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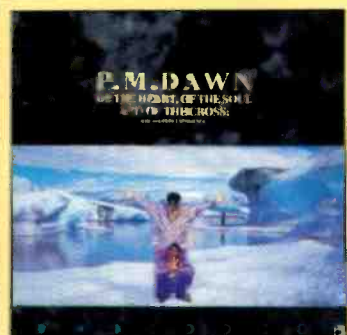
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 16, 1991

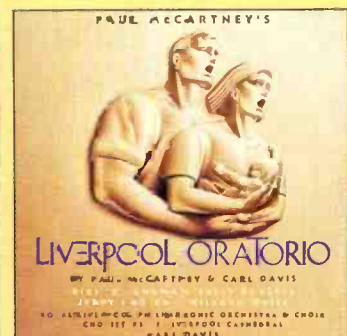
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New U2 Relies On Fans, Not Fanfare Intends To Build On Alternative Base

■ BY THOM DUFFY

NEW YORK—In a competitive season of superstar albums launched with extensive mass-media campaigns, the promotion and marketing of U2's "Achtung Baby," to be released worldwide by Island Records

PAUL McGUINNESS ON U2'S GUIDANCE SYSTEM, PAGE 28

Nov. 19, will be aimed squarely at the band's longstanding alternative base.

Despite U2's previous multiplatinum sales, No. 1 pop hits, stadium

sellouts, and Grammy Awards in the wake of its 1987 album "The Joshua Tree," the band's new release will not be heralded with the sort of media blitz planned for other year-end pop blockbusters, such as Hammer's "Too Legit To Quit," released Oct. 28 on Capitol Records, or Michael Jackson's return with "Dangerous," due Nov. 26 from Epic Records.

"U2 will not come out with that kind of fanfare in terms of outside media," says Island Records GM Andy Allen. "We feel the fan base itself creates that kind of excitement."

Island Records founder and CEO Chris Blackwell echoes the point.

"It's been some three years since U2's last album ["Rattle And Hum"]. That long gap between releases, however, has built anticipation for 'Achtung Baby.' U2 has a huge and committed fan base who won't be disappointed by the new album," says

(Continued on page 77)

Fantastic Sell-Thru Response For 'Fantasia,' 'Robin Hood'

■ BY JIM McCULLAUGH

LOS ANGELES—"Fantasia" and "Robin Hood: Prince Of Thieves" are providing the home video sell-through industry with one of the most potent one-two punches in recent memory.

According to a survey of retail chains representing several thousand outlets, when the numbers are all tallied, "Fantasia" may wind up as the best-selling home video sell-through title ever during its first week of availability.

That is the indication from the industry's largest sell-through web, the 1,025-unit Musicland Group, which includes the Suncoast Motion Picture Co. and about 915 music stores that handle sell-through video.

Speaking about "Fantasia," Suncoast president Gary Ross says, "It's

(Continued on page 78)

Nirvana Ascending To Heavenly Heights With DGC Debut

■ BY CHRIS MORRIS

LOS ANGELES—Nirvana has been sheer heaven for DGC Records.

The alternative rock trio from Washington state has blasted into the top 20 with its major-label debut, DGC's "Nevermind." Released Sept. 24, the album stands at No. 9 with a bullet on The Billboard 200 Top Albums chart this week, in

(Continued on page 30)

Will Brooks Be Able To Flow Into Top 40 Radio Waters?

■ BY SEAN ROSS and EDWARD MORRIS

NEW YORK—Will the phenomenally successful Garth Brooks be the artist who breaks country's seven-year dry spell at top 40? Brooks' label, Capitol, intends to try, but probably not until January. That means "Shameless," Brooks' current No. 1 country hit, will not get worked pop, at least for now.

A fairly straightforward cover of a Billy Joel ballad, "Shameless," is already picking up unsolicited top 40 airplay in a handful of Southern and Midwestern markets. But Capitol's pop staff cannot work "Shame-

less" to top 40 radio without cutting a deal with Capitol Nashville. And Capitol Nashville has, like other Nashville label divisions, expressed concerns about diluting Brooks' country base.

Capitol president Hale Milgrim says he "definitely will work with Capitol Nashville in helping Garth get to a much larger marketplace... I think there's a wide opening for Garth to be heard on top 40 radio."

Milgrim expects to have an agreement worked out with Capitol Nashville head Jimmy Bowen in the next few days. At press time, it looked like no Garth single would

(Continued on page 12)

U.K. Labels Seen As Victors In Pub Royalty Decision

■ BY JEFF CLARK-MEADS

LONDON—The existing framework for mechanical royalty payments in Europe has been shattered, with record companies being given a new range of cheaper options and negotiating levers.

All record companies in the European Community now have a fresh set of choices following the Nov. 1 settlement of a 2-year-old mechanicals dispute in the U.K. The settlement means a rise

(Continued on page 79)

Anticipation High For New Jackson Album

PAGE 5

Publishers Signing Dance-Track Remixers

PAGE 8

Artists Of Hispanic Descent Bridging Pop, Latin Markets

■ BY JOHN LANNERT

MIAMI—As the U.S. Hispanic population continues to burgeon, a growing number of pop, rap, and dance artists of Hispanic descent are starting to eye the domestic Latin market as a viable, long-term commercial alternative.

A few artists of Hispanic ancestry, (Continued on page 79)



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FRB

Webs Refuse To Drop Ice Cube Set Group Says Songs Preach Hate, Violence

BY CRAIG ROSEN

LOS ANGELES—Four major retailers have not complied with a request by the Simon Wiesenthal Center, a Jewish human-rights group, to pull Ice Cube's "Death Certificate" off their shelves because of its alleged anti-Korean and anti-Semitic lyrics.

The album, which debuts at No. 2, is the highest new entry on this week's Billboard 200 Top Albums chart.

In letters sent by fax to the heads of the Musicland Group, Wherehouse Entertainment, Tower Records, and Show Industries, Wiesenthal Center associate dean Rabbi Abraham Cooper says the request to pull the al-

bum was made because "Death Certificate" contains the song "No Vaseline," which "calls for the murder of an individual currently involved in the music industry."

Rabbi Cooper says Ice Cube also "threatens and promotes violence and boycotts against Korean Americans in the song 'Black Korea.'"

In "No Vaseline," Ice Cube calls on his former group, N.W.A., to "get rid of that devil, real simple/put a bullet in his temple/'cause you can't be a nigger for life crew/with a white Jew tellin' you what to do." The lyrics are regarded as a reference to N.W.A. manager Jerry Heller.

According to a source, an early demo version of the song mentioned

Heller by name. Heller declined to comment on the issue.

"Black Korea" contains the lyrics: "Oriental one-penny countin' motherfuckers/they make a nigger mad enough to cause a ruckus... So don't follow me up and down your market/or your chop-suey ass will be a target/of the nationwide boycott... So pay respect to the black fist/or we'll burn down your store right down to a crisp."

Rabbi Cooper says the success of the Ice Cube album "absolutely guarantees" that there "will be other albums that will try to cash in on the hate market in America."

"We are not talking about a theoretical issue," Rabbi Cooper adds. "This is very real. There are very significant problems between the Korean and black communities, not only here, but in New York, too. This album is nothing less than a cultural Molotov cocktail."

This isn't the first time Rabbi Cooper has spoken out about allegedly racist or anti-Semitic lyrics. In the past he has criticized lyrics or remarks made by Guns N' Roses, Madonna, and Public Enemy. Cooper even had a face-to-face meeting with Public Enemy leader Chuck D. This

(Continued on page 91)

PolyGram Will Distribute Motown Product Abroad

BY JANINE McADAMS

NEW YORK—As expected, Motown Records and PolyGram N.V. have announced a worldwide distribution pact. The announcement comes after the Sept. 29 pact between Motown and PolyGram for distribution of Motown product in the U.S.

The multiyear licensing deal grants PolyGram exclusive rights to manufacture, distribute, and market all Motown product in all countries except the U.S. The agreement became effective in Canada Sept. 28; the distribution deal for the rest of the world takes effect Jan. 1, 1992.

The announcement of the Motown-PolyGram international distribution deal provides another bone of contention to MCA, part-owner and former domestic distributor of Motown product. In a statement released by MCA, a spokesman stated that the deal "violates a number of MCA's rights under both the distribution agreements and the partnership agreement." The spokesman adds that MCA will "vigorously pursue

all of its legal rights."

Alain Levy, PolyGram president and CEO, says in a statement: "We are delighted to be able to extend our initial agreement with Motown into a worldwide partnership. We are proud to be able to offer to Motown our expertise as a world leader outside the United States."

Jheryl Busby, president/CEO of Motown, states: "PolyGram's formidable distribution, reach, marketing savvy, and expertise throughout the world will help maximize the potential of Motown's artists and repertoire—both old and new. We are extremely pleased to entrust our recordings to a company that has consistently demonstrated both its commitment of breaking new acts and its skill in catalog exploitation."

BMG had previously handled Motown product around the world except in Canada. A spokesperson for the German-based music company says: "We had a long and mutually beneficial relationship with Motown and we wish them the best of luck." The spokesperson would not provide figures for what percentage of revenue Motown had contributed to

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Sony Well-Armed For 'Dangerous' Readies Retail For Jackson Action

This story was prepared by Ed Christman, Janine McAdams, and Phyllis Stark.

NEW YORK—Retail anticipation for the first Michael Jackson album in four years is building, fueled by radio leaks of the initial single, "Black Or White," and early indications of a massive Epic promotion and marketing campaign.

The Sony Music Distribution machine is gearing up to make the most of the album, which hits stores Nov. 26. Already, it has made solicitations for "The Dangerous Collector's Edition," which will only be available on CD and lists for \$29.98, with a wholesale cost of \$18.90, according to retail sources. That package includes a 3-D pop-up design and a gold CD.

Over the last week, Sony and Epic representatives have flooded the

market with the game plan for "Dangerous," which will be issued at a \$10.98 list for cassette and vinyl and \$15.98 for CD. The album contains 14 tracks and has a running time of 77 minutes. (For more information on the album, see story, page 88.)

Moreover, Sony was to hold listening parties in all key markets for buyers on Nov. 7 and 8. Sony is offering a 3% discount on initial orders, which are due Wednesday (13). The label is also giving 30 days extra dating—making payments due in February—as an added enticement to load up on the album.

Sources say that Sony anticipates shipping 3 million-4 million copies of "Dangerous," which could make it the largest initial shipment for a single album. Guns N' Roses' two "Illusion" albums shipped 4 million units. Pete Anderson, Epic VP of sales,

says, "The excitement is building out there for the 'Dangerous' album. The buzz is it will be the biggest album of the year."

Howard Appelbaum, executive VP at 33-unit, Beltsville, Md.-based Kemp Mill Music, agrees. "I am hope-

(Continued on page 88)

At GATT: U.S. To Push Japan Ban On Rentals

BY STEVE McCLURE

TOKYO—A head-on clash between the U.S. and Japan over the issue of record-rental stores appears inevitable at the General Agreement on Tariffs and Trade (GATT) talks in Geneva next week.

U.S. representatives are staking out a hard-line position, seeking the Japanese government's commitment to laws that would ban the country's 6,000 record-rental shops from renting product released after a set date. This would, over time, put the 80 billion yen (\$615 million) industry out of business.

Andy Stoler, deputy chief of mission in the office of the U.S. Trade Representative in Geneva, says, "We have in effect told the Japanese we want an end to the practice of those rental shops."

Akira Ojima, deputy director of the international economic affairs

(Continued on page 92)

Island's Indie Distrib Under Major P'Gram Group's Wing

BY ED CHRISTMAN

NEW YORK—Island's independent distribution arm, headed by Pat Monaco, is being placed under the PolyGram Group Distribution banner, allowing all labels in the PolyGram orbit to have a choice between releasing titles through major or independent channels.

"This concept takes the original vision of [Island chairman] Chris Blackwell and [PolyGram chairman] Alain Levy's commitment to distribution and marries both into reality," says Jim Caparro, executive VP at PGD. "Blackwell's vision allowed

Island to have a distribution choice between going through a major or using the independent network built up to support its 4th + B'way/Mango labels.

"Now the services of independent distribution can be offered to all of PolyGram's labels, which is Levy's commitment to them that they will have access to world-class distribution. It obviously sets us apart from other distribution companies."

