S INSTANT WORKOUT	Media Home Entertainment FoxVideo M032835	Kathy Smith	1991	NR	19.98
38	32	2	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R	92.95
39	35	2	STAR TREK COLLECTOR'S SET	Paramount Pictures Paramount Home Video 12953	William Shatner Leonard Nimoy	1991	NR	74.75
40	39	3	CREAM: STRANGE BREW	A*Vision Entertainment 50257	Cream	1991	NR	19.98

◆ 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.

NEWSLINE

Gene Roddenberry, Creator Of 'Star Trek' Series, Dead At 70

Gene Roddenberry, the creator of the classic television series "Star Trek" and the guiding hand behind the six "Star Trek" movies, died Oct. 24 of heart failure. He was 70 years old. His death comes amid an elaborate celebration of the 25th anniversary of the original series' debut on TV in 1966. The sixth film in the Paramount Pictures series, "Star Trek VI: The Undiscovered Country," is slated for theatrical release this Christmas. In a statement, Paramount Pictures chairman Brandon Tartikoff said, "Few ideas in the annals of motion picture and television history have inspired more passion and allegiance on the part of an audience than has 'Star Trek.' Twenty five years ago, Gene Roddenberry imagined an optimistic future for us all, and his vision will live on well into that future."

MPI Takes On 'T2' With 'Lost' Arnold Flick

When he said, "I'll be back," he wasn't kidding. Arnold Schwarzenegger returns to video stores late this fall thanks to MPI Home Video's release of "Hercules In New York," the first feature film by the Austrian bodybuilder-turned-actor. MPI CEO Waleed B. Ali says in a press release, "I can't find the words to describe this masterpiece, and Schwarzenegger fans who haven't seen it are in for a Herculean treat, particularly when they hear his dialogue," which was reportedly dubbed. The release says the Dec. 11 street date was timed to coincide with "the home video release of [Schwarzenegger's] 'other' film." Hasta la vista!

Commtron Opens Baltimore Distrib Facility

Commtron Corp., the nation's largest video distributor, opened its 19th full-service branch Oct. 24. The 27,000-square-foot facility, located near the Baltimore-Washington International Airport, is the company's fourth in the mid-Atlantic region, along with warehouses in New York, Cleveland, and Atlanta. A statement from the company says, "By opening this facility, specifically designed to accommodate future growth, Commtron can focus on increasing market share in the mid-Atlantic... which has the highest VCR penetration rate in the country."

LASER SCANS

(Continued from page 50)

end of the Christmas season." In addition, Pioneer Artists' "Madonna Live From Italy: Ciao Italia" (\$29.95) and "Madonna Live: The Virgin Tour" (\$24.95) are "somewhere around 20,000 units apiece," adds Galloway.

John Ritter, Amy Yasbeck, Jack Warden, Michael Oliver, and Lorraine Newman. Also being launched by MCA that month: "The Incredible Shrinking Man" (Side 2 CAV, \$34.98), the 1957 sci-fi tale with a script by Richard Matheson; "Joe Kidd" (widescreen, \$34.98), starring Clint Eastwood; and "The Best Little Whorehouse In Texas" (widescreen, \$34.98), with Burt Reynolds.

TROUBLESOME TOT: MCA will launch "Problem Child 2" (\$34.98) on disc Dec. 12. The comedy sequel stars

STRAND SHAKEUP

(Continued from page 50)

very good. We anticipate our best quarter ever."

ter, "is flying out the door." Consequently, the label will "expand the children's catalog in the coming year," he says

Cregor says the U.K. operation, which duplicates and supplies budget videos and blank-tape and cassette shells, "will be taking a much closer interest" in the U.S. division.

There is no word on the fate of the four employees who were let go. Cregor deferred staff-related questions to an executive in the London office who was unavailable for comment.

He adds that "Thomas The Tank Engine," a video series based on a popular animated children's charac-

PAUL VERNA

ALL MUSIC VIDEO

We are EVERYTHING music video

for Record and Video Retailers: Hits, Classical, Opera, Jazz, Country, Gospel, Children, Spanish, Imports & Laserdiscs.

SALES & RENTALS EXPERTISE

12 BRANCHES NATIONALLY • 1-800-852-4542
9810 Bell Ranch Drive, Santa Fe Springs, CA 90670

Music Video

A View Of Billboard's Music Vid Meet Eye On Local Shows, Minority Role, More

■ BY MELINDA NEWMAN

NEW YORK—The increasing importance of local video shows, the continued conservatism shown by labels when making clips, the outlook for minority video makers, and the ongoing struggles of production companies will be among the main topics of discussion during the 13th annual Billboard Music Video Conference, which begins Wednesday (6).

The conference, held at Hotel Sofitel-Ma Maison in Los Angeles, brings together more than 200 music video professionals in the fields of programming, production, and promotion for three days of seminars covering issues related to promotional and sell-through music video (see schedule below).

Capping the conference will be the Billboard Music Video Awards on Friday afternoon, hosted by Mark Volman and Howard Kaylan, better known as Flo & Eddie of the Turtles. Responsible for some of pop music's most enduring hits, Volman and Kaylan were recently chronicled in "The Turtles: Happy Together," a musical documentary released by Rhino Video.

The pair will present 25 awards honoring the year's finest achievements in music videos. L.L. Cool J

and C&C Music Factory lead the list of contenders for this year's awards with four nominations each (Billboard, Oct. 19).

Other leading contenders, each with three nominations, are K.T. Oslin, Dream Warriors, and the Bingo Boys. Several artists, including Tom Petty & the Heartbreakers, Anthrax with Public Enemy, Garth Brooks, Gipsy Kings, and Janet Jackson, received two nominations each. Awards are given in five genres: pop/rock, black/rap, dance, country, and Latin.

In addition to the 25 awards, there will be a special Billboard music video award for artistic achievement in longform video.

The conference starts on Wednesday with the annual West Coast general meeting of the Music Video Assn. Among the issues addressed at the meeting, which is open to members as well as non-members, are the election of new board members, reports on membership and recruitment, as well as future goals of the organization.

Following the meeting will be the opening-night reception—a music video extravaganza at Q's Billiard Hall in Brentwood. In addition to complimentary games and hors d'oeuvres, the latest videos will be screened courtesy of

participating label sponsors.

The following is a breakdown of conference sessions and activities starting on Thursday:

• Todd Rundgren officially opens the music video conference with his keynote address about the future of music video. Rundgren, who has been at the forefront of video technology since he began doing clips more than a dozen years ago, was one of the first artists to appear on MTV. He has since gone on to produce several promotional and longform clips. After his speech, he will give a private demonstration for the remainder of the day discussing video production techniques with inter-

(Continued on next page)



Mark Volman, left, and Howard Kaylan, collectively known as Flo & Eddie of the Turtles, will host the Billboard Music Video Awards, Friday (8) in Los Angeles. The awards cap the three-day 13th annual Billboard Music Video Conference, which features speeches, sessions, and seminars devoted to promotional and longform music video.

New Boxed Sets Combine Audio, Video

(Continued from page 6)

Ken Antonelli.

The Queensryche set, which features the band performing its "Operation: Mindcrime" concept album during its 1991 tour, will also include a 44-page booklet. The 6-by-13-inch box has a list price of \$27.95 for the CD edition and \$23.95 for the cassette version.

Retailers have mixed feelings about the audio/video boxes. Ron Phillips, director of marketing for the Miami-based Spec's chain, predicts the Queensryche set will do well because of the band's active fan base and the fact that the album and video are not available separately. "Where I have doubts about the success of an item is when the artist does not have an active fan base and when they put two products together, that you can buy separately, with no savings incentive."

Virgin's Richards set, dubbed "Keith Richards & The Xpensive Winos Live At The Hollywood Palladium, December 15, 1988," with a list price of \$39.96, does not give box buyers savings—the CD lists for \$15.98 and the video \$19.98. But the numbered, limited-edition 6-by-8-inch set will include a color photo tour book. Virgin product manager Diana Fried says, "The main reason for the whole release is the video. The music [on the album] is the soundtrack to the video."

According to A*Vision marketing manager Julie Smith, last year's Debbie Gibson and Phil Collins Fan Paks performed well enough to warrant further releases in the configuration. A*Vision, however, would not release sales figures on last year's Fan Paks. Smith adds that, even though last year's Fan Pak titles were available as separate items, it did not affect the sales of the boxes. "It's really a gift item for the diehard fan."

Wherehouse VP of sales merchandise Jim Dobbe, however, says it is risky for chains to buy a lot of audio/video boxes, because they duplicate existing inventory. "It's a great gift item," he says. "But a lot of fans probably have already bought the

CD, and we carry the video separately anyway."

A*Vision's "YesYears" Fan Pak combines the progressive rock band's four-album boxed set with the similarly titled longform video. The CD version will list for \$89.96, with the cassette edition sporting a \$74.96 list price. "The Doors Live" Fan Pak will include the "The Doors Live In Europe" longform video with Elektra Doors live collection. The CD will list for \$39.96, while the cassette will be carrying a \$35.96 list.

NOT JUST CATALOG

A*Vision, however, is not limiting its Fan Paks to catalog. The INXS "Live Baby Live" Fan Pak will feature the Australian band's new live album and longform video. The CD carries a \$39.96 list, while the cassette has a \$34.96 list price. (Additionally, there will be a limited, 6-by-12 CD and cassette audio package that includes a four-color, 32-page booklet.)

Danny Yarbrough, Sony Music

Distribution's VP of sales, says Con-nick's "Blue Light, Red Light" audio/video box is an experiment. "We want to test the marketplace to see what the viability of these packages are," Yarbrough says retailers will be offered a discount on the box, but the list price of the package will combine the price of the regular CD and longform video, and cassette and longform video.

Similarly, PolyGram Label Group executive VP Jim Caparro says the company will turn to the audio/video box "when the right mix of audio and video is available," as it is on the all-star "Two Rooms" tribute album and video.

Elektra, meanwhile, is tuning in to the Christmas season with its "Natalie Cole Christmas Package"—a video of "The Christmas Song (Chestnuts Roasting On An Open Fire)" and "Unforgettable," packaged with a CD single of "The Christmas Song." The package retails for \$29.98.

SCHEDULE OF EVENTS FOR THE 13TH ANNUAL BILLBOARD MUSIC VIDEO CONFERENCE

Hotel Sofitel-Ma Maison, Los Angeles, November 6-8

Wednesday, November 6

noon-3:40 p.m. Registration, Cheval Blanc Room
4-5 p.m. Music Video Assn. Meeting, Opus 1 & 2 Rooms
7-10 p.m. Opening Evening Reception: Music Video Extravaganza Q's Billiard Club, Brentwood

Thursday, November 7

8:15 a.m.-4:30 p.m. Registration, Cheval Blanc Room
8:30-9:15 a.m. Continental Breakfast, Opus Foyer
9:30-10:30 a.m. Keynote Address by Todd Rundgren, Opus 1 & 2
10:45 a.m.-noon Video Saved The Radio Star, Opus 1 & 2
11 a.m.-4 p.m. Todd Rundgren video demonstration, Latour Room
12:15-1:30 p.m. Lunch break
1:30-2:45 p.m. Rap/Black Forum, Marquax Room
1:30-2:45 p.m. Country Forum, Lafite Room
3-4:15 p.m. MVA Presents: Your Influence Is Showing, Opus 1 & 2
4:30-5:45 p.m. Longform: A Good Thing Gets Better, Marquax Room
4:30-5:45 p.m. Club/Dance Forum, Lafite Room
7-9 p.m. Billboard Cocktail Reception: Minority Directors Showcase, Opus 1 & 2/Ma Maison Restaurant
9 p.m.-midnight Wild Video Dance Party!, Opus 1, 2, & 3

Friday, November 8

8:30-9:30 a.m. Breakfast Roundtables, Opus 1
9:30-10:45 a.m. Programming Decisions: Why Ask Why?, Opus 3
11 a.m.-12:30 p.m. MVPA Presents: The New Bankruptcy, Opus 3
1-3:30 p.m. Billboard's 13th Annual Music Video Awards Luncheon Ceremony, Opus 1, 2, & 3

Audio, Vid: Set Or Separate? Retailers Have Tie-In Options

NEW YORK—Not only do retailers have their choice of audio/video boxed sets, they have the option of making their own packages as several video releases are coming out that have separate companion audio partners.

A*Vision released the \$19.98 longform video "Simply Red: Moving Picture Book" three weeks after the release of the band's new album, "Stars," on EastWest Records.

Similarly, Sony Music Video on Oct. 22 released Dan Fogelberg's live concert video, "Greetings From The West," which ties in with his current album of the same name.

Warner/Reprise has several upcoming video releases that tie in with current albums. On Oct 29, the

company released "Funky Monks," a 60-minute documentary of the making of the Red Hot Chili Peppers' new album "Blood Sugar Sex Magik," at a list price of \$19.98. On Nov. 12, the company will simultaneously release a longform video and album of "Paul Simon's Concert In The Park"—the video is two hours long with a list price of \$29.98. On the same day, Warner/Reprise will release Neil Young's "Weld," a two-hour, \$29.98 concert video whose album counterpart is slated for release at the end of October, and Rod Stewart's longform video "Storyteller: 1984-1991" (60 minutes, \$19.98), which ties in with last year's audio boxed set of the same name.

TRUDI MILLER

BILLBOARD MUSIC VIDEO*(Continued from preceding page)*

ested conference attendees.

- "Video Saved The Radio Star" features Barry White, Young M.C., Sara Hickman, Michelle Shocked, Jimmy Griffin of the Remingtons, and Brad Roberts of Crash Test Dummies. Moderated by Billboard music video editor Melinda Newman, the session will focus on the role video has played in these acts' careers; how they feel about the videomaking process; and their thoughts about music video channels.

- The Black/Rap Forum on Thursday afternoon will address various concerns, including the lack of positions for minority crew members, exclusives of black artists on MTV, and programming for different R&B audiences. Moderated by David Law of San Diego-based video show "Hot Traxx," the panel includes Mike Cooper, Video Jukebox Network; Richard Cummings, Underdog Films; Janet Kleinbaum, Jive/Silvertone Records, and Michael Fletcher, NAACP.

- The Country Forum runs concurrently with the Black/Rap panel and will be moderated by Mary Matthews, owner of Nashville production company Studio Productions. Panelists include The Nashville Network's Lyndon LaFevers, Pollaro Media's David Jennings, and Warner Bros. video promotion staffer Susan Niles. Topics include the effect of country radio airplay on video production and the increasing quality of country clips.

- The Country Forum will be immediately followed by a performance by the Remingtons, a new act signed to BNA Entertainment. The trio—which is composed of Jimmy Griffin, Richard Mainegra, and Rick Yancey—will play a short acoustic set.

- The Music Video Assn. presents "Your Influence Is Showing," a session dedicated to the increased power of local shows. Moderated by Columbia Records' Gary Fisher, the session's panelists are Debbie Brakke, V-32, Tampa, Fla.; Gia De Santis, Request Video, Anaheim, Calif.; Mike Drumm, VideoLink, Denver; and Linda Ingrisano, Elektra Entertainment.

- Longform music video will be addressed during the "A Good Thing Gets Better" session, moderated by Billboard reporter Deborah Russell. Panelists John House, Hard N' Heavy Video Magazine; Bryan Johnson, The Film Syndicate; Sony Music Video's Debbie Newman; and Kevin Wall of Radio Vision will discuss the growth of the medium and how the expansion is leading to different avenues of exploitation.

- The Club/Dance Forum, moderated by Telegenics' Richard Serlinger, will examine the role that video plays in breaking artists in clubs, as well as consider the effectiveness of remixes. Panelists are Laura Hynes, Tommy Boy Records; Sharon Steinbach, CVC Report, and Wolf Zimmerman, Wolfram Video.

- Following the last session on Thursday will be the inaugural Minority Directors Music Video Showcase. The event will highlight reels by minority directors in an effort to raise awareness within the music video community of this resource. The reels will be shown in a screening room while concurrently playing

(Continued on next page)

Only Panasonic Verifies Every Cassette You Duplicate Automatically.



Panasonic. The Master Duplicator.