Monaco will hold the title of VP/GM for the independent distribution entity, which has yet to be

(Continued on page 93)

Biz Faces Sexual Harassment Onus

L.A. Times Inquiry Turns Up Charges

■ BY CHRIS MORRIS
and PHYLLIS STARK

LOS ANGELES—A front-page story in the Nov. 3 edition of the Los Angeles Times detailing sexual-harassment allegations against four music industry figures has ignited widespread discussion of the issue within the business.

While the female music executives interviewed by Billboard say they have never experienced sexual harassment, most concur that women—especially those at the managerial level and below—face ongoing workplace confrontations, varying in degrees of severity, in a male-dominated business.

Many observers believe that, while sexual harassment does take place within the music industry, it is no more prevalent there than in any other sector of American business.

There is a widespread view within the industry that the Times story stemmed mainly from the heightened awareness of the issue in the wake of Anita Hill's charges at the confirmation hearings for Supreme Court Justice Clarence Thomas.

The Times story outlined allegations against three label executives and a prominent entertainment attorney, including:

- Marko Babineau, former GM of Geffen Records subsidiary DGC Records. The story claimed that Babineau masturbated at the desk of his assistant, Penny Muck, and that two other women had been transferred from his department earlier after

making harassment complaints. Babineau resigned from the company Sept. 4, 15 days after the incident with Muck purportedly took place.

- Mike Bone, former co-president of Mercury Records. The Times alleged that in July 1990, while he was president of Island Records, Bone fired his administrative assistant Lori Harris after she rebuffed his sexual advances, and that Harris subsequently sued Bone and Island. Bone was fired from Mercury Nov. 1, two

days before the Times story appeared (see story, this page).

- Jeff Aldrich, former senior VP of A&R at RCA Records. The Times says that Aldrich was fired by RCA in January after several female label employees complained that he had harassed them while drunk at the BMG convention in Scottsdale, Ariz., last December. Aldrich, who subsequently entered a drug and alcohol rehabilitation program, is currently

(Continued on page 88)

Bone Fired From Mercury; No Replacement Named

■ BY PAUL VERNA

NEW YORK—Last week was not a good week for Mike Bone.

On the morning of Friday, Nov. 1, he received a phone call from Alain Levy, president and CEO of PolyGram International Ltd., notifying him that he was fired as co-president of the PolyGram-distributed Mercury Records. Two days later, The Los Angeles Times identified Bone as one of four high-ranking music industry executives accused of sexual harassment (see story, this page).

Executives at PolyGram, as well as Bone himself, insist that his dismissal was unrelated to the charges

of sexual harassment, which were reportedly filed in a July 1990 lawsuit by a former employee at Island Records, where Bone was then president.

A terse statement from PolyGram issued the day of the firing said, "Effective immediately, Mike Bone will no longer serve as co-president of Mercury Records. We wish him the best of luck with his next endeavor. Future plans for Mercury will be announced shortly."

At press time, no official word was available on whether Bone would be replaced at Mercury.

When he named Bone and Ed (Continued on page 91)



A Million Points Of 'Light.' Epic recording artist Gloria Estefan is presented with a platinum plaque representing sales of 1 million units of her latest album, "Into The Light," featuring the current single and video "Live For Loving You." Estefan capped her 1991 world tour with two sold-out performances at Madison Square Garden in New York. Shown, from left, are Sony Music president Tommy Mottola; Estefan; and Epic president Dave Glew.

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Steffen is named senior VP and GM of BMG Video in New York. He was senior VP of marketing for BMG Distribution. (See story, this page.)

Lisa Velasquez is appointed VP of pop/special projects for Atlantic Records in New York. She was senior director of national pop promotion at EastWest Records America.

Aubrey Moore is promoted to VP of production/manufacturing for A&M Records in Los Angeles. He was director of production/manufacturing.

Joe Riccitelli is named senior director of national promotion at PolyGram Label Group in New York. He was East Coast director of CHR promotion for PolyGram Records. PolyGram Label Group also appoints John Rotella West

Sears Signs MCA Exclusive On 'E.T.' Vid With Sole Sponsorship Of Thanksgiving TV B'cast

■ BY PAUL SWEETING

NEW YORK—Retail giant Sears Roebuck & Co. will effectively have an exclusive on MCA/Universal Home Video's "E.T. The Extra-Terrestrial," as part of a long-term agreement between Sears and MCA.

The Steven Spielberg classic, which is the highest-grossing film of all time, will have its broadcast television premiere on Thanksgiving, Nov.

28. Sears will be the sole sponsor of that broadcast.

After that date, MCA will no longer make the title available to video distributors or to any other distribution channel.

Sears will be selling the title, along with "E.T." posters, in about 800 of its locations, according to a spokesman. The video will go for \$14.99, \$10 below its original list price when it was released in fall 1988. MCA origi-

nally shipped 14 million-15 million copies of the title, making it the biggest selling video to date.

To mollify distributors who were still sitting on unreturned "E.T." cassettes, MCA has offered to take back any wholesale inventory. According to distributor sources, wholesalers were offered an opportunity to exchange copies of "E.T." for other MCA titles, rather than a straight credit-for-return.

Distributors are free to hold onto their inventory to fulfill whatever retail orders might be stimulated by the movie's broadcast. However, MCA will not price-protect distributors on the movie (i.e., make up the difference between the old and new prices), so most of them have availed themselves of the exchange option.

Distributors estimate that several hundred thousand tapes were sitting unsold in warehouses.

PROMOTION FOR CHARITY

Sears will be selling the title as part of a promotion tied in with two charities. Its stores will feature a recreation of a set from "E.T." and children will have their pictures taken in the set for \$2.50 each. Proceeds will go to the Special Olympics and the Children's Action Network, a charity involving many prominent figures in the entertainment industry, including MCA president Sidney Sheinberg.

The offer will run from Nov. 17 through Christmas.

(Continued on page 93)

Steffen Named Senior VP/GM Of BMG Video U.S.

NEW YORK—David Steffen, senior VP of marketing for BMG Distribution, has been selected to head up the company's domestic video operation, which will be consolidated under the name BMG Video U.S. Steffen will serve as senior VP/GM at the new entity.

"Two years ago," says Steffen, "we started BMG Video International in London. That was our first step at putting us into the video business proper. In the same period, we've continued to see our own labels release their product through BMG Video. What's going to change is we'll be taking those same home video releases and providing a central core marketing

company to assist our labels."

Within the next six weeks, Steffen will hire a director of marketing, a product manager, and assistants, according to a press statement.

BMG Distribution president Pete Jones says, "BMG's increasing commitment to video cannot be better served than to be in the hands of David Steffen."

BMG Video will handle all video product from the various BMG-owned and joint-venture labels, including Arista's 6 West, RCA Video, Zoo Entertainment, Imago, and Jive.

The statement says BMG Video will, in addition to releasing product from the distributed labels, "ac-

(Continued on page 91)



STEFFEN



VELASQUEZ



MOORE



RICCITELLI

Coast regional sales director in Los Angeles, Gregg Spiegel Northeast regional sales director in New York, Michael Whitenack Midwest regional sales director in Detroit, and Claudia Butzky Southeast and Southwest regional sales director in Atlanta. They were, respectively, West Coast product manager at PolyGram, Northeast regional sales manager for Rhino, Midwest regional promotion rep for Island, and Southern regional marketing director for I.R.S.

Osamu Tabuchi is promoted to executive director of BMG Victor in Tokyo. He was senior director of domestic.



MENA



ANDERSON



COCHRANE



SHERWOOD

Michele Mena is promoted to director of East Coast publicity for Columbia Records in New York. She was associate director of publicity.

Jeff Anderson is appointed associate director of national video promotion for RCA Records in New York. He was VP of promotion for National Video Subscription, a California-based music video pool.

Cynthia Cochrane is promoted to associate director of creative services and international for Blue Note Records in New York. She was manager of production.

Daniel Balsinger is named marketing manager for MCA International/Geffen International in Zurich. He was product manager at BMG/Switzerland.

RELATED FIELDS. Bob Sherwood is appointed VP of sound technology marketing at Sony Software Corp. in New York. He was senior VP of international marketing for Sony Music Entertainment.

Randy Wade is named account executive at Showco Inc. in Dallas. He was marketing manager for PanCommand Systems.

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Remixers Attract Publishing Deals

Provide Firms With Fresh Songwriting Spin

■ BY LARRY FLICK

NEW YORK—Now that many dance music remixers have proven their strength as producers and recording artists, they are starting to gain recognition as songwriters and are ink publishing deals.

At the top of a growing list of remixers being signed by major companies are Shep Pettibone and David Morales, both of whom were recently at the center of fierce bidding wars. Pettibone eventually went to MCA; Morales is now with EMI.

Other prominent remixers who have signed publishing deals are Frankie Knuckles (BMG), Steve An-

derson (BMG), John Waddell (BMG), Cutfather & Soulshock (Virgin), Little Louie Vega (EMI), the Basement Boys (PolyGram, U.S./BMG, U.K.), Robert Clivilles and David Cole (Virgin), Mike Pickering (BMG), Dancin' Danny D. (EMI), and Smith & Mighty (BMG).

Remixers who are negotiating contracts with major publishers include Eric Kupper, Tommy Musto, Peter Dauo, Steve "Silk" Hurley, and Boi-lerhouse.

During the past five years, remixers have become prominent in the pop arena for their ability to create potential radio and club hits by re-writing and/or rearranging portions

of songs.

As the club world's leading remixers have sought the credibility they feel they deserve, major labels have reacted by contracting them as recording artists and producers. Projects by C&C Music Factory, Knuckles, Black Box, the 49ers, and Brothers In Rhythm have generated healthy sales and radio airplay.

Additionally, Pettibone, Cole & Clivilles, and Morales have become sought-after collaborators by pop artists like Madonna, Cathy Dennis, Mariah Carey, and Jody Watley. Pettibone is responsible for co-writing Madonna's smash "Vogue" and is working on material for Dennis' second set. Cole & Clivilles co-wrote Carey's recent No. 1 hit, "Emotions," while Morales was tapped to pen a

(Continued on page 79)



'Pretty' Platinum. EMI executives celebrate the success of the "Pretty Woman" soundtrack, which has been certified double-platinum in Germany and Switzerland and platinum in Austria. The album, which has sold 7 million copies worldwide, features Roxette's No. 1 hit "It Must Have Been Love" and Go West's top five hit "King Of Wishful Thinking." Shown, from left, are Jim Cawley, senior VP of marketing, EMI Records USA; Paul Donahoe, director of international artist development, EMI Records USA; Sal Licata, president/CEO, EMI Records USA; Peter Mempel, managing director, EMI Records Switzerland A.G.; Helmut Fest, managing director/marketing group, G.A.S., EMI Germany; Hans Renick, managing director, EMI Austria; Erwin Bach, divisional managing director, EMI Germany; J.P. Bommel, VP of international, EMI Records USA; Ron Fair, senior VP of A&R/staff producer, EMI Records USA; and Michael Barackman, VP of A&R, EMI Records USA.

At 5-Million Mark, Garth's 'Fences' A 1st For Country

■ BY PAUL GREIN

LOS ANGELES—Garth Brooks is the first country artist to top the 5-million mark in U.S. sales with one album. Brooks achieved the feat with his 1990 album, "No Fences," which was certified quintuple-platinum Oct. 24. Four country stars—Alabama, Willie Nelson, Randy Travis, and Anne Murray—have topped the 4-million mark with individual albums.

And "No Fences" is still going strong in the top 15 on The Billboard 200 Top Albums chart.

Clint Black, Brooks' chief rival as the hottest male country singer, land-

ed his second straight double-platinum album last month with "Put Yourself In My Shoes." Two other leading male country stars, Alan Jackson and Vince Gill, earned platinum albums. It was Jackson's second in a row; Gill's first.

Also in October, Metallica's current album, "Metallica," was certified gold, platinum, double-platinum, and triple-platinum simultaneously by the Recording Industry Assn. of America. The band's last album, "... And Justice For All," went double-platinum.