The Panasonic Intelligent Quality (IQ) Control Video Duplication System puts you in the right place at the right time. All the time. So you can duplicate video cassettes with Panasonic's advanced VCR technology and proven field performance. While you automatically verify every cassette you duplicate.

Panasonic's IQ system offers the most advanced duplication safeguards available. Its bi-directional serial remote control lets a single operator control all system functions via personal computer from the head end. While continuously verifying the video and audio levels at each VCR. Cassettes that fail to meet your criteria can be automatically ejected.

To help keep your operation running efficiently, the system logs every duplication run in memory. It lets you easily analyze and pinpoint problems in your system or tape stock.

And take the appropriate corrective measures to avoid recurrent problems.

Make sure every cassette you duplicate, whether on line or in QC, lives up to your performance requirements. Only Panasonic® verifies every cassette you duplicate automatically.

For more information on Panasonic duplication systems, call (201) 392-4825.



Panasonic

BILLBOARD MUSIC VIDEO

(Continued from preceding page)

during a cocktail party in the hotel. Coordinating sponsors of the event are the Beverly Hills/Hollywood music task force of the NAACP, Billboard, MCA Records, Warner Bros., Black & White Television, Virgin-Records, Island Records, and The 339 Company. Contributing sponsors include MTV, VCA Teletronics, and the MVPA.

"The response to the showcase has been really terrific," says Benito Vila, showcase coordinator. "Most of the work we're receiving is exciting, professional, and intelligent. Our sponsor support has made all this possible."

"It is amazing how quickly industry people came together to back this event. Everyone has been willing to help in any way they can." Showcase reels are available upon request.

- Immediately after the showcase, there will be a three-hour Wild Video Dance Party hosted by Brian Winthrop International in the hotel. Refreshments and hors d'oeuvres will be served at both events.

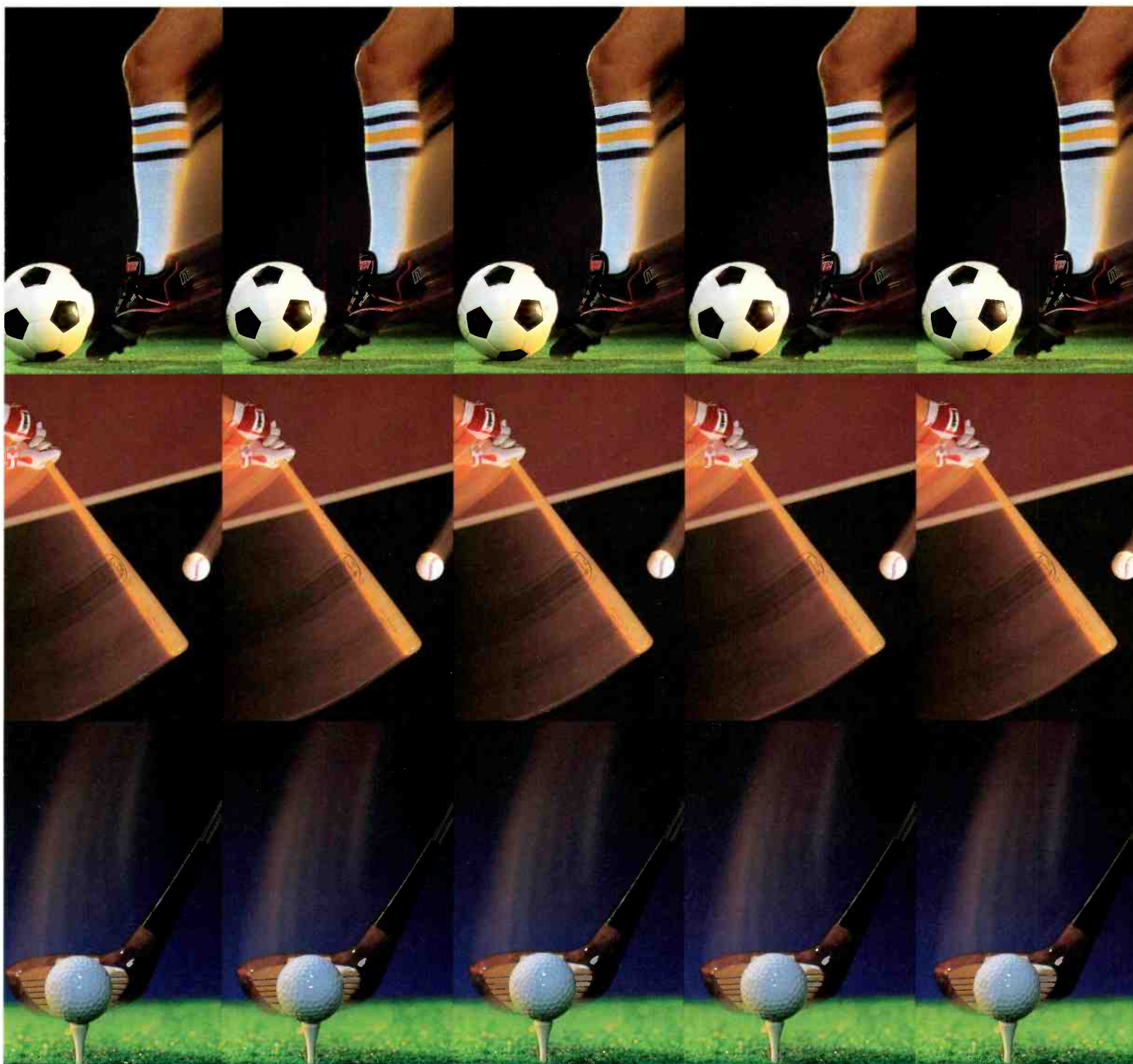
- Friday's sessions begin with a special round-table breakfast. Individualized topics for the discussion tables include gaining video exposure for independent artists; the challenges of running a minority-owned company; the growth of country music videos; the ins and outs of independent video promotion; producing a music video show for a nonmusic channel; and the role of women in video. No advance signup is necessary.

- Music programming heavyweights will take on label honchos during the "Programming Decisions: Why Ask Why?" panel. Moderated by Billboard managing editor Ken Schlager, the panel will feature Abbey Konowitch, MTV; Les Garland, Video Jukebox Network; Juli Davidson, VH-1; Ric Trask, Country Music Television; director Jack Cole, Flashframe Films; Brad Hunt, Elektra Entertainment; and Steve McKeever, Motown Records.

- The Music Video Producers Assn. will tackle the challenges it faces during "The New Bankruptcy" panel, moderated by MVPA president Michael Hamlyn of Midnight Films. Among the issues discussed will be the financial hardships faced by many companies as well as the creativity drought suffered by others. Panelists include Paul Flattery, FYI; Amanda Pirie, Nitrate Films; Joni Sighvatsson, Propaganda Films, and Caroline True, Charisma Records.

The awards show will immediately follow the programming panel and will include the world premiere of the new video for "Mercy, Mercy Me (The Ecology Song)." A video celebrating the 20th anniversary of the Marvin Gaye classic has been made by Motown and the National Audubon Society and features appearances by many major artists and actors.

For registration information or to purchase individual tickets to the awards luncheon, contact Melissa Subatch at 212-536-5018. Beginning Monday (4), contact conference headquarters at 213-278-5444.



PERFECT EXECUTION EVERY TIME

For flawless form and performance, add SHAPE to your team this year. Whatever grade, color or design you specify, SHAPE will execute it more consistently—time after time. Your products last longer and lead more profitable lives inside SHAPE shells and packaging. Smoother passes, longer hits, fewer bogies—play after play. That's SHAPE.

SHAPE Inc, PO Box 366, Biddeford, Maine 04005, USA
Toll Free: 800/462-4165, Tel: 207/282-6155,
Fax: 207/283-9130.



SHAPE

Quality—Time and Time Again

International



A Token Of Gratitude. In honor of its former presidents Bhaskar Menon and the late Nesuhi Ertegun, IFPI presents medals of distinction to Menon and Ertegun's widow, Selma, at a special dinner in London. Shown, from left, are IFPI president Sir John Morgan; Menon; Selma Ertegun; and IFPI chairman David Fine.

Sony Music Italy Loses La Falce As Prez Cabrini Returns To Market U.S. Int'l, Domestic Acts

■ BY DAVID STANSFIELD

MILAN—One of Sony Music's leading European affiliates is undergoing change at the top. Piero La Falce has unexpectedly resigned as president and managing director of Sony Music Italy, a post he has held for the past 12 years (Billboard, Oct. 26).

La Falce is succeeded by Franco Cabrini, who returns to Sony after four years as marketing director of EMI Italiana. Cabrini takes over his new responsibilities immediately.

The news surprised industry observers, while inside sources say it has affected morale within Sony Music Europe, which has been undergoing senior management changes since the summer.

La Falce is the first major-market managing director to leave Sony Music Europe since Jorgen Larsen's departure as division president in July. After Larsen left, La Falce—as well as the heads of Sony Music companies in Germany and France—began re-

porting directly to Bob Summer, New York-based president of Sony Music International.

Summer released a prepared statement about the changes, expressing appreciation of La Falce's contributions to the growth of Sony Music Italy. He said, "We respect his decision to leave and wish him good fortune as he considers the next step in his successful career." La Falce also issued a short statement. "I have enjoyed these years and take pride in the success of the company," he commented.

Summer welcomed Cabrini back to Sony Music Italy. As president and managing director, Cabrini will be charged with the marketing of U.S. domestic and international artists in the Italian market; he reports to Summer. Cabrini left CBS Records (now Sony Music) in 1987 after five years as marketing director for a similar post at EMI; previously, he spent 10 years with PolyGram.

Industry speculation about La Falce's exit has focused on the current-year performance of Sony

Berlin Fetes Independents' Days Attendees Say Fair BIDs Them Well For Biz

■ BY JEFF CLARK-MEADS

BERLIN—The independents' movement has finally hit the former communist bastion of East Germany.

Twenty nations—including the U.S., U.K., and Australia—sent representatives of their indie-label-sectored to what is being touted as the premier event of its kind in Europe: Berlin Independence Days.

The fourth edition of the event took place Oct 22-24 in the east of the city for the first time. The venue was the House of Soviet Cul-

ture and Science, and, despite a notable lack of crowds around the exhibition stands, the concensus was that the fair was good for the indie spirit.

Organizers say there were 118 exhibitors—up by four over last year—and at the four-day show's midpoint, they estimated total attendees were set to better 1990's 2,238 by about 11%.

Bill Gilliam, head of U.K. label Alternative Tentacles, says, "This is the only event we would ever consider going to. I've been to the New Music Seminar, which, as far as a small English indie is concerned, is a waste of time and money. I've never been to MIDEEM but from what I hear, it stinks."

"There are like-minded people here. I've met new distributors and talked to people I work with throughout the year. I rue the day when the majors buy this up. It may not be the best-organized event ever, but it's good for us."

However, Gilliam feels there are now too many events with a similar focus for the conference aspect to have much relevance. "The seminar side is boring," he states.

Mary Creed, international manager at the U.K.'s Backs Distribu-

tion, says BID has given her an opportunity to reinforce contacts and seek out new business. She says attendance is worthwhile because it is "so cheap." Creed adds, "I like the indie spirit here. You feel part of a fraternity that's going to be around for a long time."

Also likely to be around for a while is the Canadian involvement. The country's corporate stand represented 22 different interests and was largely funded by the Canadian government.

Gino Soccio, manager of that government's Sound Recording Development Program, visted BID to establish whether his agency should continue its level of commitment. He says, "This is very positive from our point of view. Everybody here has had good reports." He hopes next year to stage a showcase for Canadian bands, but feels that this year's stand has already given evidence of what he says is a healthy indie sector in Canada.

Rory Faber, managing director of pan-European distributor Semaphore, says BID has been good for his business. Communication has been established with new people

(Continued on page 65)

Greek Music Biz Seeks New Chart

■ BY JOHN CARR

ATHENS—Greece's music business is mulling over ways to introduce a reliable new chart after the demise earlier this year of a listing that was much mistrusted by record companies.

The local branch of the IFPI, made up of the major labels here, says it is talking with independent auditing companies about drawing up an objective chart based on actual retail sales instead of album shipments as the old one was.

Says Warner Music's Ion Stamboulis, "One retail audit company seems eager to cooperate. Hopefully, we can get a new chart going by the start of next year."

Greece's IFPI members unani-

mously decided to scrub the old chart in May after it was found that it was subject to inordinate manipulation. Some of the main offenders, executives say, were major domestic repertoire artists who would buy several hundred copies of their own records—thanks to their comfortable income from the night clubs—and thus enhance their own bargaining power.

Other problems were the unstructured local music trade, most of which is made up of mom-and-pop outlets that do not keep accurate sales data and generally sell small numbers of product. Viko Antypas, managing director of PolyGram Greece, says of the old chart, "It was an experiment that failed."

The labels make clear, however, that a chart, though imperfect, helped bring the Greek music industry back into the public eye through heavy promotion over commercial radio networks. Sony Music's local chief, Dimitris Yarmenitis, says, "A new chart will get the public attention back to music buying."

The new chart, executives say, will rely on a method of representative sampling of outlets to be based on actual physical counting of inventories. "It's the only solution," says Stamboulis.

The music trade is unanimous in its belief that much more needs to be done before the industry itself can mature to the level of its counterparts in the rest of Europe.

Restructuring Follows Shakeup In A&R Dept. At Sony Music Spain

MADRID—A surprise shakeup in A&R management has led to another revamp of Sony Music Spain's creative department.

New managing director Claudio Conde has moved to centralize the company's domestic A&R operations, hiring former PolyGram A&R director Jose Manuel Gomez Escolar to replace Carlos Narea. Narea is a noted independent producer and concert promoter brought in by former managing director Manolo Diaz in February when the department was split into three divisions.

Since February, each of the three divisions—Epic, CBS-Sony, and Special Marketing—has had a management team composed of

a label head, a local and an international A&R director, and a marketing manager handling a roster of 10 Spanish acts and a lineup of international artists (Billboard, March 2).

The restructuring, effective Oct. 7, has Escolar acting as domestic A&R director for both the CBS-Sony and Epic labels. According to Conde, Adrian Vogel continues as A&R head for Epic's international artists while the CBS-Sony international A&R post is vacant.

Conde, who took over two months ago when Diaz was appointed European regional head for Sony Music, says, "There was

(Continued on page 65)

1st CD Gamester: Rykodisc Or Tacet?

MUNICH—As with the simultaneous conception of the wheel in Mexico and Egypt, such seems to be the case with which record company was first to get into the game business.

Rykodisc is claiming to have invented the CD-oriented board game with its "Play It By Ear" trivia challenge (Billboard, July 6), which was shipped July/August this year. However, Tacet Music Productions, a classical label based in Stuttgart, Germany, which also produces audio CDs for sampling, is staking a claim to having been the first on the market

with its classical CD music game, "Premiere," in August 1990.

"Premiere" is a board game in which players advance by answering questions posed in conjunction with the 50 classical tracks on the CD that accompanies the game. "Play It By Ear" contains a 99-track CD that gives clues to questions on such subjects as pop music, movies, TV themes, news and history, short-term memory, and folk songs.

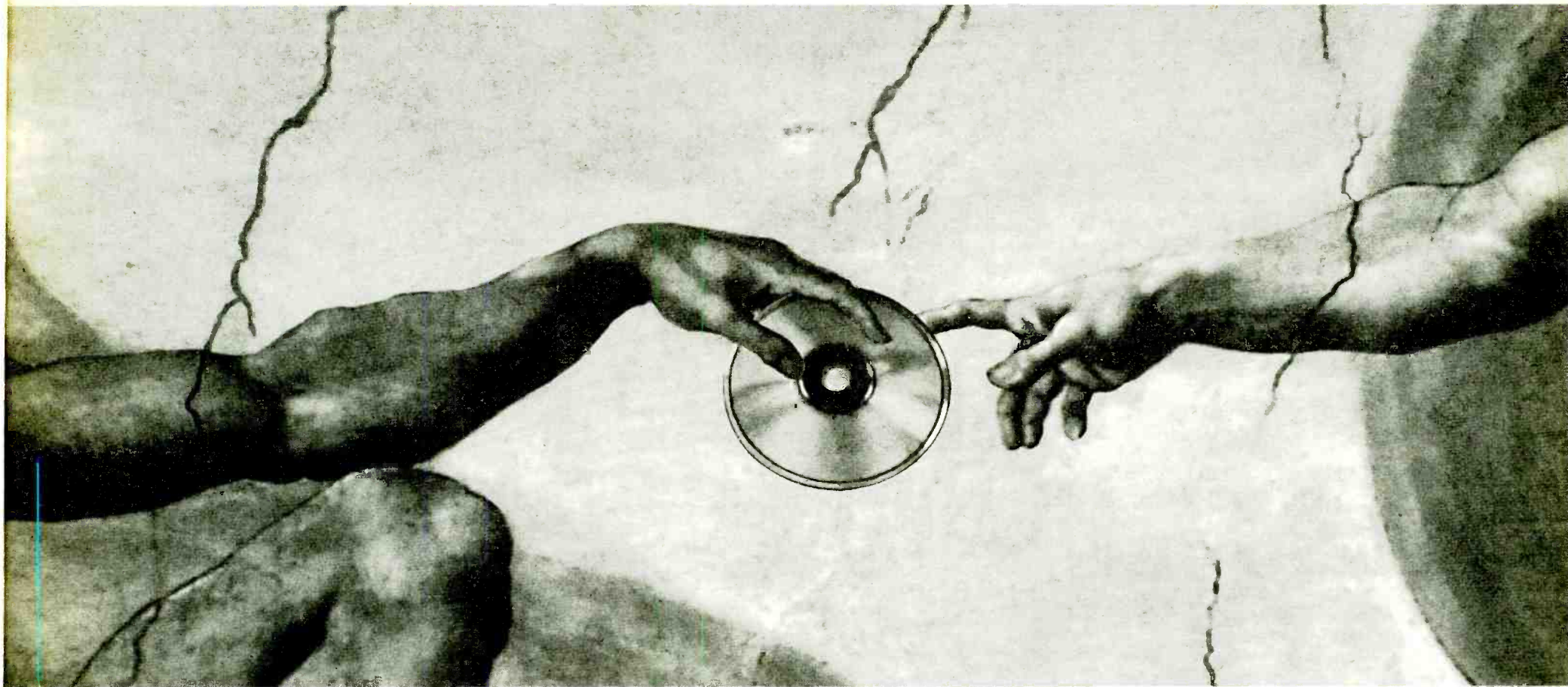
The Tacet team of Andreas Spreer and Manfred Gillig comment, "First we considered using pop music trivia. However, we quickly realized the dif-

iculties we would encounter with authorization for the usage on CD. Since we had our hands full with the entire development, we decided to make classical music the topic."

Tacet staff worked out the concept for "Premiere," compiled the trivia questions, and designed the cards and the packaging in a two-year project that, according to the company, cost the equivalent of \$59,000. The game is sold primarily via mail-order but is also distributed to record retailers via the classical distribution network of Helikon in Heidelberg, Germany.

ELLIE WEINERT

Keep in Touch !



Top music industry professionals the world over - the people at the cutting edge of market developments, new technologies, and artistic trends - have for the past 26 years been using Midem as their indispensable business platform.

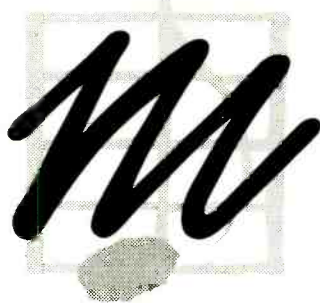
Whatever your role - producer, publisher, manager, concert organizer, distributor, manufacturer or broadcaster -, Midem is definitely for you.

Midem is the place to heighten your profile, to exhibit your products and sell them. To negotiate new deals. And to sign new contracts with partners from all five continents.

At Midem you can discover the future of the music business in the company of the world's leading professionals. And with a great variety of premier showcases and concerts, there's no place like Midem to uncover the trends and talents of tomorrow.

Year after year, the growth in the numbers of attendees proves Midem's undeniable success and genuine bottom-line usefulness. The figures speak for themselves : 400 exhibitors, 8,000 participants, 1,200 companies representing 54 countries.

It stands to reason. If you're in the music industry, you need Midem. Keep in touch... call or write !



MIDEM

The World's Music Market
Palais des Festivals, Cannes, France
January 19-23, 1992

I would like to receive further information on MIDEM 92

Name _____ Title _____ Company _____
Company Activity _____ Address _____
City _____
Zip Code _____ Tel _____ Fax _____

CONTACT USA : BARNEY BERNHARD, TEL 212-689 42 20 • FAX 212-689 43 48
I.E.O. 475 PARK AVENUE SOUTH, 30 TH FLOOR, NEW YORK, NY 10016

British Biz Tries To Draw The Line On Indies

Determining Labels' Status Is Increasingly Difficult

LONDON—The decadelong debate as to what exactly constitutes a British independent label is entering a new—and possibly conclusive—chapter.

The industry as a whole is now looking again at which marquee should qualify for the respected indie chart, a showcase that assists sales both at home and abroad.

Initially, the distinction between the multinational, multimillion-dollar majors and the shoestring-budget, calculatedly willful indies was obvious. However, the increasing sophistication of the indie sector and pressing and distribution deals and sales and distribution deals with majors have blurred the dividing line.

Now, the industry is debating again what such deals, and the increasing number of majors' in-house indie-type labels, mean for the official indie chart.

Long-standing definitions of an independent, based on distribution, were undermined by PWL, home of

the mainstream pop of Kylie Minogue and Jason Donovan, which was until last summer distributed by the quintessentially indie Pinnacle. PWL product was consistently top of the indie listings and its independent contemporaries argued that it was diluting the charts' role as a showcase for emerging—and alternative—talent.

A new proposal has now been tabled by Chart Information Network's chart supervisory committee, a body made up of indie and major retailers and record companies

that oversees chart policies. This suggests that qualification should still be based on having nonmajor distribution but adds that mainstream or dance product should be excluded.

The proposition was being debated by the chart committee of trade body the British Phonographic Industry as Billboard went to press. The BPI jointly owns all official U.K. charts with Chart Information Network. The listings are compiled from data collated by Gallup.

JEFF CLARK-MEADS

Chesney 'Hawkes' Hondas

With 'One And Only' Song

LONDON—If Chesney Hawkes doesn't drive a Honda, he ought to. The auto giant has selected Hawkes' Chrysalis recording of "The One And Only" for use in its latest Japanese television commercials.

Honda's pitchman in the spots is Michael J. Fox, reprising his "Doc Hollywood" movie role. Hawkes' "The One And Only" was used in that film's soundtrack. The advertising campaign—promoting Honda's latest Integra model—is expected to run with three huge TV bursts over the next six months.

The use of "The One And Only" marks the second time a Chrysalis artist has benefited from Honda. When the Integra was originally launched in Japan, Huey Lewis & the News' "The Power Of Love" was fea-

tured in the car's TV spots—just as it was in another Michael J. Fox picture, "Back To The Future."

As a result, Lewis' album sales accelerated to the 100,000 level in Japan—higher than most international acts reach in a market that is dominated by domestic repertoire.

Chrysalis is using the Honda/Hawkes connection to help promote his debut album. Ironically, it contains music used in another movie, "Buddy's Song," the Roger Daltrey film, which has not found a wide international audience. Hawkes appears in the film. He is scheduled for a promotional visit to Japan in late November, according to officials at Toshiba-EMI, which markets his label there.

ADAM WHITE

PolyGram Leads U.K. Pack In 3rd-Qtr. Survey

LONDON—PolyGram and subsidiary A&M headed five out of six categories in the U.K.'s third-quarter market survey.

According to figures compiled by Chart Information Network from data supplied by Gallup, PolyGram was leading singles company, leading singles distributor, top albums company, and leading albums distributor.

Bolstered by the record-breaking 15-week No. 1 run of Bryan Adams' "(Everything I Do) I Do It For You," A&M was leading singles label. Columbia was top albums label.

Also gaining strength from Adams' success was PolyGram's stranglehold on the distribution market. With 37.2% of all singles and 32.6% of all albums, it delivered more than twice as many units in the quarter as its nearest rival in each sector, BMG.

In classical, PolyGram labels took an unprecedented 77% of the full-price market in the quarter.

Top publisher, corporate and individual, was Warner/Chappell, ahead of Rondor in both categories. JEFF CLARK-MEADS

FOR THE RECORD

Sony Music Italy artists Spagna and Francesco De Gregori are not signed to the Sony Music Publishing Co. in Italy, contrary to a statement in Billboard's July 27 issue.

Dutch Bolland Brothers Launch B&B Records

AMSTERDAM—Dutch brothers Rob and Ferdi Bolland, who as composers and producers have scored a number of international hits in the last decade, have launched their own label, B&B-Records, to be distributed worldwide by Sony Music.

Ferdi Bolland says B&B Records will release five albums in its first year, all produced and largely written and arranged by the Bolland brothers.

Two acts have been signed to B&B: Dutch-American dance act Academy Of Modern Dance and Franco-Belgian dance-rap act Cos-

mic Company. Three further acts will be signed next year. The debut single and album on the label come from Academy Of Modern Dance.

As artists, the Bolland brothers first found international attention in 1985 with their fifth album, "The Domino Theory," released worldwide on A&M. One of the tracks, "In The Army Now," became an international hit when covered by Status Quo. The Bollands also produced "Rock Me Amadeus" for Austrian artist Falco, which was a hit in 30 countries.

WILLEM HOOS

Legendary Pairings At Guitar Legends Fest

MADRID—The Guitar Legends festival held in the Spanish city of Seville Oct. 15-19 produced some unprecedented pairings for the estimated television audience of 500 million.

Held in the 6,000-seat La Cartuja stadium, the event was structured to produce interplay between the participants, who included B.B. King, Keith Richards, Joe Satriani, Les Paul, Brian May, John McLaughlin, Paco de Lucia, Stanley Clark, and Bob Dylan. As a result, the TV audience in 40 countries saw a duet between de Lucia and McLaughlin, and Richards jamming with Dylan.

ANNA MARIE de la FUENTE

IFPI's Ian Haffey mulls strategies for labels to consider in their move into Eastern Europe ... page 11

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

NIGERIA: The country's most successful musical export and part-time political activist, Fela Anikulapo Kuti, returns to headline a Pan-African charity pop festival Nov. 30 at Lagos National Stadium. All proceeds from the concert go to the Children Of Africa, a charity project aimed at improving the plight of the continent's children. The concert is the brainchild of local promoter Chief Onwuka Kalu, South African singer Miriam Makeba, and BBC film producer Faith Isiakpere. "Why do we have to look to the West in order to solve our problems?" asks Isiakpere. "It is time we initiate our own projects in order to help ourselves. We have been champions in the field of music and we should use our talents to help our children." The concert features the pride of West African music: with Kuti will be King Sunny Ade of Senegal, Manu Dibango of Cameroon, and Salif Keita of Mali. These four will be complemented by an all-star contingent from South Africa, including Makeba, Ladysmith Black Mambazo, Hugh Masekela, and Yvonne Chaka Chaka. An overseas contingent is expected to include Ziggy Marley, Luther Vandross, and Whitney Houston.

ARTHUR GOLDSTRUCK

GERMANY: As a "gesture of communication between nations," the Scorpions have recorded a Russian-language version of their massively successful hit "Wind Of Change." The song, which has topped the charts all over Europe, was written by the group's vocalist, Klaus Meine, during the Peace Rock festival (headlined by Bon Jovi) in Moscow in 1989, and has captured the mood of subsequent events in Eastern Europe. Ironically, it is not yet known whether the song will actually be released in the Soviet Union, although as the first Russian-language recording by a German rock group, it looks likely that the Phonogram release will become a collector's item everywhere else.

ELLIE WEINERT

HONG KONG: The market here has long been dominated by locally produced "Canto-pop," a mindless variety of Cantonese-language MOR slush. Then, about five years ago, a new wave of "Mando-rock" bands began to emerge from mainland China, all playing Mandarin-language heavy rock, most of them looking like Black Sabbath on a bad day. Now, at last, producer Liam Fitzpatrick thinks he has stumbled onto the Next Big Thing: what he calls "Cantonese art rock." Fitzpatrick has just produced the country's first AIDS benefit recording, an extended single entitled "Join Hands" (BMG). As well as being an admirable humanitarian gesture, it is also the first time that a major label has underwritten a recording by bands from the local underground scene, such as Eurasion Nation and Red X. Their key influences are Western acts like David Sylvian and Brian Eno, and much of Cantonese art rock has a new age feel. But the words are often more abrasive. Anson Makk, who wrote the Cantonese lyric to "Join Hands," once made a memorable adaptation of the Sex Pistols' "God Save The Queen" to read "Mao Save Deng Xiaopeng." Makk has also developed his own highly distinctive version of "Canto-rap." Watch this space.

HANS EBERT

JAPAN: Ever since Hammer performed a series of sold-out concerts here earlier this year, a rap boom has been bubbling under the surface of the Japanese pop industry. Kids who a couple of years ago might have been inspired by the "anybody-can-form-a-band" spirit of the "band boom" are now taking mike in hand and spiling away—in Japanese. One of the hardest, most dynamic Japanese rap groups is Zingi, which has a militant, Public Enemy style. At the other extreme are acts like Hipbone, three girl-next-door types who deliver cute-but-clever raps against backing tracks like a reworked "Mission Impossible" theme. Although Takagi Kan's album "Fruit Of The Rhythm" has sold 30,000 copies on Epic, it is indie labels like File Records that are at the center of the Japanese rap world. File's biggest asset is Major Force, a rap group/production team that keeps coming up with original stylings that transcend the genre's clichés while putting rap in a cut-the-crap Japanese context. Not all Japanese rap takes its cue from the U.S.—Rankin' Taxi, for example, is heavily influenced by the Jamaican/British dance hall/dub style—but most of it is based on American styles. What hath Hammer wrought?

STEVE MCLURE



A Little Bird Told Him. Charlie Watts signs autographs at Tokyo's Virgin megastore in support of his album "From One Charlie."

BERLIN CELEBRATES INDEPENDENTS' DAYS

(Continued from page 63)

interested in the 550 mainly U.S. labels he represents, he says, and BID has generally added to Semaphore's exposure.

However, Jonas Sjostrom, managing director of the MNW label and head of Sweden's indie sector organization SOM, says he is unhappy about what he feels is the small number of participants. He regards the atmosphere as "not businesslike." He argues that the event needs special attractions from big-name indie artists or prominent keynote speakers.

BID GM Wolfgang Doebeling

SONY MUSIC SPAIN

(Continued from page 63)

a need to centralize the national A&R operations.

"In Spain, where local product represents at least 45% of sales, a major record company needs to take extra care of its roster of local artists. Our main concern is to increase our market share."

With that in mind, Escolar will report directly to Conde instead of to the label manager.

ANNA MARIE de la FUENTE



An 'Emotional' Welcome. Sony Music International executives welcome Columbia artist Mariah Carey during her recent promotional visit to Europe. Shown, from left, are Tim Bowen, managing director, Columbia (U.K.); Paul Russell, chairman/CEO, Sony Music Entertainment (U.K.); Jochen Leuschner, managing director, Sony Music Germany; Carey; Bob Campbell, VP of creative operations, Sony Music Entertainment (U.S.); Henri de Bodinat, president and managing director, Sony Music France; Manolo Diaz, VP, European region, Sony Music International (U.K.); and Franco Cabrini, president and managing director, Sony Music Italy.

Distribution Fusion III Looks To Future Firm Expanding, Changing With The Times

BY LARRY LeBLANC

MONTREAL—Unlike many in the Canadian music industry, Jim West, the 36-year-old president of Distribution Fusion III Inc. here, is optimistic about business.

"The first seven months of the year were phenomenal," West says. "August and September were not as high up but were better than last year. Then, this month [October] I can't keep up with it."

With a 12-person staff in Montreal and a network of individual representatives and sales companies in different markets, Fusion III, which handles jazz, blues, classical, and new age records, is one of Canada's leading indie distributors. It handles a diverse selection of foreign and domestic lines, including Ace, Abitibi en Concert, Arhoolie, Atoll, Baktabak, BGO, and Black Saint, among others.