"Phantom Of The Opera" became

(Continued on page 92)

Joint Management Of Local Radio Stations Under Scrutiny

■ BY BILL HOLLAND

WASHINGTON, D.C.—Rep. John Dingell, D-Mich., introduced legislation Nov. 6 that would strictly regulate the structuring and scope of joint-programming, simulcast, and sales-force ventures by radio and TV stations, tightening FCC rules governing the burgeoning practice of "local management agreements."

Dingell, the powerful House Energy and Commerce Committee chairman, doubts the legality of recent moves by hundreds of radio

broadcasters and some TV stations to form such LMAs with other stations, because some broadcast licensees may be ignoring FCC rules governing license responsibilities.

Of the bill's 12 main points, the most controversial are a clause limiting the amount of a time a station can lease to 25% of total operating time and another provision restricting the amount of station time that can be brokered to any one programmer to 10%. The bill would allow the FCC to authorize

(Continued on page 93)

College Radio A Study In Ethics

B'casters Urged To Retain 'Free Spirit'

NEW YORK—The ethics and economics of alternative music in the '90s drew the attention of some 5,000 college radio programmers and other industry representatives who attended the 11th annual CMJ Music Marathon Oct. 30 - Nov. 2 here, sponsored by the CMJ New Music Report.

Keynote speeches by Tommy Boy recording artist Queen Latifah and Frederic Dannen, author of "Hit Men: Power Brokers and Fast Money Inside The Music Business," set the tone for the conference, which also included four nights of showcases (see The Beat, page 28).

"I think college radio expresses more than any other format out there," said Latifah in her address. "You are the voices of our future. I want all of you to continue to be free spirits, to be positive and do what you feel is right inside your heart and not inside your pocket."

At a time when influential college programmers are facing the same promotional pressures as their commercial counterparts (Billboard, Nov. 2), Dannen called on the CMJ audience to resist the questionable promotion practices detailed in his

(Continued on page 93)

'Certificate' Accomplishes; Hammer Hits; Star Producers Shine Brightly On Hot 100

ICE CUBE's controversial "Death Certificate" enters The Billboard 200 Top Albums chart at No. 2. The hardcore rapper's explosive debut overshadows a historic achievement by Garth Brooks, whose "Ropin' The Wind" becomes the longest-running No. 1 album by a country artist in history. "Ropin'" has headed The Billboard 200 for six weeks.

By opening at No. 2, "Death Certificate" equals the debut in June of the latest album by N.W.A. These two albums on independently distributed Priority Records stand as the highest-debating rap albums to date.

"Death Certificate" pops on ahead of Hammer's "Too Legit To Quit," which enters the chart at No. 3. That's a shocker, considering the disparity between the performances of the artists' last albums. Hammer's last album, "Please Hammer Don't Hurt 'Em," logged 21 weeks at No. 1; Ice Cube's last full-length album, "AmeriKKKa's Most Wanted," peaked at No. 19. Ice Cube followed up with an EP, "Kill At Will," which peaked at No. 34.

The great irony: Hammer dropped the "M.C." from his name in part to distance himself from the rap phenomenon and to emphasize his talents as an all-round entertainer. Yet he was outshone by a hardcore rapper who makes no concessions to mass-appeal tastes.

One final observation: Neither of the two best-selling albums in the country this week is being played on pop radio; neither is represented on the Hot 100. And the title track from Hammer's album is just getting started at pop radio. So none of the week's three best-selling albums is represented with top 40 singles.

SOME PRODUCERS seem to go on forever. Just look at this week's Hot 100.

Arif Mardin, who has been turning out No. 1 hits since 1966, is back in the top 10 with the Roberta Flack/Maxi Priest duet "Set The Night To Music."

Michael Omartian, who has produced No. 1 hits in the '70s, '80s, and '90s, is also back in the top 10 with Amy Grant's "That's What Love Is For."

Phil Ramone, a seven-time Grammy winner who has produced everyone from Paul Simon to Barbra Streisand, is listed in the top 30 with Russ Irwin's "My Heart Belongs To You."

Stewart Levine, who landed his first No. 1 hit in 1968 with "Grazing In The Grass," is raking in the green with Simply Red's "Something Got Me Started."

Ted Templeman, a member of Harpers Bizarre in the '60s who became a top producer in the '70s with the

Doobie Brothers, co-produced Van Halen's current "Top Of The World."

Tom Werman, a kingpin of '70s album rock, has two singles bulleting up the Hot 100. Lita Ford's "Shot Of Poison" jumps from No. 64 to No. 55; Motley Crue's "Home Sweet Home" jumps from No. 72 to No. 60.

Other long-running producers listed on this week's Hot 100 include Robert John "Mutt" Lange, Ron Nevison, and Keith Olsen.

In addition, Russ Kunkel and Danny Kortchmar, who were players on Carole King's landmark "Tapestry" album 20 years ago, each have singles on the chart. Kunkel co-produced the latest by Aaron Neville; "Kootch" co-produced the new Billy Falcon.



by Paul Grein



FAST FACTS: Geffen Records has three albums in the top 10 on The Bill-

board 200. Nirvana's "Nevermind" (on DGC/Geffen) leaps from No. 17 to No. 9 in its sixth week, joining a pair of long-running, blockbuster albums by Guns N' Roses. This is Geffen's best showing since February 1989, when it had three albums in the top five—two by Guns N' Roses and one by Edie Brickell & the New Bohemians.

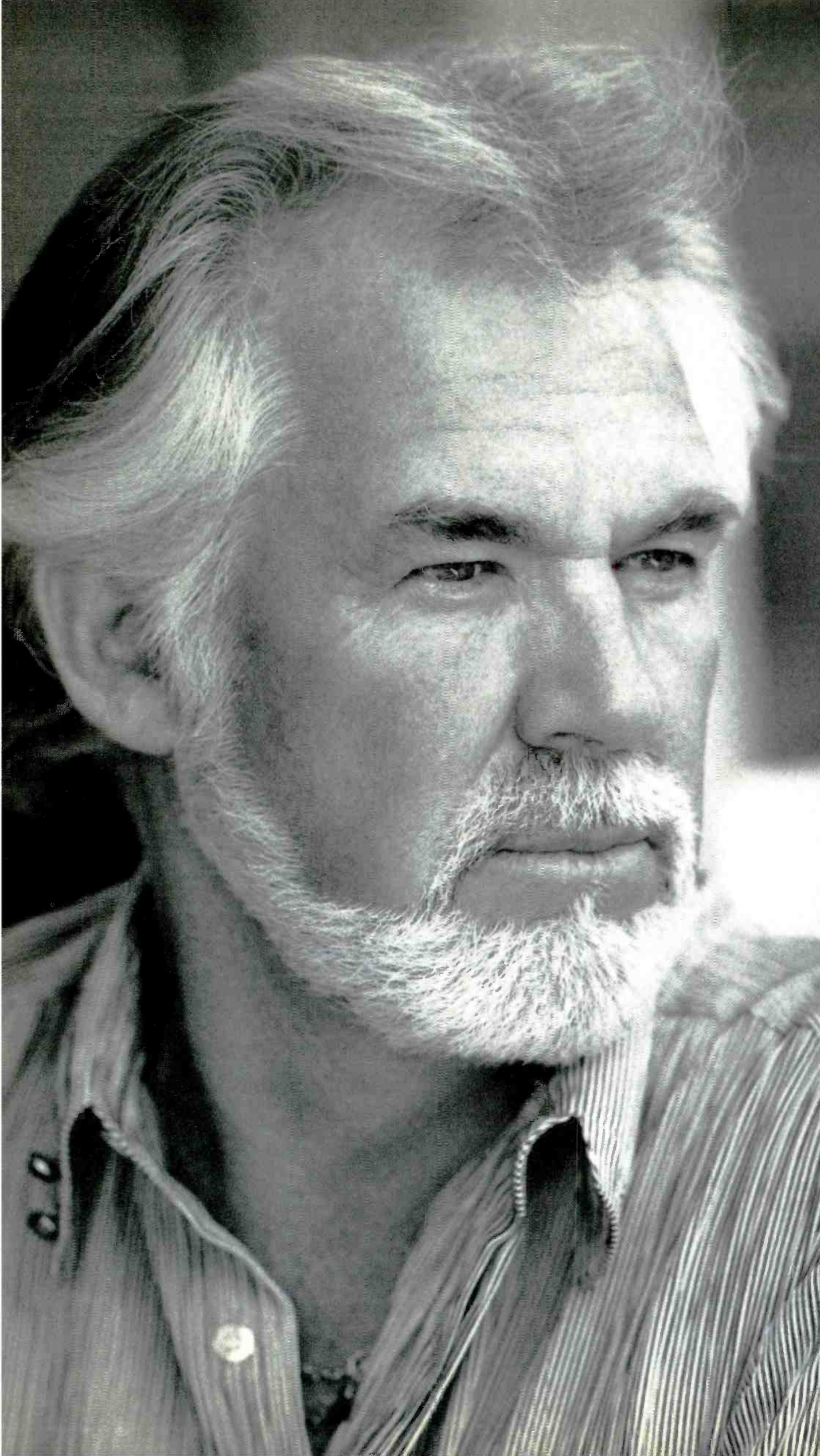
Paul McCartney enters The Billboard 200 with two albums. "Choba B CCCP" opens at No. 109; "Liverpool Oratorio" bows at No. 193. The latter is on Capitol's classical subsidiary, Angel.

Mariah Carey shoots for her sixth consecutive No. 1 single as "Can't Let Go" enters the Hot 100 at No. 42. Carey's second album, "Emotions," peaked at a lower-than-expected No. 4, but has held in the top 10 for seven straight weeks.

Salt-N-Pepa's "Let's Talk About Sex" jumps to No. 15 on the Hot 100, becoming the female rap trio's biggest hit to date. It tops "Push It," which peaked at No. 19 in 1988.

Gloria Estefan's "Live For Loving You" jumps to No. 36, putting her back in the top 40 after three straight misses. The hit is boosted by a nifty video.

WE GET LETTERS: Courtney Barnes of El Centro, Calif., notes that the last two No. 1 singles on the Hot 100 were recorded by Minneapolis-based producers. Prince & the New Power Generation supervised their "Cream"; Jimmy Jam and Terry Lewis oversaw Karyn White's "Romantic." This success has coincided with the Minnesota Twins winning the 1991 World Series. Now if only they could do something about the winter weather.



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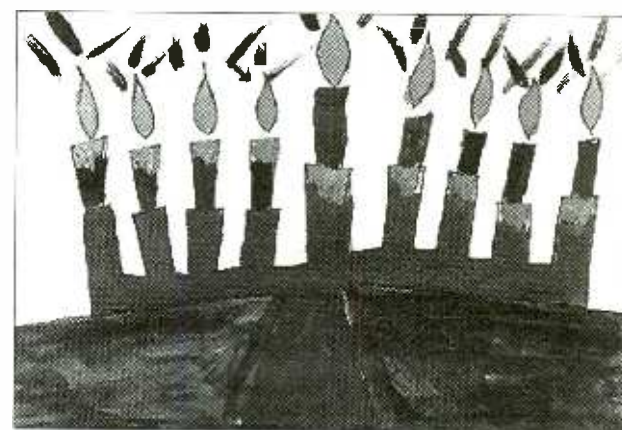
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U.S. Visa Law Repeats Past Mistakes

BY ANDRE DE VEKEY

Is Uncle Sam's great music scene getting soft on competition? Are U.S. concert promoters having a rough time? Are the labor unions in the U.S. about to do what Caesar Petrillo (one-time president of the American Musicians Union) did in the '30s and '40s?

I see the same old story of more than 50 years ago in the present-day restrictive attitude toward U.S. visas for foreign artists and musicians. My generation will remember the mutual ban between the British Musicians' Union and the U.S. AFM during the '30s. But prior to this and even subsequently, Europe welcomed American orchestras. Vintage history-book names like Paul Whiteman came to Europe, touring the U.K., France, and Germany as far back as the '20s.

But somehow, the Americans didn't want bands from Europe to visit their country. In 1936, the British counterpart of the Whiteman orchestra, led by Jack Hylton, wanted to play in the U.S. but was not allowed to because of the AFM embargo. Hylton's whole orchestra and singers went over and waited in New York for a hoped-for "all clear" that never came, in spite of helpful attempts by such friendly stalwarts of the period as Fred Waring, Rudy Vallee, Lug Gluskin, and others who treated the band members with such great hospitality (belying the "official attitude") while they kicked their heels in New York. Of course, all this generated a not unexpected "tit-for-tat" response from the British Musicians' Union, which, although understandable, didn't help the situation.