"New releases and new lines are keeping us strong," notes West. "I don't sell 100,000 of each title but I sell product that people will buy, even in a recession. Mind you, I have a record that's about to go gold [50,000 units]—it's at 48,000 copies," referring to the album "Tu M'aimes-Tu" on the Abitibi en Concert label by recent three-time Felix Award winner Richard Desjardins.

Fusion III has recently acquired the Canadian rights to distribute Melodiya, the label based in the Soviet Union. This is the first time Melodiya will be directly issued in Canada. Classical, opera, jazz, and ethnic titles will be manufactured and printed in the Soviet Union by Melodiya itself and then imported by Fusion III. Eleven classical releases were being issued in October, to be followed by releases each month for an indefinite period to catch up with the backlog of catalog product available.

JUSTIN TIME CLOCKS IN

As well as distributing domestic and imported lines, West operates Justin Time Records, which has recorded an impressive list of jazz, blues, and gospel domestic artists. The label has also licensed recordings by such noted jazz artists as Fraser McPherson, Dizzy Gillespie, and Chet Baker.

After several years of refusing to sell Justin Time's productions to American distributors, West made a U.S. distribution pact in July with Mesa/Bluemoon. "It was a problem getting paid in the U.S., which is a

problem everyone recognizes," he says. "I'd rather not sell records that way. This deal has worked out very well."

ROAD TO SUCCESS

Prior to starting up Fusion III in 1982, West had worked as a road manager for the Quebec rock band Mahogany Rush from 1972 to 1974. Later, after earning a B.A. in political science at McGill Univ., he had worked as a buyer in Quebec for the Sam The Record Man national record retail chain for five years.

Next, West was salesman and later GM at the Montreal-based distributor Almada Corp., then being operated by flamboyant Calgary, Alberta, businessman Joseph Sefel. Sefel, also owner of Sefel Records and Sefel Pictures, had purchased Almada in 1980 from Marv Drummer and Aaron Lipsin. After sizable losses from Almada and other entertainment investments, Sefel decided to fold the firm in 1982. As a severance package, West was given everything he needed to set up another company, "including desks and chairs."

Fusion III began with three employees in the cramped basement of West's house. Six months later, it moved to a location in Old Montreal, where it remained for five years before moving to its present address at 101-5455 Rue Pare.

DISTRIBUTION DETAILS

Despite Almada's collapse and the then recession in Canada, West was optimistic his new company would flourish. Shortly after starting up, Fusion III was distributing such prestigious lines as Charly, Ace, Demon, Lyrichord, Arhoolie, Atoll, Conversaphone, and DRG. He also received encouragement and strong support from veteran retailer Sam Sniderman, head of Sam The Record Man.

Six months after establishing Fusion III, West began Justin Time Records. His first release was local pianist Oliver Jones' album "Live At Biddles Jazz & Ribs," which West recorded himself at a local club on two nights on his eight-track machine. The project, recording and packaging, cost \$12,000 (Canadian). Although his own studio experience was limited, West, with no hesitation, decided to produce the Jones album himself. He has since produced nine albums by Jones.

West has also since produced the

majority of the other domestic acts on Justin Time.

LAUNCHING A MEMORY

Recently, Fusion III launched a nostalgia label, Just A Memory, with a two-volume set, "Tableau D'hier" (Vol 1 and 2), by Galou, the progressive Quebec band that was popular in the '70s. Also scheduled on the label is three-CD boxed set of recordings by acclaimed Argentinean tango arranger/band leader Astor Piazzola.

"I'm going to start knocking on the doors of the major corporations and tell them I'd like to do something with some of their masters they're not working with," says West.

CFOX Wraps 2 Gold Ribbons At CAB Awards

TORONTO—CFOX Vancouver, British Columbia, won two Gold Ribbons in the Canadian talent development and promotion categories at the Canadian Assn. of Broadcasters conference, Oct. 20-22 here.

Other Gold Ribbon radio winners included CFMM Prince Albert, Saskatchewan, which received the radio community service Gold Ribbon; CJAD Montreal, which received a news Gold Ribbon; CKAC Montreal, which earned the news series award; and CFR Calgary, Alberta, which won the radio public affairs/documentaries award. The winner of the individual Gold Ribbon for broadcast excellence was Elmer Hildebrand, president of Golden West Broadcasting Ltd. in Altona, Manitoba.

Additional awards to radio industry figures included Jim Sward, president of Cantel Inc. and VP/CEO of Rogers Broadcasting Ltd. in Toronto being presented the Ted Rogers Sr./Velma Rogers Graham award; Paul Schurman, president and manager of CJRW Summerside, Prince Edward Island, receiving the Paul Mulvihill Heart award; and Ted Rogers, president/CEO of Rogers Communications in Toronto receiving the Real Therrien award.

At a special luncheon ceremony Oct. 22, five prominent Canadian radio broadcasters and music industry figures were inducted into the Canadian Broadcast Hall of Fame. They are CAB executive Gerry Acton; Jean Craine, president of CHWO Oakville, Ontario, and CJMR Mississauga, Ontario; Roland Couture, former managing director of CKSB St. Boniface, Manitoba; former CFRB Toronto personality Betty Kennedy; and Cam Ritchie (posthumously), former president of CAB and BMI Canada.

LARRY LeBLANC

MAPLE BRIEFS

THE Canadian Academy of Recording Arts and Sciences has announced that submission forms for the 1992 Juno Awards, to be held March 29 at the O'Keefe Centre in Toronto, are available from CARAS.

THE Canadian Music Publishers Assn. has announced the winners of the 1990 CMPA song-of-the-year awards, which will be presented at the CMPA Celebration of Songwrit-

ers Dinner Nov. 25 at Casa Loma in Toronto. A list of winners follows: rock: "All The Lovers In The World," written by Lawrence Gowan and Eddie Schwartz, recorded by Gowan; adult contemporary/pop: "Every Little Tear," written and recorded by Paul Janz; country: "Lime Rickey," written and recorded by George Fox; and alternative: "Let Your Backbone Slide," written by Anthony Davis, Peter Davis, and Wes Williams, recorded by Maestro Fresh Wes.

EROS IN CONCERT



THE FIRST "LIVE"
DOUBLE ALBUM FROM
EROS RAMAZZOTTI
FEATURING 25 HITS
+ 2 NEW SONGS
"SEGUIMI"

"ANCORA VITA" **DDD**

DISTRIBUTION: BMG ARISTA WORLD WIDE
BRINGING BACK THE GREAT 1990 GERMAN TOUR CONCERTS,
ORGANIZED BY
MAMA CONCERTS & LIPPMANN+RAU

Billboard presents
VIVA ESPAÑA '92

This is an exciting time for Spain – its culture, its new look into the 90's, and, especially its music and entertainment. Billboard is preparing a special showcase of the present state of Spain as it gets ready for a monumental and historic 1992! In this issue we'll be taking a look at:

SPAIN'S PLANS FOR 1992

- Sevilla World's Fair
- Madrid's Cultural Center
- Barcelona's Olympics

SALES ANALYSIS

- AFYVE Charts.
- Controversy Over CD's.

NEW SOUNDS IN SPAIN AND TOURISM

- Homegrown and foreign talent.
- Promoters.
- Venues.

MASS MEDIA

- New privately owned TV stations.
- Plus radio and press.

MUSIC PUBLISHERS

PLUS MANY OTHER OUTSTANDING TOPICS!

Es un excitante momento para España – especialmente para su cultura y música. Billboard resalta su contribucion artistica en su edición especial Viva España II, preparando el camino para la celebración los 500 años del encuentro de las Americas con un despliege de su desarrollo comercial y turístico.

Viva España II incluye:

ESPAÑA EN 1992

- Feria de Sevilla
- Madrid Capital Cultural de Europa '92
- Olimpiadas en Barcelona

ANALISIS DE VENTAS

- Controversia del CD

NUEVO SONIDOS

GIRAS

- Artistas más famosos Españoles y extranjeros.

- Promotores. • Sitios.

MEDIOS

- Nuevas televisiones privadas.
- Radío Y Prensa.

CASAS EDITORIALES

MUCHOS MAS ASUNTOS IMPORTANTES!

ISSUE DATE:
January 25
AD CLOSING:
December 16
EDITORIAL CLOSING:
November 18

FECHA DE PUBLICACIÓN:
25 de Enero
CIERRE DE PUBLICIDAD:
16 de Diciembre
CIERRE DE EDITORIAL:
18 de Noviembre

BONUS DISTRIBUTION AT MIDEM (CANNES - JANUARY 19-23, 1992)!

For further details contact:

USA

Marv Fisher, Project Coordinator (L.A.)
213-273-7040

Gene Smith, Associate Publisher (N.Y.)
212-536-5001

Angela Rodriguez (Florida)
305-448-2011

UK/EUROPE

Christine Chinetti (London)
44-71-323-6686

'Surun' Is The New Top-Selling Album In Finland

HELSINKI—Finland has a new best-selling album: "Surun Pyyhit Silmistani" by Kirka.

The album, released in November 1988 on the Flamingo label, has sold nearly 191,000 copies, overtaking Dingo's 1985 album "Kerjalaisten Valktakunta" with total sales of 185,000 units.

"Surun Pyyhit Silmistani" has achieved its success without a TV campaign, though it was boosted by its title track winning the local Autumn Melody '88 competition. Kirka's English-language version of the song, "Sadness In Your Eyes," has been released in Hong Kong and a number of South American companies and has garnered significant amounts of air-play.

It is rumored that PolyGram-signed Angie Bakker will record a dance version of "Sadness In Your Eyes," using a different title.

Kirka was the best-selling Finnish artist of 1989 and 1990, and has represented Finland in international competition. Flamingo Records is seeking to raise his international profile by producing more English-language material.

KARI HELOPALTIO

U.K. Vid Groups See Eye To Eye

LONDON—The two sides of the U.K. video industry have met under a new liaison structure for the first time.

The British Videogram Assn., representing the distributors, sat down Oct. 24 for a first meeting with members of the newly formed Assn. of Video Retailers.

On the agenda were the video industry's generic advertising campaign, release scheduling, rental holdbacks, and returns policy for rental cassettes. Proposals formulated by the discussions will be presented to the next BVA council meeting Tuesday (5). JEFF CLARK-MEADS

MTV Moving Into Belgium Via Coditel

LONDON—MTV Europe has signed a deal with cable company Coditel S.A. to broadcast to 300,000 homes in Belgium. Adding to MTV's existing base of 2.9 million households in Belgium, the new service will cover homes in Brussels, Liege, Verviers, and Mouscron.

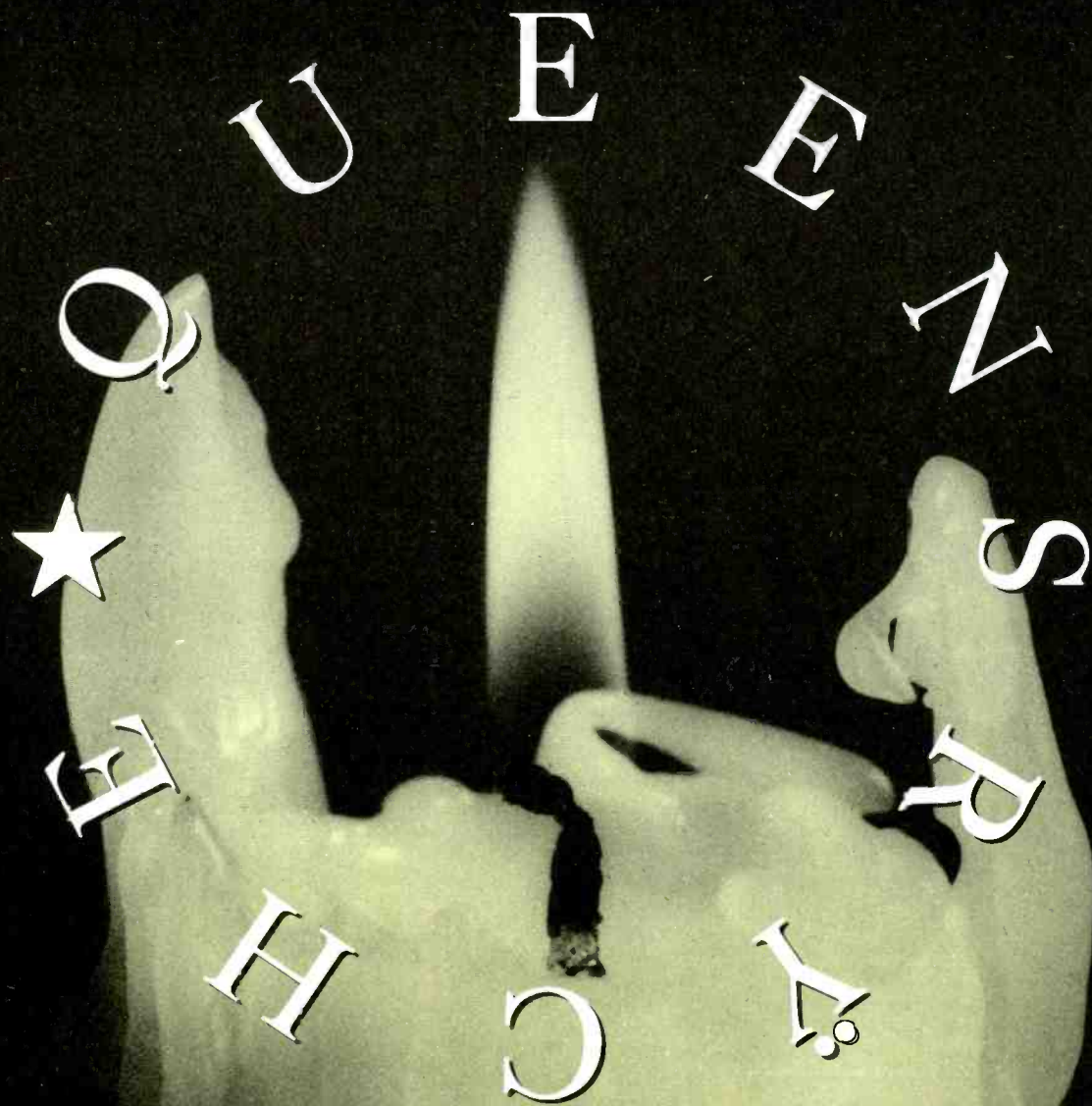
MTV Europe is now available in 30 million cable and satellite homes in 28 European countries.

JEFF CLARK-MEADS

WE CAN SELL YOUR PROPERTY

25% of our readers own homes valued at \$500,000 to \$1 million and more. "Real Estate to the Stars" reaches this affluent market.

Call: Linda Hersch 1 (800) 950-1018 or (212) 536-5284
Billboard



ANOTHER RAINY NIGHT [WITHOUT YOU]

The haunting new single and video from the album, EMPIRE.

EXPLODING AT ROCK RADIO AND RETAIL!

On over 140 stations.

R&R track 16-12-8 • 2 week conversion +58 • Top 5 phone requests • #9 most requested
National Record Mart 37-29 • Musicland 45-21 • Superclub 70-19

- BUILDING AN EMPIRE OF 2 MILLION FANS AS THE WORLD TOUR MARCHES ON!
- SALES OF EMPIRE AND THE CATALOG OVER 5 MILLION STRONG!



From EMI Records USA

Produced by: Pete Collins for Jil Music Ltd. Management: Q Prime

IMPORTANCE OF BDS DATA GROWING

(Continued from page 5)

markets that are not currently monitored by BDS.

After two years of steady expansion, BDS is now monitoring 670 radio outlets in 85 markets across the country.

"At this point, we're covering 85% of the population—and there's always the law of diminishing returns," notes BDS president Marty Feely. "What tends to happen is, as you go out to more markets, there's less concentration of stations, so you can't pick up country, top 40, and album rock stations; you might only pick up one or two useful stations. So it becomes very expensive to cover that market."

Nevertheless, he adds, BDS would go into more markets if that could lead to increased sales of its products to record companies and others.

Explaining why Billboard feels it is necessary to integrate small-market playlists into the Hot 100, Billboard director of charts Michael Ellis says, "Top 40 radio is very fractionalized today. In large markets, much more

airplay is given to urban/rap product. In smaller markets, more is given to pop/rock product." When Billboard tested a BDS-based Hot 100, he says, it found that pop/rock records were having a harder time getting started on the chart. Consequently, it decided to add the small-market radio reports, using the traditional methods of weighting the stations in proportion to their audience size and the songs in relation to their position on playlists.

Since these stations tend to go earlier on new records than do major-market outlets, says Ellis, they will be given a bit more weight in the Hot 100 formula than is warranted by the percentage of the population they reach.

Singles can stay on the new Hot 100 for only 20 weeks. After that, unless a record is in the top 20, it will be placed into a new Hot 100 recurrent chart. Ellis stresses, however, that the duration can be adjusted later.

Aside from its use in Billboard
(Continued on next page)

TIME WARNER PARTNERS WITH TOSHIBA, C. ITOH

(Continued from page 5)

electronics company, are investing a total of \$1 billion in Time Warner.

Toshiba follows the lead of the two largest Japanese electronics companies, Matsushita Electric Industrial Co. and Sony Corp., in entering the U.S. entertainment industry. Matsushita bought MCA Inc. last year for more than \$6 billion, and Sony previously bought CBS Records Inc. and Columbia Pictures Entertainment Inc. for more than \$5 billion combined.

But Toshiba's and C. Itoh's venture with Time Warner is quite different from the deals made by the other Japanese corporations. Toshiba and C. Itoh will own only a 12.5% stake in a newly formed limited partnership called Time Warner Entertainment. Time Warner Inc. says it will maintain "operating and creative control" as well as 87.5% of the equity. The new company's total capitalization (equity and debt) is \$20 billion.

The deal is valuable for Time Warner because it enables the debt-burdened company to transfer \$7 billion of its \$8.8 billion long-term debt to the venture's balance sheet and to use the \$1 billion equity infusion to buy back high-dividend preferred stock outstanding.

The venture also makes it easier

for Time Warner to compete in Japanese and other Asian markets. As part of the deal, the companies are forming a new "subventure," Time Warner Entertainment Japan, which will conduct all the company's business in Japan and will be half-owned by Time Warner and half-owned by C. Itoh and Toshiba.

In order to complete this deal, Time Warner had to agree to purchase the 18% stake it did not own in a publicly held cable-TV operator, American Television and Communications Corp., and transfer its assets to the new joint venture. That acquisition will cost Time Warner \$1 billion—the same amount it is receiving from C. Itoh and Toshiba—but Time Warner and its new partners will have access to all future cash flow from the ATC subsidiary.

Investors reacted well to the announcement, bidding up Time Warner's stock \$3.25 a share to close at \$89.50 in heavy volume on the New York Stock Exchange. But some analysts say the stock would have climbed higher if not for the ATC buyback.

Assistance in preparing this story was provided by Steve McClure in Tokyo.

GOLDMAN TAKES ON MR.-FIX-IT ROLE FOR INDIE FIRMS

(Continued from page 8)

tal reorganization of Dan Pritzker's Chameleon Records, which led to an equity investment and distribution deal with Elektra. Similarly, Goldman helped Fred Munao's Select label out of a poor cash position and shaped it up for another Elektra distribution pact and equity sale.

Goldman also has become "a kind of acting CEO" at All-Nations Music, the music publishing firm in which Pritzker also has a major interest. In his All-Nations' role, Goldman in effect replaces John Mason, the attorney who has left the operation. Billy Meshel continues to run the company day-to-day out of Los Angeles.

Another new client is Relativity Records, where Goldman is advising label chief Barry Kobrin on several aspects of the operation.

In yet another client relationship involving parties Goldman says he cannot identify now, a group of young investors has developed an investment pool to buy or take a position in music companies that need financing.

Goldman, who is a lawyer, says the idea for starting up a consultancy came to him in 1985, after he left Warner Bros. and before he took over the RCA label.

"I saw that all the exciting stuff was taking place at independent labels, but they had a difficult time surviving, especially if they were started by young, inexperienced business people. Even success itself, I discovered, inexorably leads to problems. Other than legal help, there was nowhere to go get outside advice."

Turner Purchases Hanna-Barbera Library Entering Kid-Vid Market To Toon Of \$320 Mil

■ BY JIM McCULLAUGH

LOS ANGELES—As expected, Atlanta-based Turner Broadcasting System Inc. has signed a definitive agreement whereby TBS will acquire the animated entertainment library owned by Hanna-Barbera (Billboard, Nov. 2). Turner says it paid \$320 million for the company.

The move is expected to considerably strengthen TBS as a major player in children's video.

The Hanna-Barbera library includes more than 3,000 half-hours of animated programming and more than 350 series, television motion pictures, and theatrical films.

Among Hanna-Barbera's more recognizable characters are the Flintstones, the Jetsons, Yogi Bear, and

Scooby Doo. Hanna-Barbera's home video division, under the direction of Wendy Moss, has established itself as a major player in the animated kid-vid arena—behind such companies as Disney and Warner Bros.

According to a statement issued by Turner, TBS is directly buying the animated entertainment production business currently operated by the Great American Communications Co., Hanna-Barbera's parent, as well as the distribution rights to the Hanna-Barbera library now owned by Worldvision Enterprises Inc.

The statement says the aggregate purchase price for the transactions is \$320 million, including \$40 million in contingent future payments expected to be paid over time

as certain conditions of the agreement are satisfied.

Home video observers are speculating that TBS will merge its Turner Home Entertainment home video division with the Hanna-Barbera Home Video division. Turner Home Entertainment's major focus is movies and it offers only a handful of children's video titles, including four "Captain Planet And The Planetoids" animated episodes, two "Tom & Jerry Kids" animated cartoon sets, and two animated "Wizard of Oz" cassettes.

Says Turner corporate spokesman Gary McKillips, "We are excited about the opportunities this acquisition creates, including video, merchandising, licensing, and other possibilities."

STUDIO WRITEOFFS GIVE RENTRAK 3RD-QTR. LOSS

(Continued from page 5)

1991," says Karl Wetzel, Rentrak's VP of finance/chief financial officer.

Although neither Rentrak nor the studios will reveal specific titles or studios involved in those agreements, citing confidentiality pacts, one source speculates that one of the three titles that did not perform up to par was FoxVideo's "Die Hard 2."

A report prepared by Allen N. Strand, an analyst at Crowell, Weedon & Co., states that the strategy of making these guarantees was aimed at "a middle-tier studio in an attempt to get it fully on board the pay-per-transaction program." Strand notes that "the existing base of PPT program suppliers are not interested in guarantees—they have already seen that PPT works and understand its returns."

Before the writeoff, earnings from domestic and overseas operations were \$310,000 for the quarter, which would have constituted a 56% increase from the \$199,042 Rentrak earned in the comparable quarter last year.

Revenues in the quarter were a record \$11.6 million, up 55% from \$7.53 million in the same period in 1990. For the six months ended Sept. 30, revenues were \$20.3 million, an increase of 35% over the \$15.0 million figure for the comparable period last year.

Rentrak has acted swiftly to quell investors' worries by announcing that it will no longer make any such guarantees to studios. Rentrak's stock has held steady in the \$5-\$6 range in the past month, despite anticipation of the quarterly loss. On Oct. 29, it closed at \$6.625 a share.

"On certain 'A' movies, a handful of the really important ones, the studios said, 'If we're going to be selling you these for \$4-\$8, we want to have some kind of guarantee that we're not going to be losing money,'" says a Rentrak spokesman.

"We got caught with several of those guarantees and we got caught badly," adds the spokesman. "It had a ferocious impact on our bottom line. There's no excuse. We were wrong. We did this to ourselves. We never anticipated how bad business was going to be."

STILL A BELIEVER

Peter Balner, president of Union, N.J.-based Palmer Video, says, "These deals [Rentrak president]

Ron Berger made were done in order to prove himself to the studios, and it's unfortunate that these numbers didn't pan out the way he was hoping for them to pan out.

"The Rentrak proposition should be increasingly attractive to the studios as time passes," continues Balner. "As Rentrak adds quality retailers to the program, the studios that aren't participating at the present will take a second look at it."

Eighteen of Palmer's 83 outlets are on the Rentrak program, according to Balner.

Another retailer, Herb Wiener, VP of 11-store Home Video Plus Music in Austin, Texas, agrees that Rentrak's higher industry profile will eventually reel in studios. He notes that the studios have historically operated on a 45%-45% revenue split with movie

theaters, with the distributor keeping the remaining 10%. Since Rentrak offers a similar revenue-sharing program, Wiener estimates that more studios will come aboard in the future.

"The studios have this gold mine of home video that they've stumbled upon, and they want to keep it going," says Wiener. "Selling movies outright for \$60 or \$70 may not be a viable way to go," he adds, noting that Rentrak offers retailers and studios an attractive alternative.

According to Berger, Rentrak charges retailers a "handling fee" averaging approximately \$8 per video. The dealer then keeps a percentage of rental revenues, usually about 50%, while the supplier takes 40% and Rentrak 10%. The percentages vary from title to title.

'SIMPSONS' VID: NO BELCHING PLEASE, WE'RE BRITISH

(Continued from page 5)

acter belching was deemed to be "obnoxious," while another showing Bart at the dinner table saying "Rub a dub dub ... thanks for the grub" has also been denied air time.

FoxVideo product manager Nigel Flude explains, "The ITVA advised that there were a number of parents who were trying to encourage their children to say grace before dinner, and that this would be detrimental to those efforts."

"The Simpsons" is well-known in the U.K. but not widely seen because of satellite TV's relatively low penetration. The show attracts an audience of 2 million via British Sky Broadcasting's Sky One channel—the net's highest rating—but of the children who claim to have seen it, nearly two-thirds have done so at other people's homes. In addition, cassettes recorded off-air are a regular attraction for British children.

Such limited distribution has not, however, prevented Bart and family from having phenomenal success outside the program. For example:

• One-third of all U.K. character merchandising is Simpsons-related across 99 official products.

• The Geffen Records single of "Do The Bartman" stayed at No. 1 on the U.K. singles chart for three weeks this February and sold more than 100,000 copies. The related al-

bum also reached the top spot.

• A promotion with Golden Wonder, a leading potato chip manufacturer, recorded 160,000 responses.

• A one-month promotion by fast food chain Burger King, offering Simpsons figurines, ran out of its monthly quota of 750,000 in two days.

Part of FoxVideo's strategy is to avoid the initial rush on the first episodes that occurs in sell-through releases of TV series and serials. It is common in the U.K. for sales of the first episode of a series to be double that of the second and so on, until only die-hard fans remain to buy the following cassettes. "The Simpsons" will not have volume numbers and each cassette will be treated as a separate entity. Further, the retail price of 9.99 pounds (about \$17) will keep the titles within the reach of children. The tapes carry comparable price tags in Spain and Australia.

The TV advertising has also been channeled into two different "hits." The first three weeks will be aimed at prime-time viewing to reach adults and children, the second three weeks are aimed at children and mothers.

Co-promotions with Burger King, Shreddies, and Golden Wonder will all run prior to Christmas, and there is also an on-pack tie-in with Nintendo for reduced-price "Simpsons" games.

IMPORTANCE OF BDS DATA GROWING TO LABEL PROMOTIONS, SALES DEPARTMENTS

(Continued from preceding page)

charts, BDS information is also being widely used by label promotion departments and, to a lesser extent, sales and marketing departments.

According to Joe Wallace, VP/GM of BDS' music division, "Every major label is at this point using the service. We're very well-integrated with promotion departments at every label. Our challenge is to expand more in the sales and marketing areas of the labels, and that's what we'll do in 1992."

Although the BDS data was first applied to the country singles chart, country promotion people until recently trailed their pop, R&B, and rock counterparts in the use of BDS data. "Now, with Nashville responding more positively, we have a favorable response from all the music for-

mat's," says Feely, adding that BDS now has an accuracy rate of 99.6% in identifying the tracks known to its computerized monitors.

Wallace says sales and marketing is lagging behind promotion "because the way they use the info is a lot less obvious and less revolutionary than it is for the promotion departments. We provided the promotion people with an electronic version of the data they were used to getting on a callout basis. But for the marketing people, it's a new area in the sense of having quantitative airplay data on which to base decisions on spending their advertising and marketing dollars."

Al Coury, GM of Geffen Records, says his label's sales executives do pay attention to BDS. Noting that

how a record is dayparted and rotated on a station can affect its sales, he says BDS "is very important to sales, and it answers a lot of questions about why a record is selling in one city and not in another where it's getting airplay."

Overall, Coury says, "We love BDS, because BDS presumably tells us the truth. If it tells us a station is playing our song three times a day, that's more important than the old playlist information. It's providing the record industry and maybe radio with a reality check."

Similarly, Jack Satter, senior VP of promotion for EMI Records, says, "To me, it's a saving grace. It's like the Bible to us. . . Now we can see where the airplay is real and where it's not."

When EMI is trying to break a record regionally, he points out, "I can see where the rotation is and if it's enough to break [the record] out." Also, he notes, the precision of the data can give him important early warnings. "If a station's playing it once a day and getting no reaction, you know why; but if it's playing it four or five times a day with no reaction, there may be a problem with the record."

Bob Catania, VP of promotion at Charisma, credits BDS with having helped his label break Maxi Priest's "Close To You," its first No. 1 pop single. BDS monitored the record for Charisma for 21 weeks, and by watching where and how much it was played, says Catania, his staff was able to turn around some stations that reported but hardly played the song. Also, BDS has proved useful for detecting unreported airplay, Catania says.

HOT 100 QUESTIONS

These label executives generally liked the idea of using BDS in the Hot 100 chart, even though movement up and down the chart will be slower than it has been in the past.

"I think we'd be better off if big hits had a longer [chart] life cycle and slower growth on the chart," says Satter. "We'll have to wait and see what happens, but I think [factoring BDS into the Hot 100] will have a positive effect."

One solution to the recurrent problem, he adds, is to space out singles releases. For example, EMI postponed the release of Roxette's "Spending My Time" by five weeks, he says, because the same act's "Fading Like A Flower" was still receiving strong airplay.

Catania predicts that "as BDS becomes accepted, it's going to make [playlist] reporting obsolete. What's more valid, that the record went from 50 to 21 on the playlist, or that we went from 25 to 50 plays? . . .

"I'm excited about the [new Hot 100] chart because it lets us work the promotion and the music, not the [station] report [to the trades]. The skill of getting the music played has been eclipsed by getting the report. This is going to be the great equalizer."

Geffen's Coury likes the idea that real airplay will be precisely reflected in the new chart, and he is also glad that small-market stations will be represented. "Any time you can come up with a system that's more honest and less manipulative, that's good," he says, noting that this should cut out "paper adds" and false airplay reports.

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 125 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

Table with 2 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL). Contains 75 rows of chart data including songs like 'NO SON OF MINE', 'HEY DONNA', 'ROMANTIC', etc.

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

Table with 2 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL). Contains 25 rows of recurrent chart data including songs like 'I'LL BE THERE', 'LOVE WILL NEVER DO', etc.

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

LABELS SOFTEN VIEWS ON PIECE COUNTS FOR CHARTS

(Continued from page 5)

the market, with racked outlets accounting for 15% of unit sales. SoundScan has 100 independent retailers reporting and another 100 under contract to come into the SoundScan system.

Additionally, SoundScan last week selected Young Systems Ltd., Norcross, Ga., as its POS computer system supplier. By April 1992, says SoundScan co-principal Mike Shalett, Young Systems will provide systems to 300 stores.

Observers agree that albums in country, rap, and metal genres fare better on The Billboard 200 Top Albums chart than they had done with the old methodology. While established acts debut higher and drop off faster than they had on the previous chart, many record company executives say they are satisfied with the information the new charts provide.

"We debuted at No. 17 with Naughty By Nature," says Tommy Boy Records president Tom Silverman, "and that's without a lot of mom-and-pop retailers. We've never sold this record to the racks because it's stickered. For us to be in the top 20 without the racks and mom-and-pop stores, as N.W.A and Public Enemy have done, is a testament that it's better than it's ever been."