Ironically, it was Jack Hylton—prevented from presenting his entire show live in the U.S.—who was instrumental in bringing over Duke Ellington and later others such as Coleman Hawkins and Louis Armstrong.

In 1956, the U.K.'s Ted Heath band managed to break the British-American union deadlock with a U.S. tour, but that visit had to be an exchange on a "one-for-one" basis with the Stan Kenton band.

For the good of the whole music scene, let us hope that the present-day situation doesn't foster another restrictive reaction on the part of the European authorities. And let us not overlook the fact that the European community is a powerful bloc of countries, boasting much musical talent.

You must pardon my dipping into history again, but situations that developed more than 50 years ago must seem absurd to young musicians of the '90s. Would they believe that the AFM instituted a strike of all its members against the recording companies that lasted a whole year (1942), and during that time no recordings of the big bands took place? Singers had to have vocal-group backings or even an organist (not technically an AFM member, so he or she could perform), instead of instrumentalists.

The contention at that time was

that recordings played on the radio depleted the work of musicians at live performances. In fact, to get band recordings going again, some major companies did agree to pay a royalty on record sales to the AFM, while others held out. It was not until 1944 that the other majors agreed. Supposedly, it did some good for the rank and file of AFM members, who were not full-time professionals.

Since this was all during World War II, it did not get much publicity, as we were rather busy dodging the bombs; but overall it did not help the music scene.

The new U.S. visa law, a half-century later, seems to be a similarly short-sighted policy. Are the only good acts those which have already been "internationally acclaimed," which now seems to be

the yardstick for a U.S. visa? If the state of business in the U.S. is poor, with concert attendance down, perhaps the scene needs some new, stimulating talent, and that is not necessarily always home-grown.

What is the grievance?

It is difficult to believe that the U.S. Immigration & Naturalization Service planned this entirely off their own bat. Is there some lobbying by interested parties concerned about the possible draining of box-office dollars abroad from performances by overseas acts? Well, one can understand the immediate economics of this, but what has happened to free enterprise, for which America was thought to be the natural home?

We understand that the EEC ministers have made strong repre-

sentations to the U.S. INS for a free exchange of artists and musicians and that there may be a "retaliation" if the U.S. goes through with these visa proposals.

Now we are back in that old "tit-for-tat" situation once again. Surely, neither the U.K. nor the U.S. would send over poor talent, but if an act from one country has a style and material that makes it a hit abroad rather than at home, what's wrong with that? No restrictions, please, or else we will all miss out.

Andre de Vekey pioneered and developed Billboard's European operations, serving as the publication's managing director in Europe from the early '60s until his retirement in the late '70s.

Foreign Acts Should Obtain Permits Soon

BY RICHARD D. FRAADE and ROBERT D. FRAADE

Foreign musicians, bands, entertainers, and orchestras intending to work in the United States should move quickly to obtain the necessary visas before a new federal immigration law takes effect in April, seriously restricting their ability to gain entrance into this country.

While sweeping revisions in U.S. immigration law went into effect Oct. 1, 1991, with the enactment of the Immigration Act of 1990, President Bush recently signed additional legislation that will put off until April 1, 1992, the changes in the law applicable to performing artists and entertainers.

This additional legislation provides a window of opportunity for recording artists and entertainers to enter the country under the present law, rather than the more restrictive new law. Typically, entertainers, musicians, bands, and orchestras must obtain a temporary working permit (H-1B) from the Immigration & Naturalization Service prior to lawful entry into the U.S. to begin employment. The H-1B visa is available for the length of the tour.

Present law demands that the H-1B performer be a person of "distinguished merit and ability," with no restrictions as to the number of visas available annually. This standard, which requires a performer to provide a high level of proof as to his or her "prominence," may pale in comparison to even higher standards required for visa issuance under the new law.

Traditionally, immigration officials have taken various factors into account in deciding whether or not an artist is of "distinguished merit and ability." The reviewing officer's decision is based upon documentary evidence of "prominence" submitted in support of the visa petition, such as newspaper articles attesting to the alien's work, reviews of performances, critical reviews, work biography, record sales, chart standings, past performance venues, present and

past salary, current performance venues, and other documentations that are representative of a highly acclaimed performer. In short, the Immigration & Naturalization Service will consider anything that supports the petitioner's premise that the alien, band or orchestra, is nationally or internationally prominent.

The new act will pose the very real threat of denying entry into the U.S. for temporary employment to many entertainers currently admitted. Although it is not entirely clear as to how all performers and related personnel will ultimately be affected, it is clear that the H-1B visa category will no longer be available to such individuals. Two new visa categories, O and P, have been created under the new act to house such talents.

The P category provides four types of visas. Requirements for inclusion of performers into the newly created P-1 category are twofold: 1) The entertainer's group must be one that has received international recognition for being "outstanding" for a "sustained and substantial period of time," and 2) the entertainer/beneficiary must also have maintained a "sustained and substantial" relationship with the particular group for at least one year and perform a key function with respect to the group's successful performance.

The language of the new category, calling for international recognition as "outstanding," is on its face a seemingly higher standard than that of "distinguished merit and ability" under the present law. Until regulations pertaining to the category are issued, it is mere speculation as to how much more famous an entertainer will need to be to gain entrance under the new law. However, the numerical cap of 25,000 P-1 visas is a strong indication that the permissible influx of talent will be limited.

Although unlikely, questions arise as to whether entertainers billed individually will even be eligible for P-1 visas, because the language defining this category

appears directed toward individuals who are part of a performing group. Moreover, it is unclear whether a solo artist will be permitted to bring his regular backup personnel on an American tour if they are not considered "integral" to the performance by immigration officials.

Other newly created P visas include the P-2, P-3, and P-4 categories. The P-2 visa is authorized for performers from those countries that enter into a reciprocal exchange program with the U.S. for performing artists. It is not subject to a numerical cap. The P-3 visa will be available for "culturally unique" artists and entertainers, such as traditional national singing groups. It is subject with the P-1 visa to the 25,000 numerical cap. The P-4 visa, not subject to a numerical limit, is available for accompanying family members of the prior three P visa holders.

The newly created O category has been created for aliens of "extraordinary ability" in the arts, sciences, education, business, or athletics. Not being put into effect until April 1, 1992, this category's "extraordinary ability" standard again will likely be more stringent than the present law's standard of "distinguished merit and ability." Applicability to entertainers remains to be seen, as performing artists are already specifically covered by the P categories.

What is clear, however, is that in this period of uncertainty prior to April 1, 1992, foreign entertainers should seek H-1B visas now in order to take advantage of the present law.

Richard D. and Robert D. Fraade are brothers and attorneys practicing in Beverly Hills, Calif., whose practice is limited to U.S. immigration law and related matters. They deal extensively with problems related to U.S. visas and the entertainment industry.

(The opinions expressed above are not necessarily those of Billboard or its management.)

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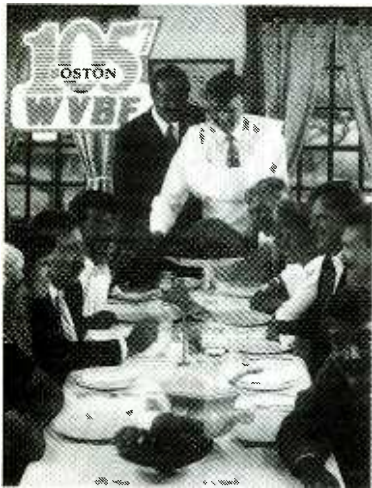
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Rockwell Original. WVBF Boston recreated the classic Norman Rockwell painting "Freedom From Want" with its airstaff. Pictured, from left, are Bill Connell, Bonnie Cameron, Len Mailloux, Christian Paul, Jodi Winchester, morning co-hosts Loren Owens and Wally Brine, Tom Kennedy, Delilah, Nick Mills, Jeff McKee, and Tom Doyle.

Programmers, Reps Lock Horns At CMJ

■ BY PHYLLIS STARK

NEW YORK—Panels that pitted college radio programmers against record promotion reps were as heated at this year's CMJ Music Marathon, held here Oct. 31-Nov. 2 as in years past.

A panel on record promotion and college radio, for example, included a discussion of just when it is appropriate for a college programmer to hang up on a record rep. At another panel on college radio, subtitled "the great rock'n'roll swindle," one member of a local Providence, R.I., band castigated the MD of commercial alternative outlet WBRU for not playing his records, adding, "You guys think R.E.M. is alternative!"

During the record promotion and college radio panel, college programmers complained about record reps who hype records they don't believe in. Labels complained

that college students lie about whether they are playing records, and lie about why they won't listen to or add records. KUSF San Francisco MD Cliff Lippman said "I don't see much honesty in college

'I don't see much honesty in college radio'

radio."

At another panel on truth in reporting, CMJ's Jim Caligiuri began the panel by challenging WRIU Kingston, R.I., PD Brian Paskin to explain why his playlist is dominated by alternative titles when alternative music is only played from 9 p.m.-6 a.m. while the rest of the day is block-programmed. "If the Buddy Guy album is played 6-10 a.m. and heard by more people,

why is Nirvana No. 1 on your chart?" Caligiuri asked.

Joining the discussion, Rounder Records' Brad Paul said, "Your playlist has to reflect what effect you are having on your listeners."

Co-moderator Missy Bowen of KDNK Carbondale, Colo., noted that when she took over at the station, "they were reporting records they didn't even have."

"That's the point of this panel," Caligiuri said. "The charts are bullshit because the reports you give us are bullshit." Caligiuri and CMJ world music columnist Cliff Furnald urged programmers to submit playlists representative of all of the station's formats and block programs.

At the college radio panel, there was also some discussion of labels using the trades for leverage against stations. Radio reps complained that labels use Gavin Report and CMJ reporting status to

determine record service to their stations and cite chart positions of records to encourage programmers to add them. There were nods of agreement around the room when an audience member from Sub Pop Records asked the panel "would you not agree that the trades are used by the labels, especially major labels, to put enormous pressure on college stations?"

Silencing AM Seen As In-Band DAB Solution

■ BY BILL HOLLAND

WASHINGTON, D.C.—Rep. Jim Cooper, D-Tenn., suggested Nov. 6 that National Assn. of Broadcasters officials might consider committing digital euthanasia on ailing AM stations, pulling the plug on AM when considering in-band DAB solutions.

Cooper, a member of the House Telecommunications Subcommittee, said he "wondered if we ought

WASHINGTON ROUNDUP

to preserve AM or just let it expire. I mean, other outmoded franchises sometimes expire, like the horse-and-buggy business." He added that one determinator was that "they're broke."

John Abel of NAB—which is committed to a DAB system that includes AM and FM—replied that "if they had DAB, they wouldn't be broke." "That doesn't mean that they're entitled," replied Cooper.

The exchange took place during a House telecommunications subcommittee legislative discussion on the ramifications of DAB. Members indicated they saw legitimate and needed uses for satellite use—for example, National Public Radio channels—as well as for terrestrial DAB service.

BYE BYE, U.S. L-BAND DAB

The FCC, in connection with the White House, announced Oct. 31 that because of concerns with "flexibility for future national decisions," the commission will seek a satellite DAB spectrum allocation at the 1992 World Administrative Radio Conference in the S-band (2310-2360 MHz) and not the long-contested L-band, which is being reserved for the defense industry.

The decision also effectively diminishes future ramifications of Canadian L-band tests, although Canada is supporting a mixed satellite/terrestrial L-band proposal (Continued on page 17)

Will Brooks Be Able To Flow Into Top 40 Radio Waters?

(Continued from page 1)

be worked pop until late January, and that if and when that occurred, Capitol Nashville, not the pop division, would go after top 40 radio. But Milgrim emphasized that those details were very much subject to change.

LIKE COLUMBIA & EPIC

For Capitol's pop division to work "Shameless" without a deal between the pop and country divisions, says Capitol senior director of national promotion Ritch Bloom, "We would have to buy all our promotional material and product [from Capitol Nashville]. It would be like Columbia working a record on Epic. I'd love to work it. Records that jump out of the box like this are few and far between. But there's no contractual agreement between the divisions."