"This is the nature of the business," says Lou Dennis, WEA's senior VP/director of sales. "That was happening before [with established acts]. The difference was that the chart wasn't reflecting it. In the past, the chart wasn't based on sales, it was based on human reporting and, probably, human influencing."

Although some label and distribution sources report that the piece-count charts have not yet prompted any procedural change, one executive who asks not to be identified says, "All of us are now spending time trying to move a record up the charts by trying to make consumers buy more. We're using our resources as we should, whereas in the past we spent too much time and energy trying to manipulate the chart."

The expanded information available to record companies subscribing to SoundScan is prompting improved sales and promotional efforts at some record companies and, in some cases, companies are offering bonuses to radio promotion and album sales staff based on the data.

PGD, Sony Music Distribution, and BMG subscribe to the SoundScan data, as do a number of independently distributed labels, including Pro-

file, Priority, and Tommy Boy Records.

NUTS AND BOLTS

Starting Nov. 30, the Hot 100 Singles chart will combine point-of-sale unit piece counts from more than 7,800 retail store locations wired by SoundScan, BDS airplay monitoring of 125 large- and medium-market radio stations, and 100 small-market radio playlists. In addition, the separate airplay and sales charts will continue to be printed along with the new Hot 100.

According to Michael Ellis, Billboard's director of charts, the changes in the Hot 100 should bring about slower activity than is seen on the existing chart. "It seems that reality moves slower than the singles charts in the past have reflected," says Ellis. "Radio playlists tend to be updated quicker than actual rotations. And the stores tend to drop singles from their top 30 reported list even if they're selling, in order to make way for new product. The new process doesn't allow for any arbitrary decisions like that."

Some labels are concerned about the slower movement of records expected on the new Hot 100. Others express concerns about the mixing of airplay and sales data and the weight that the small-market radio stations will carry in the overall statistics (see story, page 5).

To limit the amount of time a title can spend on the chart after it peaks, singles will be moved off the Hot 100 to a new recurrent chart after 20 weeks, unless they are in the top 20.

Another area of concern for many label executives is the absence of W. Sacramento, Calif.-based Tower Records, one of their top accounts, from the roster of SoundScan retail reporters. According to Shalett, only five of the chain's 70 music stores have computers. SoundScan is negotiating with Tower and has offered to compensate it for its data with additional computers, Shalett says.

The mixing of airplay and sales on the Hot 100, however, remains an issue. "While I'd acknowledge that sales and top 40 airplay are definitely moving further away from each other," says Billboard's Ellis, "at the same time there was a consensus among almost all the people we surveyed in the industry that there was still value to crowning the overall No. 1 single, rather than having two No. 1 singles in America—one sales, one airplay—in most weeks."

JAPANESE FIRMS ARE EAGER FOR DCC

(Continued from page 6)

business view it as the mainstream in the future. It has the advantage of being released before MD, and how much they make of this advantage is a key point."

Tadashi Abe, manager of Matsushita's DCC business promotion unit, says the new format is necessary to ensure healthy growth of the total music carrier market in Japan and the rest of the world. "We have to introduce a replacement with compatibility," he states, adding that DCC and MD "can co-exist in the consumer market. But to be first in the market is important."

Tsutomu Imai, corporate communications manager for Sony, observes, "They are two totally different systems and aimed at two totally different markets." He says that Sony, which recently signed an MD cross-licensing agreement with Philips (Billboard, Oct. 19), plans to consult with the Dutch electronics giant over the possibility of a similar deal for DCC. "Sony doesn't have specific plans for DCC hardware, but we're now studying this," Imai concludes.

DCC CAR PLAYERS?

Matsushita, Philips, and Marantz are expected to start selling DCC machines in Japan next April at the earliest and by midsummer at the latest, according to Philips Consumer Electronics spokesman Yusuke Yamada. "We expect quite a few manufacturers to join the market, so from the end of 1992 through 1993, DCC will become popular."

"As for DCC car stereos," continues Yamada, "Philips doesn't have a detailed plan. If we introduce them, it will be seven to eight months after the introduction of home units because our development started late."

Matsushita is more hesitant when it comes to indicating when DCC will debut. Spokesman Akira Nagano says that it is only certain that DCC will come to market before the mini disc. Japanese hardware companies supporting DCC include Alpine, Kenwood, Onkyo, Yamaha, JVC, Sanyo, Denon, Sansui, Pioneer, Teac, Casio, Akai, and Sharp.

Hardware pricing policy has also yet to be decided, but the prevailing view industrywide is that the first decks will sell for about 100,000 yen (\$769), with prices declining as the format becomes more popular. Once prices crack the key 50,000 yen (\$384) barrier, DCC will take off in a big way, industry officials say.

"The pricing of a portable DCC deck should be 50,000 yen two years after the launch," says Tadaatsu Atarashi, PolyGram's DCC coordinator for Japan and junior managing director at Nippon Phonogram. Pioneer's Sato states, "My personal estimate is that DCC hardware sales will be less than 50,000 in 1992. By the end of 1995, if the price falls enough, annual sales will be between 300,000 and 500,000. But due to the impact of mini disc, DCC sales won't increase rapidly."

One industry observer says another key DCC factor is the degree to which hardware makers will include the decks in rack system ste-

reos, which account for about 90% of audio hardware sales in this country. Yet another variable will be consumers' attitude toward the new format.

"The Japanese like new things, but the problem is whether or not Japanese people will perceive DCC

'We have to introduce a replacement with compatibility'

as a new technology," says Masao Mineo, senior manager of Polydor's DCC software project. He adds, "I think DCC software will sell for about the same price as CDs at first, that is, between 2,200 yen (\$16.92) and 2,500 yen (\$19.23), with 3,000 yen (\$23.07) being the upper limit."

IMPACT ON CASSETTES

While there may be unanimity that DCC will establish a niche in the Japanese market, there is little agreement over its likely effect on prerecorded and blank analog tape. Warner Music president Ikuzo Orita says he believes DCC will have no appreciable effect on blank tape sales. Regarding prerecorded tape, he states, "The cassette market has almost died in Japan, and I think DCC will save that situation, but not 100%."

By contrast, Japan Phonograph Record Assn. chief spokesman Takuo Chiba contends that blank tape sales will fall when DCC arrives, adding that the double onslaught of DCC and MD will also speed the already-rapid decline of prerecorded

tape here.

A total of 477 million blank cassettes were produced for the domestic market last year, according to the Magnetic Media Industries Assn. of Japan. By comparison, 56.5 million prerecorded cassettes were produced, down 22% from 1989 and accounting for 19% of prerecorded music production.

The list price of a 90-minute blank analog tape ranges between 630 yen (\$4.85) and 970 yen (\$7.46), depending on the tape type, although discounts are common. The price of DCC blank tape has yet to be set, but Pioneer's Sato says they won't sell well if their price is set 50% higher than that of blank tape.

Japanese record companies backing DCC—which include BMG Victor, Warner Music, Nippon Phonogram, Pony Canyon, and Polydor—will likely import software from PolyGram's selection of 300-400 DCC titles to begin with.

Production of DCC tapes in Japan is set to begin at a JVC plant in Mito, north of Tokyo, sometime before the end of 1992, but software makers say it is too early to talk about specifics such as the number of titles or units. One reason is that Japanese software makers are still waiting for hardware manufacturers to formally approve home-taping royalties for digital media, which would clear the way for the

relevant legislation to come into effect next year.

"At this moment, we don't have any special plans to release DCC [titles]," says Warner's Orita. "Probably from next April, all the major U.S. labels will be launching DCC, so I think at the beginning we will import DCC from our parent company."

A Sony Music Entertainment official comments, "Since we are software manufacturers, we will begin to study releasing software when consumers have DCC hardware and begin to demand software. When the market picture is clearer, we'll begin to look into the idea of releasing DCC software."

Philips: Japan Will Show The Way

BY MIKE HENNESSEY

EINDHOVEN, Holland—Philips is predicting worldwide DCC sales of 400 million-plus by the year 2000 and a doubling of that total by 2005. In particular, the company is looking for a strong start in Japan, according to Philips' DCC project manager, Gerry Wirtz.

"It is often said that Japan is a disc-oriented country with no enthusiasm for tape," comments Wirtz. "But the reality is that today the blank cassette is the dominant carrier. We believe that not only can DCC revitalize the existing prerecorded music market, but that it can also swing the balance between prerecorded and

blank cassette sales. In Japan, where the consumer always goes for top quality, there could be a significant shift to prerecorded digital compact cassettes."

Currently, he notes, blank and prerecorded tapes account for almost 80% of sound-carrier unit sales in Japan, although cassettes account for only 19% of prerecorded music production in the country (see story, page 6).

In other DCC developments:

- Philips has announced the formation in Japan of an organization to market and sell key DCC components, laser optics, and optical parts, under the name of the Key Modules Group.
- In Europe, Philips has submitted a draft licensing contract

for the DCC system to the European Commission's antitrust authorities.

- Building work on a new Philips DCC and analog cassette duplicating plant at Amersfoort in Holland is on schedule for completion by year-end.

- BASF in Germany will produce the special DCC tape, and expects to have the first product available by the spring of 1982.

- Sonopress and PolyGram have installed equipment to duplicate the new carrier. The DCC player has a new tape head developed by Philips in conjunction with a U.S. company, Seagate, and the tape has a standard videotape coating of chromium dioxide or cobalt doped ferroxide.

SOME RETAILERS FEEL BOXED IN BY RETROSPECTIVES

(Continued from page 6)

tendency for everyone to jump on the bandwagon. I think it's going to reach a saturation point this Christmas."

Chuck Papke, VP of marketing and purchasing at 34-store Harmony House in Detroit, agrees with Dobbe. "Overall, it's a good thing because there's a lot of exceptional product out there in different fields for all types of customers," he says. "Logistically, though, it's a bad thing, because they choked up a lot of room for us last year and this year there's even more."

At the nation's largest music retailer, the more-than-800-store Musicland Group of Minneapolis, VP of purchasing Dick Odette says the quantity of boxed sets this year is "bigger than last year by a long way. They may be overboxing us a little bit," he says.

George Weiss, operator of the WIN Records one-stop in Elmhurst, N.Y., also decries the boxed-set mania. "There's too many of them," he says. "Because of the success of a few boxed sets, everybody's jumping on the bandwagon. Don't they know there's a recession out there?"

Hayes Carlock, VP of purchasing at Music City/Cats, based in Nashville, says there is definitely a "glut" of boxed sets this year. "We're not seeing the sales on them like we did last year," he says. "I know one of the most highly sought-after ones from last year was the Led Zeppelin, and they discontinued it probably since August. Now it's back in and

it's just kind of sitting there." The Crosby, Stills & Nash set "hasn't done the numbers that we expected," he adds.

Barbra Streisand's "Just For The Record" collection, which is acknowledged as the biggest boxed-set release this year, is barely meeting expectations, according to some retailers.

"It has really not done very well at all," says Carlock of the Streisand item. "The Sony people were just begging for quantities on that, and

'There's a tendency for everyone to jump on the bandwagon'

[by press time] we've sold 42 on CD and 20 on cassette."

Those numbers, he says, include sales in all of Cats' 16 units, plus unaffiliated retail accounts, which number close to 300. According to Carlock, that figure constitutes 30%-35% of the company's total order on Streisand, which he expects will sell through by the end of the year.

The Streisand set debuted at No. 38 on The Billboard 200 Top Albums chart the week of Oct. 12 and has dropped steadily ever since. This week, its fifth on the chart, it stands at No. 121.

By contrast, the Zeppelin collection, which sold 1,000 units last year at Music City alone, peaked at No. 18

on the pop albums chart and sold platinum overall. (The gold and platinum certification points for boxed sets are 250,000 units and 500,000 units, respectively.)

THE 'TURKEY' SEASON

Another concern among retailers is the tendency of some labels to package three or four catalog titles in a 12-by-12-inch box. Although these are not boxed sets in the traditional sense, they occupy precious rack space and are perceived by consumers as costly packages in the league of some of the standard anthology boxed sets.

Carl Rosenbaum, president of 21-store Flip Side Inc. in suburban Chicago, likens these "unattractive" packages to "turkey sandwiches sold in airports. They look bad and are just cluttering inventories," he says.

Musicland's Odette adds that these "turkey" sets are "things we don't need. They have no reason to exist."

Given the retailer complaints about boxed sets, why do the labels continue to pump them out? Pete Howard, editor/publisher of the ICE CD newsletter in Santa Monica, Calif., offers a reason:

"The average three- or four-disc set needs to sell only 10,000-15,000 units to break even, and most of them do," he says. "With those types of sales goals, the platinum and gold success stories last year [Zeppelin and Robert Johnson, respectively] mean boxed sets can be a real gold mine."

He says retrospectives of deceased or midlevel artists are even more fruitful for the labels than boxed sets of top-notch, living artists who command high royalty rates, like Streisand or Aerosmith.

Because of the expensive tag on most of these packages, some retailers welcome them with open arms. "If we sell them we get a higher ticket value per unit, and they make very useful gifts," says Simon Pumfrey, GM at the HMV superstore on the East Side of Manhattan.

Similarly, at 24-store Streetside Records in St. Louis, VP Randy Davis says, "There was a good infusion of business last year from the boxed sets. This year there's a new wealth coming through that we hope will stimulate those kinds of sales. I don't think there are too many of them."

Similarly, Michael Meyer, VP/GM at 32-store The Record Shop, based in Sausalito, Calif., says, "Because we're based in mall stores, we feel [the boxed sets are] giving us a great marketing opportunity. We've devoted merchandising plans and special pricing to boxed sets. We're optimistic that they'll contribute significantly to our holiday sales."

Although retailers disagree on the basic question of whether boxed sets are a positive or negative trend, the one point on which all executives surveyed by Billboard concur is that they prefer their boxes in the 6-by-12-inch configuration, as opposed to the more cumbersome 12-by-12 models like last year's Zeppelin release.

Behind the scenes on Dire Straits' world tour . . . p. 41

**NOW YOU DON'T HAVE TO LIVE IN
RUSSIA TO HEAR GREAT ROCK AND ROLL.**

**PAUL
MCCARTNEY**

The long-awaited U.S. release of his 1988 Russian bootleg album is here on compact disc and cassette. Fourteen rock n' roll classics—McCartney style! Including "Lucille," "Kansas City," "That's All Right Mama," "Ain't That A Shame" and much more.

Produced by Paul McCartney

ON CAPITOL COMPACT DISCS AND CASSETTES

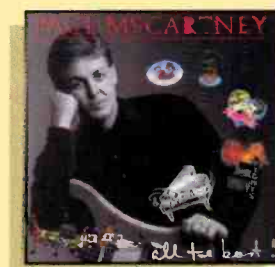
**IT DOESN'T MATTER WHERE YOU LIVE
TO ENJOY THESE MCCARTNEY CLASSICS**



**TRIPPING THE
LIVE FANTASTIC**



FLOWERS IN THE DIRT



ALL THE BEST

**ШОВА
В СССР**

the russian album



Capitol

www.americanradiohistory.com

©1991 MPL Communications Ltd under exclusive license to Capitol Records, Inc.

T O G E T H E R F O R E V E R

RUN DMC

G R E A T E S T H I T S 1 9 8 3 - 1 9 9 1



**THE 18 GREATEST RECORDINGS FROM
THE MOST IMPORTANT RAP GROUP OF ALL TIME**

- ★ SUCKER M.C.'s (KRUSH-GROOVE 1) ★ WALK THIS WAY ★ KING OF ROCK
- ★ TOGETHER FOREVER (KRUSH-GROOVE 4) ★ RUN'S HOUSE ★ IT'S TRICKY
- ★ PAUSE ★ YOU BE ILLIN' ★ THE AVE. ★ HERE WE GO (LIVE AT THE FUNHOUSE)
- ★ ROCK BOX ★ MY ADIDAS ★ IT'S LIKE THAT ★ BEATS TO THE RHYME
- ★ JAM-MASTER JAY ★ PETER PIPER ★ HARD TIMES ★ CHRISTMAS IN HOLLIS

PROFILE

PRO/PCD/PCT-1419 © 1991 Profile Records, Inc. 740 Broadway, New York, NY 10003 • 8730 Sunset Boulevard, Los Angeles, CA 90069

THE IMPORTANCE OF BEING BILL GRAHAM

(Continued from page 1)

200-foot utility tower in heavy weather. Graham was returning to his home north of San Francisco from a Huey Lewis & the News concert in Concord, which he had promoted.

At the time of his death, Graham's company, Bill Graham Enterprises, booked and operated the Fillmore and the Warfield in San Francisco, Cal Expo Amphitheatre in Sacramento, Calif., and the Wiltern Theatre in L.A. Graham invested in the building of the Shoreline Amphitheatre in Mountain View, Calif., and had an equity interest in the venue. In addition, he owned the Punch Line comedy clubs in San Francisco and Walnut Creek, Calif.

Graham also managed a number of acts, including Joe Satriani and Eddie Money.

During his long career, Graham touched many areas of the music industry, from concert promotion and touring to merchandising and artist management. He revolutionized the rock concert business with his ballroom events, which emphasized state-of-the-art presentation, comfort, and value, and with his national concert tours, which applied the innovations of his Fillmore shows on a bigger scale.

According to writer Robert Greenfield, who was working with Graham on his memoirs at the time of his death, Graham changed the entire format of rock concerts with his Fillmore presentations.

"Bill was the first guy to apply the principles of theater to rock'n'roll," Greenfield says. "Before him, promoters thought this music was a joke. The bands were presented in a cavalcade-of-stars fashion."

Graham offered to his audiences full sets by the featured bands, the best sound and lights available, an audience-friendly environment, and a hitherto unheard-of professionalism.

Michael Klenfner, who worked on the Fillmore East stage and security staffs from 1969-1971 and later became one of Graham's closest friends, says, "He cared about the quality of the shows—that's why he was able to take acts on a national level.

"With the national touring, acts asked him, because they knew he was the best caterer in the business. You knew you'd get the same service you'd get at the Fillmore."

Graham's long relationships with bands helped cement his later dealings with them when they went on national tours, Klenfner says: "He worked with a lot of these acts the first time they stepped off the boat or plane or train."

Graham's attention to all details of a production paid off on the national level, Klenfner says. "When he took an act like Dylan out, it was special, and Bob was not an easy guy to work with—he was very demanding. But when he hit the stage, it was right. The security was right, and the act

got a fair shake at the box office. And the kids got their money's worth—they didn't get ripped off."

He adds, "Other people promoted a show, he produced a show... He brought a little bit of the Fillmore wherever he went. He didn't cut a corner."

Klenfner recalls that at one Traffic/Staples Singers bill at the Fillmore East, "we hung a traffic light, and when he announced Traffic, the light came down, and it went from red to yellow to green. And he would have been pissed if the band hadn't hit the first note when the light went green. We rehearsed it."

Another source remembers that for Jefferson Airplane concerts, Graham mounted a large model airplane on guy wires and sent it flying over the heads of the crowd.

PIONEER OF ROCK EVENTS

After he shuttered the Fillmore theaters in 1971, Graham blazed a trail as a promoter of major rock events. Among his most memorable productions were the mammoth 1973 music festival in Watkins Glen, N.Y.; the ongoing Days On The Green in the Bay Area (including this year's fest, headlined by Metallica in October); the Band's "Last Waltz" concert at San Francisco's Winterland in 1976; and national and international tours starring the Rolling Stones, Bob Dylan, Crosby, Stills, Nash & Young, and George Harrison.

Later on, he was also involved in the planning for the epochal 1985 Live Aid concert, which leaned heavily on his logistical expertise. And in 1986, he was the driving force behind Amnesty International's Conspiracy Of Hope tour—which culminated in an extravaganza involving a dozen major and minor acts at Giants Stadium in New Jersey—and the same group's multi-act Human Rights Now! tour, which rolled through the U.S., Europe, Africa, and Asia.

The elaborate feats of staging required in many of these shows were second nature to Graham, who was considered a genius in the practical details of concert production. According to Kip Cohen, who ran the Fillmore East for Graham from 1968-1971 and rejoined him at the Wiltern Theatre in the late '80s, he was the first rock promoter to modularize band equipment for speedy set changes.

Cohen notes that at the Fillmore East, gear was set up on platforms built on castors, not unlike large stage sets in dramatic productions: "Things were broken down and reset quickly. Bill had the notion of a theatrical continuum going on, so something else was always going on between those sets.

"None of this was mysterious to us, because we all came from the theater... [but] it was completely innovative and the first thing of its kind."

Cohen says that Graham approached his stage shows with theatrical flair. Citing the Who's celebrated performances of "Tommy," mounted by Graham at the Metropolitan Opera House, Cohen points out, "Those theatrical expressions, props, scenic effects, did not come from those acts. The Who would play it, but what was on stage came from Bill and his venues."

Another area where Graham broke new ground was concert merchandising. His company Winterland Productions, which he founded in 1972 and sold to MCA in 1988, now controls

about 50% of the North American concert merchandise market, according to Winterland president Dell Furano. Sources say its annual sales are approximately \$160 million a year.

The music merchandise business is now worth up to \$1.3 billion a year, according to a recent Booz Allen & Hamilton study; when Graham got into it, merchandise sales were only a tiny fraction of that.

Furano, who co-founded the firm with Graham, says that while tour merchandising was already common in the U.K. by the early '70s, many American artists first considered it a carnival-like commercialization of their music.

"We were definitely the original merchandising company on the North American music scene," Furano says. "It was Bill's credibility—[musicians] trusted Bill, they respected Bill."

EARLY ASPIRATIONS

Born Wolfgang Grajonca in Berlin in 1931, Graham, the son of Russian Jews, fled Europe for New York in 1939. He attended City College of New York, fought in the Korean War, and finally moved to San Francisco.

An aspiring actor who had appeared on stage under the name Anthony Graham, he quit an \$18,000-a-year job as an office manager at Allis Chalmers Manufacturing in the mid-'60s to work as manager of the counterculture San Francisco Mime Troupe for \$125 a week. When the members of the troupe were arrested on obscenity charges, Graham mounted a benefit for the group.

The benefit proved to be a harbinger of future Graham productions. Held in the Troupe's Howard Street loft on Nov. 6, 1965, the show featured such performers as the Jefferson Airplane and the Fugs, and poets Lawrence Ferlinghetti and Allen Ginsberg. After two more overflow benefit shows, Graham started to mount concerts at the huge former ice skating rink called Winterland, later moving to the Fillmore Auditorium in the heart of the city's hippie district.

Graham enjoyed huge success among San Francisco's burgeoning counterculture audience with shows featuring the city's underground groups of the day—the Airplane, the Grateful Dead, Big Brother & the Holding Company, and Quicksilver Messenger Service. (He simultaneously served as manager for the Airplane and Santana.) In 1968, he moved his productions into the old Carousel Ballroom, rechristening it the Fillmore West. That same year, he renovated the Village Theater in New York and renamed it the Fillmore East.

Graham introduced young music fans to a broad variety of acts via his eclectic bookings, and the musicians felt a natural affinity for Graham. "Besides being a friend, Bill was arguably the most important nonmusician in the music industry," says Huey Lewis.

Graham was also known for his charitable work and for the dozens of benefit concerts he mounted. "He took a stance—in fact, his offices were burned once by neo-Nazis," says longtime New York promoter Ron Delsener. "He was always for the cause. He was definitely from that mid-'60s activist era."

Graham, who was divorced, is survived by three sons, David, Alex, and Thomas.

CHRYSALIS SALE DENIED

(Continued from page 8)

1999. It is open to Wright to sell his stake in Chrysalis Records then or at any point in the interim.

However, he says, "I have no great wish to sell the rest of it. I have to consider whether or not there will be any real advantage to my artists in making such a move. The effect on the ability of our artists to perform in the marketplace would be a major factor in making any decision."

A 50% share in Chrysalis Records was sold to EMI in March 1989 for \$79 million in a deal that did not affect the Chrysalis group's television, music publishing, real estate, or other interests. Up to \$25 million more was supposed to be paid out to Chrysalis, depending on profit and volume growth through 1993.

EMI president and CEO Jim Fifield was unavailable for comment by press time. **JEFF CLARK-MEADS**

ENTERTAINMENT TO GO

(Continued from page 8)

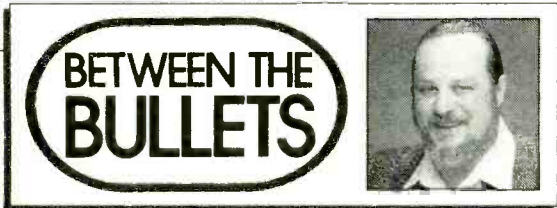
and will fulfill orders itself. The company plans to have a two-week turnaround time, but customers can get their orders sent overnight for an additional charge.

Rosen declines to reveal startup costs for the operation. Nor would he reveal how many music and video titles the company is pushing or the source of the product. But one informed source says Entertainment To Go will purchase product from a one-stop.

Officials at A*Vision and Time Warner were unavailable for comment.

"We think we fill a niche," Rosen says. "We want to have operators that are well trained so they can make suggestions to our customers. If you have a grandmother, and she knows her grandchild likes punk music, our operators will be knowledgeable in different kinds of music and they can make suggestions. It will be a personal shopping experience."

In addition, Entertainment To Go is looking for ways to be creative in selling video. "For instance, we can take a genre like action movies and put a number of titles that are similar in a package." **ED CHRISTMAN**



by Geoff Mayfield

SEASON'S GREETINGS: The advent of the point-of-sale system will bring changes to the way Billboard charts holiday music. In years past, all Christmas albums, regardless of original release date, were able to re-enter The Billboard 200 Top Albums. However, with the establishment of the Top Pop Catalog Albums list, we will only permit Christmas titles that are new in 1991 to chart on The Billboard 200. Albums released in past years, regardless of chart history, will chart on the catalog list... The point-of-sale system offers speedier data, which means the annual Top Christmas Albums chart will appear sooner this year than in the past. We'll roll out the first list in the Dec. 7 issue, and it will run for four consecutive issues. The earlier start makes the chart a more helpful tool for buyers.

TOP GUNS: Last week, there were no bullets among the first 10 titles on The Billboard 200, but things are heating up, with industrywide album sales increasing by more than 4%. For the first time since its debut, **Guns N' Roses**' "Use Your Illusion I" scores a bullet. "Illusion II" has been the bigger seller since day one, so some of the sales may be consumers who only bought one album coming back to complete the set, but the bigger factor is wall-to-wall MTV play on "Don't Cry." That song appears on both "Illusion" albums, but the one featured on the video and on radio is on "Illusion I"... The other top 10 bullet belongs to **Michael Bolton**, who benefits from continued tour exposure and the multiformat acceptance of his latest soulful cover.

HOLLYWOOD CALLING: **Garth Brooks** played himself on the Nov. 2 episode of NBC's "Empty Nest." In a TV Guide article, Brooks says the sitcom "makes me out to be a whole lot bigger star than I am," but in the music world, stars just don't come much bigger. His latest stays atop The Billboard 200 by almost a 2-to-1 margin. It hasn't sold less than 220,000 units in any of its seven chart weeks.

QUICK HITS: Neither artist gets VH-1 play, but a unique ad campaign on that outlet for Zoo's **Phyllis Hyman** and Arista's **Jennifer Holliday** helps both veterans. Hyman, who re-entered The Billboard 200 last week, moves ahead 27 places to No. 172, while Holliday debuts at No. 184.

CLASS ACTS: "The Pavarotti Songbook" takes over the top spot on the Top Classical Crossover chart, while pop master **Paul McCartney** owns the highest debut on Top Classical albums. PolyGram Classics still owns the top four on the latter, and No. 1 on both lists.

DISC MAKERS

CD Replication

Fast Delivery
Small Quantities
Full Color

500 CDs & 500 HX Pro Cassettes
\$2990
Complete Package Price! Includes design & typesetting.

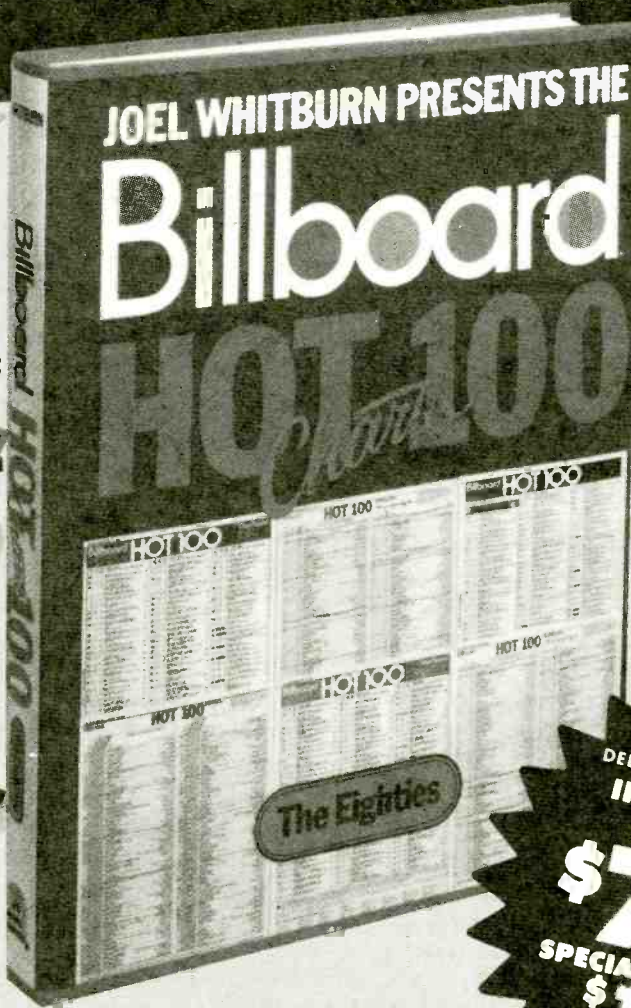
Call Today For Complete Details and Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, New York 10019
In NYC call: 212-265-6662 • FAX: 212-262-9798

YOUR CHARTED GUIDE TO THE EIGHTIES

Top Pop Catalog Albums™



Joel Whitburn Presents the **BILLBOARD HOT 100 CHARTS - THE EIGHTIES 1980-1989**



THE FIRST CHART-BY-CHART HISTORY OF THE EIGHTIES ON RECORD

Not A Compilation . . . Not A Condensation . . .
 Not An Anthology Of Chart Data & Statistics . . .
 Over 500 Actual "Hot 100" Charts From 1980 Through 1989!

Billboard Hot 100 Charts - The Eighties puts the pulse of the Pop years 1980-1989 at your fingertips — week-by-week, chart-by-chart, position-by-position.

Here, in one handsome, deluxe hardcover volume, you'll find every original "Hot 100" chart that appeared in **Billboard** from January 5, 1980 through December 23, 1989 — reproduced in its pristine, picture-perfect entirety, in black and white, at about 70% of original size.

It's all here — the decade that introduced the compact disc and the cassette single, displayed just as it unfolded week after week in the pages of **Billboard**.

COMPLETE TITLE SECTION

Alphabetically cross-references all titles and shows each title's artist and "Hot 100" debut date.
 Size: 9" x 12". Hardcover. 552 pages.

PUT YOUR ORDER ON OUR FAX TRACK

Just Fax your completed order form along with your MasterCard or VISA number to **414-251-9452** for immediate processing.

THE EIGHTIES ARE COMING. AND THEY'RE GOING AT A DISCOUNT.

Billboard Hot 100 Charts/The Eighties 1980-1989* Deluxe Hardcover Edition
 Will be \$90.00 **SAVE \$10.05** Introductory Sale **\$79.95**

Special 2-Book Offer Two Deluxe Hardcover Editions of
Billboard Hot 100 Charts/The Eighties 1980-1989* (Limit one 2-book deal per order)
 Will be \$180.00 **SAVE \$30.05** Introductory Sale **\$149.95**

Orders must be postmarked no later than November 15, 1991 to qualify for Introductory Sale pricing.
 *Anticipated Publication Date: November, 1991

CHART YOUR WAY THROUGH THE SIXTIES & SEVENTIES, TOO.