One possible snag to any agreement being reached is that both Capitol Nashville and Brooks' management have expressed concerns about courting pop stations. Says Capitol Nashville VP of promotion Bill Catino, "We'll accept any airplay top 40 wants to give us. But Garth Brooks has made a commitment here to be loyal to his country audience and to those radio stations."

Would working "Shameless" to top 40 constitute disloyalty in Brooks' eyes? "Yeah. Pretty much," Catino says. "It's such a fine line. We're getting those listeners to come over [to country radio]. Country radio feels they're... attracting that youthful audience. If an artist goes and tries to help them go back the other way... well, his loyalty is to country. At this point, we're not going to help. We're just going to let it happen."

Bob Doyle, Brooks' co-manager and music publisher, agrees that the singer should not court top 40: "We aren't trying to leave [the country] base. If it happens, it happens. It's not something we're trying to gener-

ate. Let 'em cross to us this time."

NO INCENTIVE TO CROSS

Format loyalty may not be the only consideration here. Country-to-pop crossovers have often bogged down in the past because neither a label's pop wing nor its country division has an incentive to work them. By the time crossover potential is seen, country divisions have already made their money on artists as successful as Brooks; pop divisions are not crazy about generating sales on an album whose returns go to another division's bottom line.

But Milgrim says the Garth crossover issue "doesn't have anything to do with whose budget it's going to be under." Instead, he says, the issues are scheduling—"making sure we'll be able to focus on" whatever Brooks single is worked amidst follow-up singles from other Capitol acts (i.e., Richard Marx, Hammer, Bonnie Raitt), and making sure there is a strategy that Capitol Nashville is comfortable with. "We would only do it with Jimmy Bowen's 100% blessing," he says.

"Shameless" is not the only country hit for which such arrangements have had to be made. When Billy Dean's No. 1 country hit, "Somewhere In My Broken Heart," was worked to AC radio recently, it was done as a joint project between Capitol Nashville—the label that issued it—and SBK, the label to whose country production unit Dean is signed.

SBK and Capitol Nashville each hired an independent promoter; the project was coordinated through SBK's AC director, Jennifer Grossberndt, not through Capitol's AC department. SBK VP of pop promotion Ken Lane says the label now intends to work "Broken Heart" to top 40 PDs, but those arrangements have not been finalized yet.

AN ATTITUDE ADJUSTMENT

Even without being worked,

Brooks' single is on about 10-15 top 40 stations this week, if you count both reported and monitored airplay. Among them: WAPI-FM (195) Birmingham, Ala.; WMC-FM Memphis; and KEGD Dallas. The latter station, which has played earlier Brooks singles also, is taking listeners to Houston for Brooks' concert this weekend (16) and plugging him relentlessly on the air, the same way that top 40 stations in the '80s used to image around Michael Jackson or Madonna shows.

Top 40 PDs—even those in the deep South—have said for the past few years that listeners who wanted to hear country acts did not want to hear them on pop stations. Or that playing country acts was an advertisement for country radio. The reception for country has been so chilly that most labels haven't felt it was worth their time to try a country crossover. Notably, Alabama's "Forever Is As Far As I'll Go," the only

other country record to get even a handful of pop reports this year, was also the only one to receive even a limited top 40 push from its label.

But with Brooks' phenomenal popularity, most top 40 PDs contacted for this story say they would feel compelled to consider playing Brooks. "Shameless" is KEGD's No. 1 request and most of the PDs playing it report it as drawing at least top five phones. The handful of "why are you playing this" calls that some PDs reported receiving at first have long since died off.

"Garth has gone beyond being a hot country singer," says KWTX Waco, Texas, PD Dave Christopher. "He's the biggest music star there is now, period... I felt like my audience wanted to hear him and he was too big to ignore."

"This is an album that has crossed over to pop," says WBXX Battle (Continued on page 17)



Weighty Matter. KOB-FM Albuquerque, N.M., morning man Phil "The Bean" Sisneros, leader of an all-male revue known as the "Chunkendale" Dancers, has chosen to ignore a cease-and-desist order from the attorneys of the Chippendales. At press time, Chippendales attorneys were contemplating an offer from their chunky counterparts for a dance-off at a local venue. All Chunkendale appearances benefit charity. Pictured, from left, are Tony Anaya, Terry Riley, Frank Cortinas, Jim Gruessing, Sisneros, and Dave Riley.

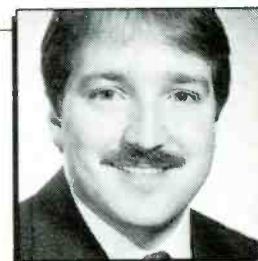
Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS						
★★ NO. 1 ★★						
1	1	1	12	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON 3 weeks at No. 1	
2	3	3	8	SET THE NIGHT TO MUSIC ♦ ROBERTA FLACK/MAXI PRIEST ATLANTIC 4-87607		
3	4	8	8	THAT'S WHAT LOVE IS FOR ♦ AMY GRANT A&M 1566		
4	2	2	9	LIVE FOR LOVING YOU ♦ GLORIA ESTEFAN EPIC 34-73962		
5	5	6	13	DON'T WANT TO BE A FOOL ♦ LUTHER VANDROSS EPIC 34-73879		
6	10	13	7	I WONDER WHY ARISTA 1-2331	♦ CURTIS STIGERS	
7	6	4	19	EVERYBODY PLAYS THE FOOL ♦ AARON NEVILLE A&M 1563		
8	7	5	17	TOO MANY WALLS ♦ CATHY DENNIS POLYDOR 867 134-4/PLG		
9	14	21	6	I CAN'T MAKE YOU LOVE ME ♦ BONNIE RAITT CAPITOL 44729		
10	16	23	5	BROKEN ARROW ♦ ROD STEWART WARNER BROS. 4-19274		
11	17	38	3	KEEP COMING BACK ♦ RICHARD MARX CAPITOL 44753		
12	8	7	12	EMOTIONS ♦ MARIAH CAREY COLUMBIA 38-73977		
13	11	10	20	SOMETHING TO TALK ABOUT ♦ BONNIE RAITT CAPITOL 44724		
14	9	9	13	THE REAL LOVE ♦ BOB SEGER & THE SILVER BULLET BAND CAPITOL 44743		
15	15	19	7	COPPERLINE ♦ JAMES TAYLOR COLUMBIA ALBUM CUT		
16	24	31	4	BLOWING KISSES IN THE WIND ♦ PAULA ABDUL CAPTIVE 4-98683/VIRGIN		
17	18	24	5	DOUBLE GOOD EVERYTHING ♦ SMOKEY ROBINSON SBK 07370		
18	12	11	21	(EVERYTHING I DO) I DO IT FOR YOU ♦ BRYAN ADAMS A&M 1567		
19	13	12	16	ALL I HAVE ♦ BETH NIELSEN CHAPMAN REPRISE 4-19214		
20	28	29	4	CONVICTION OF THE HEART ♦ KENNY LOGGINS COLUMBIA 38-74029		
★★★ POWER PICK ★★★						
21	31	39	3	NO SON OF MINE ATLANTIC 4-87571	GENESIS	
22	21	22	8	SOMETHING GOT ME STARTED ♦ SIMPLY RED EASTWEST 4-98711		
23	25	25	8	SENZA UNA DONNA ♦ ZUCCHERO/PAUL YOUNG LONDON 849 063-4/PLG		
24	30	34	4	SAVE UP ALL YOUR TEARS ♦ CHER Geffen 19105		
25	19	16	20	THE MOTOWN SONG ♦ ROD STEWART WARNER BROS. 4-19322		
26	20	15	19	TIME, LOVE AND TENDERNESS ♦ MICHAEL BOLTON COLUMBIA 38-73889		
27	27	17	23	EVERY HEARTBEAT ♦ AMY GRANT A&M 1557		
28	23	18	14	SOMEWHERE IN MY BROKEN HEART ♦ BILLY DEAN SBK 05404		
29	22	14	11	IF THERE WERE NO DREAMS ♦ NEIL DIAMOND COLUMBIA ALBUM CUT		
30	26	20	11	FOR YOU REUNION 19103/GEFFEN	MICHAEL W. SMITH	
★★★ HOT SHOT DEBUT ★★★						
31	NEW ▶		1	CAN'T LET GO COLUMBIA 38-74088	MARIAH CAREY	
32		33	36	4	HOLE HEARTED ♦ EXTREME A&M 1564	
33		29	27	10	WHEN YOU TELL ME THAT YOU LOVE ME ♦ DIANA ROSS MOTOWN 2139	
34	NEW ▶		1	BEAUTY AND THE BEAST ♦ CELINE DION/PEABO BRYSON EPIC 34-74090		
35		35	33	21	IT AIN'T OVER 'TIL IT'S OVER ♦ LENNY KRAVITZ VIRGIN 4-98795	
36		40	47	3	YOU'RE THE STORY OF MY LIFE ELEKTRA 4-64850	DESMOND CHILD
37		34	28	14	THE GIFT OF LOVE ATLANTIC 4-87633	BETTE MIDLER
38		39	43	3	LOVE OF A LIFETIME ♦ FIREHOUSE EPIC 34-73771	
39	NEW ▶		1	SPENDING MY TIME ♦ ROXETTE EMI 50366		
40		43	—	2	CAN'T STOP THIS THING WE STARTED ♦ BRYAN ADAMS A&M 1576	
41		45	49	3	TRUE COMPANION ATLANTIC 4-87583	MARC COHN
42		32	30	6	TRY A LITTLE TENDERNESS ♦ THE COMMITMENTS MCA 54260	
43		48	—	2	WHERE DID MY HEART GO WARNER BROS. 4-19197	JAMES INGRAM
44		37	41	3	ROMANTIC ♦ KARYN WHITE WARNER BROS. 4-19319	
45		41	37	21	FADING LIKE A FLOWER ♦ ROXETTE EMI 50355	
46	NEW ▶		1	DREAMS TO DREAM ♦ LINDA RONSTADT MCA ALBUM CUT		
47	NEW ▶		1	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS	
48		47	42	22	LOVE AND UNDERSTANDING ♦ CHER Geffen 19023	
49		42	40	24	CAN YOU STOP THE RAIN ♦ PEABO BRYSON COLUMBIA 38-73745	
50		38	32	17	IT HIT ME LIKE A HAMMER ♦ HUEY LEWIS & THE NEWS EMI 50364	

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

Billboard's PD of the week

Greg Strassell
WBMX Boston



THE LAST TIME we saw Greg Strassell in this column, it was as PD of WLOL Minneapolis, the station that brought dance music to the Twin Cities. You won't see WLOL in these pages again—at least not in that form. Despite some ratings success, it was sold last Christmas to Minnesota Public Radio, which took it classical. Strassell, on the other hand, is back here already as PD of "rhythmic AC" WBMX (Mix 98.5) Boston, which, after a slow start, was up 3.4-4.0 this summer.

Strassell left Minneapolis "with a lot of frustration" about top 40's demo crisis, which "helped sell me on the idea of going after an adult audience." But he was worried about getting into a format "that is so similar from market to market. I didn't want to just play Phil Collins, Billy Joel, and Breathe."

Fortunately, around this time, WROR Boston—which already had been through most variations of AC in 12 years, including one as a "mix" AC, brought in researcher John Parikh and consultant Alan Burns, two members of the creative team responsible for hot AC KHMx (Mix 96.5) Houston, then coming off a spectacular fall debut book.

What they came up with was structurally similar to KHMx, down to many of the liners (i.e. "more music, more variety, a better mix," or "picking you up and making you feel good") and a similar TV campaign to the huge effort that KHMx launched with. The difference is that where KHMx throws in a Bryan Adams or REO Speedwagon oldie for flavor, WBMX uses R&B cuts for spice instead, making WBMX an AC that plays Prince's "1999" and Evelyn King's "Love Come Down" as oldies.

WBMX signed on Feb. 8, two weeks after Strassell joined, and a week earlier than originally intended. By that time, the calls were circulating around the market, and top 40 rival WZOU was calling itself "Mix 94.5." The result was that WBMX's music wasn't initially that different from what WROR was playing, with the exception of a heavily used '60s R&B category.