The **Billboard Hot 100 Charts/The Seventies 1970-1979** Deluxe Hardcover Edition \$90.00

The **Billboard Hot 100 Charts/The Sixties 1960-1969** Deluxe Hardcover Edition \$90.00

Subtotal _____

Shipping & Handling \$ _____

Payment Method
 Check Money Order MasterCard VISA
 MasterCard or VISA Number: _____ Exp. Date: _____

All U.S. orders add \$5.00 for the first book and \$2.00 for each additional book. U.S. orders shipped UPS. Please give complete street address, not P.O. box number.
 All Canadian and foreign orders add \$6.00 for the first book and \$3.00 for each additional book. Canadian and foreign orders are shipped via surface mail and must be paid in U.S. dollars.
 To avoid fees for transferring international funds, please use MasterCard, VISA, or U.S.A. Postal or International Money Order as payment.

Signature _____ **Total Payment \$** _____

Name _____
 Address _____
 City _____ State _____ Zip _____

Mail to: Record Research Inc., Dept BB1, P.O. Box 200, Menomonee Falls, WI 53052-0200



THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	★ ★ THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	★ ★ NO. 1 ★ ★ BEST OF RIGHTEOUS BROTHERS <small>16 weeks at No. 1</small>	25
2	2	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974 /EPIC (5.98 EQ)	BAT OUT OF HELL	25
3	3	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	25
4	4	GUNS N' ROSES ▲ ⁸ GEPHEN 24148* (9.98)	APPETITE FOR DESTRUCTION	25
5	5	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98)	GREATEST HITS	25
6	6	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98)	GREATEST HITS	25
7	7	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	14
8	8	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	25
9	9	PATSY CLINE ▲ ³ MCA 12 (4.98)	GREATEST HITS	25
10	14	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98)	BACK IN BLACK	25
11	11	ERIC CLAPTON ▲ ² POLYDOR 825382 (7.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	25
12	13	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 846210 /ISLAND (9.98)	LEGEND	14
13	12	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	25
14	10	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	25
15	18	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	24
16	15	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	25
17	19	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	25
18	16	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ)	THE WALL	25
19	17	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	25
20	22	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98)	LED ZEPPELIN	24
21	20	METALLICA ▲ ² ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	16
22	21	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	25
23	23	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98)	10 FROM 6	25
24	24	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	25
25	39	ANDREW LLOYD WEBBER ● MCA 6284* (10.98)	PREMIERE COLLECTION	2
26	31	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98)	NINE TONIGHT	9
27	28	THE DOORS ▲ ² ELEKTRA 5157* (7.98)	GREATEST HITS	14
28	26	CHICAGO ● REPRIZE 26080 (9.98)	GREATEST HITS 1982-1989	25
29	33	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	BLITZ OF SALT-N-PEPA HITS	6
30	30	METALLICA ▲ ² ELEKTRA 60439* (9.98)	MASTER OF PUPPETS	12
31	36	MICHAEL BOLTON ▲ COLUMBIA 40473* (7.98 EQ)	THE HUNGER	19
32	—	PUBLIC ENEMY ▲ COLUMBIA 45413* (9.98 EQ)	FEAR OF A BLACK PLANET	5
33	25	METALLICA ▲ ELEKTRA 60396* (9.98)	RIDE THE LIGHTNING	12
34	—	ELTON JOHN ● GEPHEN 24153* (7.98)	GREATEST HITS VOL. 3	1
35	35	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	23
36	29	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS...	25
37	37	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (9.98 EQ)	HYSTERIA	25
38	27	VINCE GILL RCA 9814* (4.98)	BEST OF VINCE GILL	4
39	44	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	20
40	32	TOM PETTY ▲ ³ MCA 6253 (9.98)	FULL MOON FEVER	15
41	45	GEORGE STRAIT ▲ MCA 42035* (7.98)	GREATEST HITS VOL. 2	11
42	49	THE EAGLES ▲ ³ ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	22
43	43	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	8
44	41	FOREIGNER ▲ ³ ATLANTIC 80999* (7.98)	RECORDS	25
45	34	QUEEN ● HOLLYWOOD 61152* /ELEKTRA (9.98)	A NIGHT AT THE OPERA	8
46	40	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	15
47	—	THE JUDDS ▲ RCA 5916* (6.98)	HEARTLAND	4
48	48	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ)	A DECADE OF HITS	19
49	—	GUNS N' ROSES ▲ ³ GEPHEN 24198* (9.98)	G N' R LIES	16
50	—	RANDY TRAVIS ▲ ³ WARNER BROS. 25568 (9.98)	ALWAYS & FOREVER	7

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.

NEW FROM TVT RECORDS

Anne Dudley
and Jaz Coleman

Songs from the Victorious City

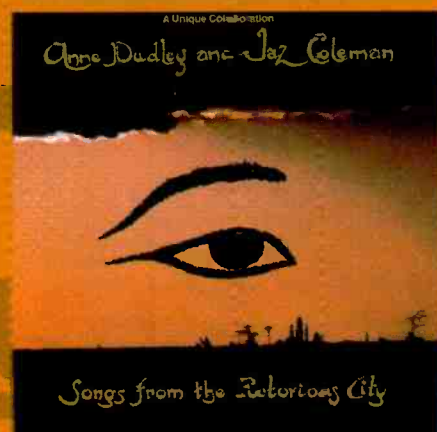
A unique collaboration between **Anne Dudley** of **Art of Noise** and **Jaz Coleman** of **Killing Joke**.

"The Fieral translation of Cairo (Al Khilina) is 'The Victorious City.' 'Songs From the Victorious City' is a collection of our impressions, emotions and experiences inspired by Cairo, in which we spontaneously integrated the city's two great heritages of Ancient Egypt and Islam with our own.

We visited Cairo in order to study the scales, quarter tones and the various instruments (such as the *vo*, *Qanun*, *Kowala*, etc.) A month later we returned with our scores to work with the orchestra at Amman. The musicians imbued our melodies with a vibrancy that we had only heard in our dreams.

The pyramids still cast their magnetic spell over Cairo like an unfinished tale. It is an awe inspiring experience to look over the hazy skyline of mosques, skyscrapers and minarets to see their colossal outlines in the distance glowing bronze in the shimmering heat."

RELEASE DATE NOVEMBER 5, 1991
Also look for "Zigaretts of Cinnamon,"
techno remixes by Mark Kamens.



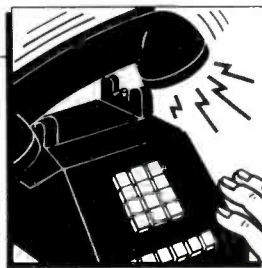
(TVT 3310)



Under license from Chiffa Records Limited
© 1991 TVT Records. Manufactured & Distributed by TVT Records,
23 East 4th Street, NY, NY 10003 212-979-6440 Fax: 212-973-6489



INSIDE TRACK



Edited by Irv Lichtman

SPECULATION about Paramount Communications Inc.'s desire to buy a record company has heated up in the past week. **The Hollywood Reporter** says that the new chief of **Paramount Pictures**, **Brandon Tartikoff**, has been telling staffers that his boss, chairman **Martin Davis**, is likely to acquire a music unit within six months. Rumors about such a purchase have been in the air ever since Paramount lost its bid to buy **Time Inc.** two years ago, and the targets of the talk have included **BMG**, **PolyGram**, **EMI**, and **Virgin**. Some analysts believe **BMG** is the best bet because it has not performed as well as expected for its parent, Germany-based **Bertelsmann A.G.** The companies decline comment.

LOOK, HEAR: The **Epic Soundtrax** label bows Nov. 12 with the release of the "My Girl" album, containing 11 hits of the '60s and '70s as performed in the movie. Before the year's out, two other soundtracks are due: "Hook," with a score by **John Williams** (Nov. 26) and "Bugsy," with a score by **Ennio Morricone**. "My Girl" also features four pop classics of the '40s—"Ac-cent-tchu-ate The Positive" by **Johnny Mercer**, "Candy" by Mercer and **Jo Stafford**, "Long Ago And Far Away" by **Stafford**, and "Why Don't You Do Right" by **Peggy Lee**. Epic itself had a recent gold-seller in the "Dances With Wolves" soundtrack.



EPIC SOUNDTRAX

COMING SOON: Although it was still waiting for the master at press time, **Epic Records** expects to have **Michael Jackson's** "Dangerous" album in stores Nov. 26. If not ready for release by then, an alternative date appears to be Dec. 10. Additionally, Jackson has signed a long-term agreement with **Fox Broadcasting** giving the channel the exclusive broadcast premiere for each short film from the album. The deal commences Nov. 14 with the debut of "Black Or White," which will air simultaneously at 8:25 EST on **Fox**, **MTV**, and **Black Entertainment Television**.

VIRGIN U.S. RETAIL BOW? The long-anticipated U.S. invasion by **Virgin Retail** could begin within a year, according to an article in **Florida Trend**, a business magazine. That article has **Richard Branson** saying he plans to build a 40,000-square-foot megastore in either Miami or Orlando. The article also states that Florida may become home for another office of **Virgin Records**, as well. Officials at **Virgin Retail** and **Virgin Records** were unavailable for comment.

IN THIS WEEK'S interview with **Priority Records'** rapper **Ice Cube** (page 23), Cube says he left former group **N.W.A** because he was "getting fucked outta my money." **N.W.A** manager **Jerry Heller**, contacted after the R&B section deadline, responds: "Ice Cube left the group because he was insanely jealous of **Eazy-E** [of **N.W.A**]. As long as he was in a group where Eazy got the attention and owned the company [Ruthless Records], Ice Cube could never get his fair share... When he left the group he brought in accountants to look over the books, and they were totally satisfied that there were no improprieties."

BOARD APPOINTMENT: The board of directors of the **Video Software Dealers Assn.** has appointed **Craig Odanovich**, GM of **HEB Video Central**, to fill one of the two open seats on the board. San Antonio, Texas-based **HEB** operates video departments in supermarkets; **Odanovich** becomes the first representative of the grocery store video business to sit on the board. A **VSDA** spokeswoman says the appointment is unrelated to recent reports that the **Food Marketing Institute** is forming a committee to explore ways it can better serve its grocery chain members involved in video, or to talk of forming a new trade group to represent grocers involved in video (**Billboard**, Nov. 2). **VSDA** executive VP **Don Rosenberg** says the spokeswoman "has always been open about wanting to have as many people represented on the board as possible."

AS PART OF a restructuring, **IRS Records** says it has let go of eight of its employees to make room for a beefed-up sales force. "The eight people laid off were all administrative or in the home office, and we are redirecting our resources to putting more people in the field," says **IRS** national field marketing director **Judy Barahal**. **IRS** is in the process of completing hirings. When all positions are filled, the company will have four market managers and two national directors of sales, and will increase by three people on the sales side.

THEORY OF RELATIVITY: **Relativity Entertainment Distribution**, the New York-based independent distributor formerly known as **Important Records**, has dropped a number of nonexclusive labels from its roster. **RED** president **Barry Kobrin** confirms that "many" labels have been dropped, but wouldn't confirm reports from sources indicating the number is as high as 69. "We have a master plan; we're streamlining," he says. "We want to work intimately with a small amount of labels. We'd like to distribute as few as possible and maximize each label's potential." Exclusives who remain with **RED** include its own **Relativity** imprint, as well as **Mammoth**, **Triple X**, and **Roadracer**.

DEPARTURES & ARRIVALS: **Bob Sherwood** has left his post as senior VP of international marketing at **Columbia Records** to join **Sony Software Corp.** as a VP of sound technology marketing. He'll liaise with the recording industry internationally on new **Sony** audio technologies, with his first major project being the coordination of the introduction of **Sony's** mini disc next year. He reports to **Michael P. Schulhof**, president of **Sony Software Corp.**... **Robbie Snow**, former **RCA Records** director of marketing, has relocated back to Los Angeles, where he can be reached at 818-506-4886. He came to New York a year ago after a stint on the West Coast for the label. No replacement has been named yet, according to a label spokesperson... After three years on the job, **Marty Diamond** has left **Arista Records** as VP of artist development to join New York-based booking agency **ITG**. No replacement has been named.

OFF & RUNNING: **Mickey Eichner**, through his New York-based **Eichner Entertainment Co.**, which includes a joint-venture publishing company with **EMI**, has made his first major signing in hot Chicago-based rock'n'roll band **Lonesome City King**. Act is currently in the studio for an album debut on **MCA Records** in early '92.

BREAKING THE ICE: In an uncharacteristically short theatrical-to-home-video window, **MCA/Universal Home Video** is releasing "Cool As Ice" Dec. 19. The film, featuring rapper **Vanilla Ice**, opened in October but quickly cooled at the box office. According to the Oct. 29 issue of **The Hollywood Reporter**, the film had not broken the \$1 million mark in ticket sales after its first week in release on nearly 400 screens across the country. The average theater-to-home-video window still runs six-to-nine months.

HAPPY DELAY: The release of the four-CD **Phil Spector** boxed set has been held back one week to Nov. 12 because of a high advance order, says **ABKCO Records** president **Allen Klein**. Klein adds that the delay will achieve an "orderly and equitable" distribution to retailers. The set, distributed by **PGD**, is called "Phil Spector Back To Mono (1958-1969)."

UNDER NEW MANAGEMENT: **Melba Moore** has signed on with **Jonathan First's First Global Management**. Formerly with **Hush Management**, Moore is said to be close to a new label deal that is likely to involve an album of songs by legendary black songwriters such as **Fats Waller** and **Duke Ellington**, with guest appearances by **Gladys Knight**, **Stevie Wonder** and **Pic Conley Surface**.

MAKING A SPLASH FROM THE PAST: With two CD rereleases due from **Atlantic** Nov. 11, "A Living Tribute To **Bobby Darin**" will play the **Village Gate** in New York for four Fridays in November (8, 15, 22, 29). **Harriet Wasser**, a longtime friend and business associate of the early rock'n'roll performer/writer, is producing the show, which stars **Stan Edwards**. The **Atlantic** CD titles are "Mack The Knife" and "Splish Splash." **Darin** died in 1973 at the age of 37.

**A PERFORMANCE FOR NOW,
FOR TOMORROW, FOR ALL TIME**

JODECI

(jō'-dé-se)

Forever My Lady

MCA-10198

It was only a matter of time.

Brothers JoJo and K-Ci and brothers Dalvin and DeVante Swing came from providing harmonies on hit albums by Father MC and Al B. Sure! to gaining rave recognition on their own as a quartet called Jodeci.

With critics hailing their fusions of gospel, soul and New Jack Swing as "first-rate displays of young, Black male artistry" (*The Source*), their debut album on Uptown / MCA, Forever My Lady, has soared past Gold.

Now, with the title track and Top 5 Urban hit crossing over into CHR, Jodeci and Forever My Lady appear destined for even greater achievements. Just wait -- it won't be long.

**Featuring The Hit "Forever My Lady" MCACS-54197
Produced By DeVante Swing For The Swing Mob Productions
And Al B. Sure! For Sure Time! Recording, Inc.
Executive Producers: Andre Harrell, Puff Daddy, And Al B. Sure!**

MCA.



Suppose you gave a party and 750,000 people showed up?

It happened on August 15, 1991.

Paul Simon's

Concert In The Park (E-12-257E-2)

The New Album and Home Video

Recorded live in Central Park

Featuring
The Obvious Child
The Boy In The Bubble
She Moves On
Kodachrome®
Born At The Right Time
Train In The Distance
Me And Julio Down By The School Yard
I Know What I Know
The Cool, Cool River
Bridge Over Troubled Water
Proof
The Coast
Graceland
You Can Call Me Al
Still Crazy After All These Years
Loves Me Like A Rock
Diamonds On The Soles Of Her Shoes
Hearts And Bones
Late In The Evening
America
The Boxer
Cecilia
The Sound Of Silence

Produced by Paul Simon
Musical Supervision by Roy Tickle



Kodachrome® is a registered trademark for color film.
©1991 Warner Bros. Records Inc. There are the days of miracle and wonder.

Available on Warner Bros. Cassettes and Compact Discs
Also Available on Warner Reprise Videocassettes and Laser Discs
"PAUL SIMON'S CONCERT IN THE PARK" (E-12-257E-2)
Featuring the entire Central Park Concert
Produced by Ian E. Fisher
Directed Louis J. Horvitz