There were several disadvantages to hitting so quickly. WBMX's first auditorium test was done before the final format was decided, so only 75% of the 700 songs tested were appropriate. And WBMX made format changes during the Gulf war, a strategy that backfired for WYtz (Hot 94.7) Chicago, WYST-FM Baltimore, and almost every other station that did.

Most importantly, it took Strassell, by his own estimation, until April to come to grips with the legacy of crosstown WXKS-FM (Kiss 108), the disco station-turned-top-40 that dominated Boston radio for much of the '80s under then-PD Sunny Joe White. Playing the '60s, '70s, '80s, and '90s in Boston, he discovered, meant "playing some disco songs we kinda laughed

about at first, until we realized they were missing in the market."

Not all the texture on WBMX comes from dance oldies. Even at the outset, Strassell was playing "Giving You The Benefit" and some other unlikely current and recurrent titles. Now he's playing Karyn White's "Romantic" and Vanessa Williams' "Running Back To You." The latter is there, even though it's not a great-testing record, "just to surprise everyone and remind them that we're not dead over here."

This is WBMX on Saturday morning: Roberta Flack & Maxi Priest, "Set The Night To Music"; Rod Stewart, "Forever Young"; Gaye & Terrell, "You're All I Need To Get By"; Madonna, "Dress You Up"; Pointer Sisters, "Automatic"; Johnny Gill, "My, My, My"; Temptations, "The Way You Do The Things You Do"; "Romantic"; Phil Collins, "Just Another Day In Paradise"; Luther Vandross, "Don't Want To Be A Fool"; Tara Kemp, "Hold You Tight"; and Earth Wind & Fire, "Reasons."

WBMX ran heavy TV through April, then backed off until September. Its only major on-air promotion has been a Thursday ticket giveaway, making WBMX one of the few ACs that cares about having the concert station image. WROR's longtime Joe Martell & Andy Moes morning show became Martell solo and went much more music-intensive in May, although Strassell says it could become higher-profile down the road.

WBMX's coming into its own seems to have been a bigger problem for Kiss—traditionally the more adult of the market's top 40s—than WZOU. This despite the fact that White is now PD of WZOU, and the fact that during the summer book, all three stations were playing '70s dance oldies. Kiss was off 5.8-5.0 while WZOU rose 6.8-7.1. Despite this, WZOU and WBMX actually share more audience than WBMX and WXKS-FM, suggesting that WBMX may have replaced Kiss as some adults' second button.

As you might expect, Strassell sees this as a sign that "Kiss 108's adults will never be the same again" and that Kiss should cede the oldies legacy to WBMX and concentrate on being a mainstream top 40. Surprisingly, Kiss may be doing just that, at least to an extent. While it still plays some '70s gold in mornings and middays, those songs are fewer and further between, and they're packaged as "Kiss Classics."

Which isn't to say that the two stations have pulled entirely away from each other. Strassell says label reps are now coming to him hoping he'll start records so they can get them on Kiss, suggesting that "Kiss isn't asking so much about what WZOU is playing as whether we're on a record." And he claims, "All of a sudden [AC rival] WMJX and Kiss are coming after us, which is a big change from even two months ago. I still want to play offense."

SEAN ROSS

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First Fall Trends: WRKS Reclaims Lead; Dayton Changes; Jacksonville Feels The Beat

IN THE FIRST fall Arbitrend, urban WRKS New York is No. 1 again, going 4.8-5.3 12-plus, which puts it ahead of the summer leader, oldies WCBS-FM, which was off 5.1-4.8. Top 40/dance WQHT (Hot 97) was up 4.2-4.6, opening up a clear lead over WHTZ (Z100), which held at a 3.8, and "Mojo Radio" WPLJ, which was up 2.3-2.5. Urban WBLS was up 4.2-4.4. Also: AC WLTW (4.9-4.7); N/T WINS (4.3-4.3); classic rock WXRK (3.8-4.0); N/T WOR (4.0-3.9); AC WNSR (3.4-3.5), easy WPAT-FM (3.9-3.5); and country WYNY (3.5-3.2).

In Los Angeles, AC KOST held its market lead (5.9-6.2) and top 40 KIIS-AM-FM posted another good month, going 5.3-5.7. It was followed by N/T KABC (4.7-4.6), album KLOS, which held at a 4.5, and oldies KRTH (3.8-3.9). Urban KKBK, which has gone back and forth since its debut two years ago, was off 4.9-3.8, putting it just ahead of recently revamped dance outlet KPWR (Power 106), which went 3.5-3.7. Also, Spanish KWKK was up 3.1-3.7; modern KROQ was up 2.7-3.0; classic rock KLSX—the new home of Howard Stern—rose 2.8-2.9; album KQLZ was up 2.2-2.6.

In Chicago, N/T WGN reopened its lead 8.4-9.6 over urban WGCI-FM (8.1-7.7). Top 40 WBBM-FM was off slightly, 4.9-4.7, as was country WUSN (4.6-4.4). Urban/AC WVAZ was off 4.7-4.2, while adult alternative WNUA was up 3.4-3.6. In the rock race, WWBZ was off 4.6-4.0. Classic rock WCKG held at a 3.4. WLUP-FM was off 3.5-2.8. Meanwhile, top 40 WYZZ (Hot 94.7) was up 1.3-1.4 in its last month before becoming N/T WLS-FM. The station it is simulcasting, WLS, was up 2.6-2.9.

PROGRAMMING: THE DAYTON CHANGE

Country KRZY/KRST Albuquerque, N.M., OM/DP Don Cristi is the new PD of similarly formatted WHKO Dayton, Ohio, replacing Ger-

ry McCracken. At crosstown soft AC WVUD, production director Mary Fleenor is upped to PD, replacing Reed Kitteridge, now PD of WIBM (Oldies 94.1) Lansing, Mich. Kitteridge replaces Bob LaBorde.

KGO San Francisco ND John McConnell is acting PD at that station following the death of operations director Bruce Kamen. Kamen, who was in his mid-50s, died of cancer Nov. 5. He is survived by his wife, a sister, and a brother . . . PD George Hamilton is out at urban KJMS Memphis. Also, Keith Richard from WAAA Winston Salem, N.C., joins for mornings, replacing Herb The K.



by Sean Ross with
Phyllis Stark & Rochelle Levy

AC KXLT Denver has switched back to its previous KMJI (Magic 100.3) calls. Former morning driver Paxton Mills rejoins KMJI for weekends . . . P.M. driver Ed Coury is upped to ND/mornings at N/T WWWE Cleveland.

Religious WMUZ Detroit PD David Harris transfers to new sister outlet KLVN Portland, Ore., as GM . . . PD Kevin Keenan is upped to VP/programming at full-service WBN Buffalo, N.Y. . . Adult top 40 KFAV (V100) St. Louis is on the air this week under PD/morning host Chris Ling and MD Sheila Sand from WYAV Myrtle Beach, S.C. Other staffers at V100 are Cat Michaels from crosstown KHTK (nights) and T.J. Wright, last at WYST-FM Balti-

more (middays).

Urban WZAZ-FM Jacksonville, Fla., is now WJBT (The Beat). Joining PD/morning man Kelly Karson are Arlene James from rival WHJX (middays), Doc Brown from KDIA San Francisco (afternoons), and Paul Dancer from WUJM Charleston, S.C. (nights). Previously simulcast WZAZ-AM has gone urban/AC.

Gary Berkowitz is consulting top 40 WHYI (Y100), which will now move more adult. At AC rival WAXY, Rick Shaw is now acting GM, following the departure of GM Joanne Coblenz and GSM Tracy Bazon for the GSM and LSM jobs at WRMF West Palm Beach, Fla.

At urban WCKU (U102.5) Lexington, Ky., PD Hozie Mack is out. Consultant Bill Thomas is overseeing the search for a replacement . . . After an extended period as APD, Aaron Maxwell is upped to the vacant PD slot at urban WCDX Richmond, Va. . . By the time you read this, p.m. driver Terry Alexander should be official as PD of WDXZ Charleston, S.C. He replaces Eddie Rock, now the PD/morning man at co-owned WJIZ Albany, Ga., and Jimmy Mack, who stays on for nights.

Top 40 WRQN Toledo, Ohio, becomes Oldies 93.5 this week. PD Ken Benson (419-531-1293) and MD J.J. Riley (419-865-4191) are trying to resolve their contracts. Overnighter Rowdy Ric (419-474-4090) is gone. Night jock Kidd Cunningham goes to weekends at WHTZ New York.

Former WFYV Jacksonville, Fla., PD Bryan Jeffries rejoins album WYMG Springfield, Ill., as PD . . . Suburban Albany, N.Y., outlet WSHQ—formerly part of an FM-FM oldies simulcast with WSHZ—goes soft AC this week under new PD Walt Fritz. Morning man Mike Elston is out; call 518-383-5925.

PD Matt Hudson finally exits the building at top 40 WZEE (Z104) Madison, Wis. Call 608-829-3733 . . . P.M.

newslines..

NEW MILWAUKEE GMS: Al Brady Law of KKBQ Houston replaces Kris Foate at WQFM. Ray Cal from crosstown WZTR succeeds Jack Sabella at WEZW.

JANE BARTSCH from WOWO Fort Wayne, Ind., is named VP/GM of WHLI/WKJY Long Island, N.Y., replacing Ken Harris.

STATION SALES: KGW/KINK Portland, Ore., from King Broadcasting to former UPI CEO Luis Nogales; WLSY Louisville, Ky., to Power Communications, owner of crosstown WGZB; CBS will sell KLOU St. Louis to accommodate the purchase of WCCO/WLTE Minneapolis.

WANDA BROUGHTON is named VP/GM of WYAV Myrtle Beach, S.C., replacing Tom Atkinson. She was VP/GM of WVG0 Richmond, Va.

driver Dynamite Dave is upped to PD at top 40 WBTI (B96.9) Port Huron, Mich., as Mike Steele goes to the PD/mornings slot at KTXV (Y107) Jefferson City, Mo., replacing Bobby Jackson.

Monterey, Calif., gets a new album rocker this week, KLUE, under GM/co-owner Linda Maguire Morris and PD/p.m. driver Dan Morris, both formerly with Spanish-language rival KLFA. Chris Campbell and Keith Hart will do mornings and nights, respectively.

After being knocked off the air by a hurricane last August, WOCC Cape Cod, Mass., returns to the air as WUOK with Unistar/CNN Headline News. WOCC-FM is now N/T WXTK under new GM Jim Van Law from rival WFCC and PD Dennis Dever from crosstown WQRC. Elsewhere in the "unlikely FM formats" department, Unistar AM Only standards affiliate WQBB Knoxville, Tenn., signs on simulcast WERQ-FM.

MD Scott Riggin is upped to PD for KSPD Boise, Idaho, which recently went from Christian AC to religious N/T, and for sister FM KBXL, which just went from easy listening to soft AC. Across town, MD/morning man Brian Rodgers is upped to PD at KLCI, replacing Jack Armstrong now at country KIZN.

KLMK Fort Smith, Ark., abdicates that market's three-way country race to become AC KBSY (Sunny 107.3) under owner/GM/DP Chris Bence. Kevin Mitchell from KTWN Texarkana, Ark., will do mornings. Doc Henry from country rival KTCS joins for p.m. drive. Dennis Gibbs returns to radio for nights.

After two years in AC, WYCL Reading, Pa., will return to a religious format Monday (11) as WBYN. GM Paul Hollinger, of co-owned WDAC Lancaster, Pa., will be GM for both stations. WDAC's Joe Hartman will be station manager.

Album WGLF Tallahassee, Fla., PD Jeff Horn exits for Dallas local promotion with Elektra . . . Adult standards WANS Greenville, S.C., is now simulcasting AC WWMM . . . Former KLOS Los Angeles night jock Steve Downes is the new PD at album WRXK Fort Myers, Fla., replacing Dick Tyler.

KOLL Little Rock, Ark., overnighter Doug Clifford is the new OM at N/T WOCA Ocala, Fla. . . Co-owner Steve Gilbert replaces Ron Gold as GM of N/T WDCQ Fort Myers, Fla. Rosemary Williams goes from sales to OM . . . AC KSFJ Needles, Calif., becomes N/T KTOX.

LMAs: ANOTHER JACKSON LMA

Earlier this year, WKXI Jackson, Miss., reached a local-management agreement that let it put its urban/AC format on rival WMJW and go head-to-head against rival WJMI. Now WJMI has reached an LMA that lets it put the black gospel format of its AM, WOAD, on satellite country outlet WJXN, which becomes WOAD-FM. This marks Jackson's fourth LMA to date.

Country WKMF Flint, Mich., is now simulcasting on crosstown WGMZ, previously an easy listening station . . . After three months of simulcasting Tejano, AM KHTQ, KKIK Lubbock, Texas, is now simulcasting noncommercial religious outlet KAMY. KAMY's owner, Southwest Educational Media, has agreed to purchase KKIK.

This isn't LMA news, but it says a lot about why there is an LMA section. The Radio Advertising Bureau says ad revenue was off 3% through the end of the third quarter compared with the same period last year. Local revenue was down 3.2%, while national was off 2.1% through the end of September. Regionally, revenues were down only slightly in the Midwest and Southwest. But in the East, local advertising was down 4.4% and national was off 4.9%.

PEOPLE: SAPER, BUSH R.I.P.; KLOS MD POST GOES WILDE

KANSAS City, Mo., was shaken by the Nov. 3 suicide of N/T KCMO midday host/psychologist Marshall Saper. Saper, 52, shot himself a day after the Kansas City Star reported that he was due in court Nov. 4 to answer charges that he seduced a former patient. KCMO brought in Dr. Joyce Brothers and two area psychologists to counsel listeners and KCMO staffers.

Country KEEY (K102) Minneapolis morning co-host Charlie Bush died Oct. 30 after a brief battle with cancer. He was 58. A trust fund has been established for Bush's family, c/o Peterson, Fishman & Livgard, 3009 Holmes Ave. South, Minneapolis, Minn. 55408.

Syndicated talk host Rush Limbaugh will launch a half-hour weeknight TV talk show next September. The late-night show will be syndicated by Multimedia; political-image consultant Roger Ailes is the executive producer . . . The Cincinnati Bengals finally won a game on Nov. 4. This means that WEBN Cincinnati sports director Wildman Walker has come down from the rooftop where he spent the last 61 days waiting for a Bengals victory . . . Capitol-EMI Music president Joe Smith will be MC at the WRKO Boston 25th anniversary reunion scheduled for next year.

Former WYZZ Chicago p.m. driver Greg Thunder is now doing p.m. drive at WAVA Washington,

D.C., at least until its sale to Salem Communications goes through. Salem has cleared a major FCC hurdle, defeating a challenge from the National Black Media Coalition. Meanwhile, WAVA has taken out print ads declaring, "We decided to take off 500 pounds of ugly, unwanted fat [and] that was just in mornings," an apparent reference to former morning team Geronimo & O'Meara.

KLOS Los Angeles P/T Rita Wilde is upped to MD. Programming assistant Rosemary Jimenez becomes programming/operations administrator . . . Album WLLZ Detroit has gone ahead and put Ken Calvert on afternoons, a month before his noncompete clause with rival WRIF runs out.

Liz Wilder from top 40 WZOK Rockford, Ill., goes to WKSE Buffalo, N.Y., for middays, replacing Beth Ann McBride . . . Talkers magazine publisher Mike Harrison is the new midday host at AC WTIC Hartford, Conn.

Naomi DiClemente from WHDH Boston is the new morning news anchor at top 40 WPLJ New York, replacing Sandi Cline . . . WSSH Boston morning co-host Leslie Palmiter is out . . . Chris Thomas from urban WEBB Baltimore goes to crosstown WYST-FM for weekends.

At top 40 KISN-FM Salt Lake City, midday host Jeff Bordner replaces Gary Waldron in afternoons. Craig Powers from KISN-AM will do mid-

days . . . AC WMAG Greensboro, N.C., MD Cathy Reynolds adds APD stripes . . . At top 40 KQKS Denver, midday host Mary Chavez and p.m. driver Peter Massive change shifts. APD Stacy Cantrell comes off the air.

Top 40 WAPW (Power 99) Atlanta loses overnighter Telephone Tony to nights at KBTS (B93) Austin, Texas . . . Top 40 KHTT Santa Rosa, Calif., MD Tim Watts is out; call 707-829-7236 . . . EXKWOD Sacramento, Calif., PD Adam Smasher joins KZHT Salt Lake City for p.m. drive.

At album WPDH Poughkeepsie, N.Y., morning man Bob Carmody becomes APD and Bob Wohlfeld exits. The new morning team is Bill Russ from WJMO-FM Cleveland and Shelli Sexton from WBLI Long Island, N.Y. . . Former KEBC Oklahoma City, Okla., PD Charlie Marcus wants to get back into radio in that area; call 405-391-7953.

At country KIZN Boise, Idaho, morning host Straight Arrow and overnighter Jon DeVon are out. AE Danny Jensen goes to top 40 rival KFXD-FM for middays. P/T Jack Armstrong and Doug Cooper go to mornings and overnights, respectively. Joey Randall from KKZX Spokane, Wash., is the new morning sidekick as Chris Walton becomes production director.

Mixed News For Norville's ABC Show From Affiliates

LOS ANGELES—ABC Radio Networks' new nightly talk host, **Deborah Norville**, is getting mixed reviews from affiliates.

Norville's show debuted Sept. 23, replacing self-help host **Sally Jessy Raphael** (Billboard, June 1). The three-hour program airs on about 200 affiliates, live 7-10 p.m. (EST).

Maurice Tunick, VP/director of ABC Radio Networks' Talkradio, calls the issue- and celebrity-driven program "a cross between 'Nightline' with Ted Koppel and a Barbara Walters special. We talk about front-page news stories with the principals involved, and [we talk] with some of the biggest celebrities in America."

So far, Norville's guests have included Joan Rivers, Oprah Winfrey, Norman Mailer, and Dan Rather.

Tunick admits that radio shows have a slower build than TV shows, and he says many stations were hesitant to put Norville on the air before hearing her. Now, he says, some of

Van Harden agrees that Norville may have a hard time sustaining the level of her first weeks, but is more optimistic overall. "I think you've got to give them credit for incredible guests," he says. "The biggest reaction we had was from those [listeners] who keyed into personal advice-type programming. It was a little bit of a culture shock [when they] got more politics and current events."

Although Harden says WHO was reluctant about the show initially, since Norville was not a proven radio commodity, he says he was pleasantly surprised. "There is only one thing I would have concern about, and that is that she'll have a lot of the same guests as **Tom Snyder** has. We run them back to back, and they've got a few repeats coming up."

N/T **KOMO** Seattle VP/GM **Rich Robertson** was optimistic about the show right from the start. "We liked the fact that she was a name that carried some weight in the market," he says. But Robertson acknowledges that transitions are never completely smooth. "Initially, whenever you make a change, those loyal listeners complain about the new person. Some people may hold over, but a lot of people who like self-help may not stick around for this show."

"I think she'll build a strong show. She has very compelling subject matter and handles the show very professionally."

TWO BLACK NETS MERGE

Black-owned **Sheridan Broadcasting Networks** and **National Black Network** are joining forces to create an as-yet-unnamed new network (Billboard, Nov. 9). The merger ends a longstanding radio battle, the outcome of which has seemed clear since earlier this year when NBN shut down its news operations.

"There will now be one major radio network which will offer programming of all sorts to radio stations," says NBN president **Jack Bryant**. "On the advertising side, we've created a medium unlike any they've ever seen. We can deliver more advertising weight for the black consumer market than has been possible heretofore."

SBN president **E.J. "Jay" Williams** adds that by having both networks under one umbrella "[the merger] strengthens urban radio in the eyes of national advertisers." And, he says, station GMs "understand that the leadership is... people they have known for a long period of time," says Williams. "We've heard very positive comments from radio station affiliates."

According to Bryant, the merger has been in the works for the past two years, but discussions really heated up in the last three months.

Both SBN and NBN have been in business since 1973; NBN eliminated its news programming a few months ago, leaving just overnight talk shows. Bryant says each network will continue to exist as a separate entity; however, the new network will combine sales forces, programming departments, and affiliate relations, with some personnel changes.

The new network has 250 affiliates, with an audience in excess of 10 million black listeners. "What these two companies have done is really move into the 21st century, forming a

strategic, meaningful partnership with a company with similar resources in the same industry," says Bryant. "We've seen airlines and banks do this, and we've seen broadcast enterprises do this. Now we're seeing a fairly major black business do this."

AROUND THE INDUSTRY

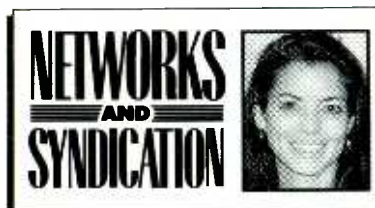
New York-based **Spear Communications** becomes the latest entry in the fast-growing modern rock syndication business with its new "Modern Rock Live," an hourlong, "Rockline"-type call-in show that debuts Dec. 1. Hosted by **WDRE** Long Island, N.Y., PD **Tom Calderone**, the weekly Sunday night show will let listeners call an 800 line to talk to artists like series opener **Fred Schneider** of the B-52's. Artists will also be encouraged to do live acoustic sets. Stations will also have the option of run-

ning a 30-minute version of the show. Spear principal **Alan Korowitz**—who can be reached through New York rep firm **Roslin Radio**—is already planning a second show for his new firm, a syndicated version of **WDRE** morning co-host **Howie Green's** public-affairs program, "Speak Your Mind," which now airs on **WHFS** Washington, D.C.

UPI has rescinded layoff notices given out to radio network employees in late October. UPI editor **Al Rositter Jr.** says at the time the network believed it was very close to a sale and expected those employees given notice to be rehired by the new owner. As negotiations progressed, however, they realized they needed more time to consider all the offers on the table. The majority of the employees affected are based in Washington, D.C., with others in New York, Los Angeles, and Chicago. (Continued on next page)



Dying To Broadcast. WZPL Indianapolis morning man **Dave McKay**, pictured, broadcast live from a coffin filled with cement at a local Halloween attraction Oct. 23.



by **Rochelle Levy**

those stations are coming aboard.

Some affiliates that are currently carrying the show, however, are still considering programming options other than Norville's show.

N/T **WWNZ** Orlando, Fla., GM **Mark Brewer** is not currently airing Norville's show on a regular basis and is reserving a final decision until Jan. 1. "Norville is known as a news anchor, and that's about it," says Brewer. "I don't know what she's going to do besides talk to people she knows in her living room. She's up against [Talknet's] **Bruce Williams Jr.** and other local programming. We didn't see a real niche based on what they told us. She didn't get rave reviews, but they didn't boo her off the air either."

Brewer also says, "I don't think big-name national guests are a reason to turn off the TV and listen to the radio." He says a local show with local issues would have more appeal than "getting more guests that have been on 'Phil Donahue' all day. We're just not convinced that's a major draw, at least not in our market."

Brewer says he is testing an issue/entertainment-based local show and, for the remainder of the year, he is airing Norville on alternate Fridays.

News/talk **WICC** Bridgeport, Conn., VP/GM **Vince Cremona** is surprised at the lack of audience response to the show. "We are a proactive station, with a vocal audience," says Cremona. "We expected... a lot of yeas or nays. The jury is still out."

Although Cremona is running the show on a regular basis, he is waiting to see if Norville can sustain the punch of the first few weeks. "The first week of power-packed guests—we don't count that," says Cremona. "Right now, I'm not saying it's a liability or positive. I want to take a good look at the fall ratings. [But] we'd prefer to stay with syndicated programming if it's compelling."

N/T **WHO** Des Moines, Iowa, PD

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THIS DAY IN MUSIC for Saturday, September 19, 1992

- Sept. 19, 1988—Erasure's "A Little Respect" is released.
- Sept. 19, 1985—A U.S. Senate committee hears testimony on labeling and rating of rock music, initiated by Parents Music Resource Center.
- Sept. 19, 1983—No. 1 Billboard Pop Hit: "Tell Her About It," Billy Joel. The video features Joel performing the song on "The Ed Sullivan Show."
- Sept. 19, 1981—Simon & Garfunkel reunite for a concert in New York's Central Park.
- Sept. 19, 1973—Gram Parsons is found dead in a hotel room in Joshua Tree, Calif.
- Sept. 19, 1952—Nile Rodgers of Chic is born in New York.
- Sept. 19, 1941—Cass Elliot of the Mamas & the Papas is born in Baltimore.
- Sept. 19, 1931—Brook Benton (Ben Franklin Peay) is born in Camden, S.C.

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Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	7	GET A LEG UP MERCURY 867 890-4	JOHN MELLENCAMP 2 weeks at No. 1
2	5	3	4	THE FLY ISLAND 868 885-4/PLG	U2
3	3	5	3	NO SON OF MINE ATLANTIC 4-87571	GENESIS
4	4	4	9	INTO THE GREAT WIDE OPEN MCA ALBUM CUT	TOM PETTY/HEARTBREAKERS
5	6	6	9	HEAVY FUEL WARNER BROS. ALBUM CUT	DIRE STRAITS
6	1	1	20	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN
7	8	11	8	I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/EASTWEST	THE STORM
8	9	14	3	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING POLYDOR ALBUM CUT/PLG	THE WHO
9	11	15	7	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI ALBUM CUT	QUEENSRYCHE
10	16	—	2	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
11	10	12	9	NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC	OZZY OSBOURNE
12	7	7	11	DREAMLINE ATLANTIC ALBUM CUT	RUSH
13	15	27	5	ROLL THE BONES ATLANTIC ALBUM CUT	RUSH
14	26	—	2	SHINING STAR ATLANTIC 4-87576	INXS
15	17	16	7	WHAT ABOUT NOW Geffen 19106	ROBBIE ROBERTSON
16	12	9	9	THE FIRE INSIDE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
17	14	8	12	SEND ME AN ANGEL MERCURY 868 956-4	SCORPIONS
18	27	41	3	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA
19	23	23	7	THERE'S ANOTHER SIDE GIANT ALBUM CUT	RTZ
20	19	26	6	TO BE WITH YOU ATLANTIC ALBUM CUT	MR. BIG
21	NEW ▶	1	1	HELTER SKELTER COLUMBIA ALBUM CUT	AEROSMITH
22	22	21	8	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
23	24	29	4	IT'S BEEN A LONG TIME IMPACT ALBUM CUT/MCA	SOUTHSIDE JOHNNY/ASBURY JUKES
24	20	22	8	LIVE AND LET DIE Geffen ALBUM CUT	GUNS N' ROSES
25	13	13	9	WILD HEARTED SON SIRE ALBUM CUT/REPRISE	THE CULT
26	21	24	5	WATCH YOURSELF DUCK ALBUM CUT/REPRISE	ERIC CLAPTON
27	32	42	3	THE UNFORGIVEN ELEKTRA ALBUM CUT	METALLICA
28	30	36	5	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM
29	18	10	10	CAN'T STOP THIS THING WE STARTED A&M 1576	BRYAN ADAMS
30	34	37	5	THE INNOCENT ISLAND ALBUM CUT/PLG	DRIVIN' N' CRYIN'
31	37	43	3	SHOT OF POISON RCA 62074	LITA FORD
32	29	33	7	SLOW RIDE CAPITOL ALBUM CUT	BONNIE RAITT
33	36	47	3	PRETZEL LOGIC GIANT ALBUM CUT	THE NEW YORK ROCK & SOUL REVUE
34	38	38	4	GET THE FUNK OUT A&M 1534	EXTREME
35	35	19	14	ENTER SANDMAN ELEKTRA 4-64857	METALLICA
36	39	40	5	BIG SKY COUNTRY COLUMBIA 38-74075	CHRIS WHITLEY
37	RE-ENTRY	16	16	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
38	33	31	6	LOVE'S A LOADED GUN EPIC 34-73983	ALICE COOPER
39	NEW ▶	1	1	CALL IT WHAT YOU WANT Geffen ALBUM CUT	TESLA
40	NEW ▶	1	1	ROCKIN' IS MA' BUSINESS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
41	31	17	9	DON'T CRY Geffen 19027	GUNS N' ROSES
42	42	49	3	LOVE & HAPPINESS MERCURY ALBUM CUT	JOHN MELLENCAMP
43	25	20	6	YOU'RE THE VOICE CAPITOL 44739	HEART
44	45	—	2	WILD ON THE RUN EPIC ALBUM CUT	TALL STORIES
45	NEW ▶	1	1	ALL SHE WROTE EPIC 34-73984	FIREHOUSE
46	NEW ▶	1	1	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
47	40	30	19	OUT IN THE COLD MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
48	43	50	4	WHY MUST I ALWAYS EXPLAIN POLYDOR ALBUM CUT/PLG	VAN MORRISON
49	NEW ▶	1	1	SHE TAKES MY BREATH AWAY COLUMBIA 38-74107	EDDIE MONEY
50	28	25	7	I WANT YOU ATLANTIC ALBUM CUT	SHADOW KING

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

RADIO

Consultant Ed Shane On The Telemarketing Line Mulls How To Keep Tactic From Being A Bad Connection

NEW YORK—For the last several years, telemarketing has been a popular radio station tool. But Houston-based consultant Ed Shane warns that the window of opportunity may be closing for radio telemarketing.

In his recently published book, "Cutting Through: Strategies And Tactics For Radio," Shane devotes a chapter to what he calls the "telemarketing backlash."

Shane writes, "The mushrooming of telemarketing is making consumers more reticent about answering the telephone. It takes only a few interruptions at dinner or during quality time with family for a householder to reject unsolicited phone calls."

Shane cites findings from a 1990 Roper Poll, in which 83% of the respondents said they disliked telephone sales calls, and two-thirds cut them short. Some other findings of the poll:

- The average person reported receiving 25 calls during the past year.

- 61% stopped incoming calls before the caller finished revealing the purpose of the call.

- 55% believe they have been misled by a call at some point in the past.

- 70% of those answering the phone consider the call an invasion of privacy.

- 69% feel participation is "a waste of time."

- 60% think that using the telephone for these calls is "too personal."

Shane says these findings "indicate increasing burnout on unsolicited sales calls by telephone. Radio research has relied on telephone interruption for some time. Our industry, however, came late to telemarketing as a means to stimulate sampling. By entering telemarketing, radio unwittingly cluttered the telephone environment."

"On the positive side, there's some feeling that the calls provide an opportunity to give feedback to the sponsoring company because that will help the company provide better products or services," Shane continues. "Respondents under 35 years of age are more comfortable with telemarketing and telephone research calls. They are somewhat less likely to feel the invasion of privacy and somewhat more likely to say the calls 'serve a useful purpose.'"

But while Shane says he believes strongly in the benefits of telemarketing for radio, he concludes that

NETWORKS

(Continued from preceding page)

Angeles, Chicago, and Miami.

Los Angeles-based Killer Music has launched Killer Radio to create and produce comic radio spots. David Rudnitsky will be running the division... "Dishpan Fantasy," a modern comic opera produced by ZBS Productions, is available to public radio stations as two half-hours, beginning Nov. 18.

Veteran Anglo-American radio personality "Lord" Tim Hudson is interested in syndicating a U.S. version of the British-invasion-themed radio show he does for Manchester, England's Picadilly Radio. Hudson can be reached at 619-346-4540.



by Phyllis Stark

"the increase in telemarketing activity is forcing the consumer to retreat. The barrage of calls and the upcoming technical blockade will not bode well for market research. The growing privacy movement will create a backlash. The job of getting good information about our listeners will be difficult or, perhaps, impossible."

Nevertheless, Shane offers some suggestions on how to best use telemarketing before the window of opportunity closes. "Any telephone calling your station does should have a descriptive, honest introduction," he

says. "Operators must know how to establish rapport in the first few seconds of the call. Mature-sounding females get the best response."

Shane also suggests that radio telemarketing is most effective when used with a core group of listeners. Rather than making "700 random calls" for a research project, he recommends having established contacts with certain core listeners who are contacted regularly. "A good telemarketing program is like a country star's fan club," he says. "It constantly makes the person feel like they're in touch with the artist. A radio station can do the same thing."

PRO-MOTIONS

WAVA Washington, D.C., director of marketing Michele Snyder, who exited for crosstown WJFK several weeks ago, has returned to WAVA in the same capacity.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	4	THE FLY ISLAND 868 885-2/PLG	U2 2 weeks at No. 1
2	2	1	9	GIVE IT AWAY WARNER BROS. 4-19147	RED HOT CHILI PEPPERS
3	3	3	9	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA
4	4	5	6	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM
5	5	4	7	THE GLOBE COLUMBIA ALBUM CUT	BIG AUDIO DYNAMITE II
6	6	10	5	LETTER TO MEMPHIS ELEKTRA ALBUM CUT	PIXIES
7	7	6	10	THERE'S NO OTHER WAY SBK 97880	BLUR
8	16	—	2	SHINING STAR ATLANTIC 4-87576	INXS
9	10	13	5	MOVE ANY MOUNTAIN EPIC 34-74044	THE SHAMEN
10	11	21	6	HAVEN'T GOT A CLUE CHAMELEON ALBUM CUT/ELEKTRA	DRAMARAMA
11	8	11	5	LOVE TO HATE YOU SIRE 2-40218/REPRISE	ERASURE
12	12	22	6	NAKED RAIN DEDICATED 62052/RCA	THIS PICTURE
13	13	17	5	DON'T BE A GIRL COLUMBIA ALBUM CUT	THE PSYCHEDELIC FURS
14	23	28	3	IN MY HEART MERCURY ALBUM CUT	TEXAS
15	24	—	2	ROCKET MAN POLYDOR ALBUM CUT/PLG	KATE BUSH
16	17	20	7	ALIVE AND LIVING NOW CHARISMA ALBUM CUT	THE GOLDEN PALOMINOS
17	18	14	4	CRYING IN MY SLEEP REPRISE 4-19215	SQUEEZE
18	14	16	6	13TH DISCIPLE ATCO ALBUM CUT	FIVE THIRTY
19	9	9	11	SHE'S A GIRL AND I'M A MAN CAPITOL ALBUM CUT	LLOYD COLE
20	15	7	11	SEXUALITY ELEKTRA 4-64851	BILLY BRAGG
21	RE-ENTRY	2	2	BABY UNIVERSAL VICTORY ALBUM CUT/PLG	TIN MACHINE
22	19	26	3	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
23	27	—	2	COAST IS CLEAR CHARISMA ALBUM CUT	CURVE
24	NEW ▶	1	1	BALLERINA OUT OF CONTROL SIRE ALBUM CUT/REPRISE	THE OCEAN BLUE
25	25	25	5	GREY CELL GREEN COLUMBIA 38-73991	NED'S ATOMIC DUSTBIN
26	21	12	8	ROCKING CHAIR GIANT ALBUM CUT	HOUSE OF FREAKS
27	28	—	2	RHINOCEROS CAROLINE 1465-2	SMASHING PUMPKINS
28	30	29	5	WHAT ABOUT NOW Geffen ALBUM CUT	ROBBIE ROBERTSON
29	22	15	7	YR OWN WORLD ENSIGN ALBUM CUT/CHRYSLIS	THE BLUE AEROPLANES
30	NEW ▶	1	1	YOU WOKE UP MY NEIGHBOURHOOD ELEKTRA 2-66483	BILLY BRAGG

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

WASHINGTON ROUNDUP

(Continued from page 12)

at the upcoming World Allocations Radio Conference.

However, putting a U.S. spin on U.S.-Canada DAB future, NAB, in the Nov. 5 issue of its DAB update, which highlights Canada's upcoming L-band tests, calls the L-band future "highly uncertain."

Where does that leave U.S. DAB terrestrial service—and existing broadcasters? The commission hints of an in-band alternative. While the U.S. will add more DAB spectrum issues to the "post 1992" WARC agenda, "at which time all bands will be considered," FCC chairman Sikes indicated that the commission "is examining carefully the development of solutions" within the current FM band.

The FCC decision is a victory for those broadcasters who felt strongly—and told the FCC—that an in-band approach to DAB made

more economic and logistical sense.

Broadcaster reaction was mixed, depending on which side of the L-band fence a broadcaster stood. In-band proponents such as Sconnix's Randy Odeneal replied, "I'm delighted. The L-band approach would have been terribly destabilizing." NAB grumbled, but president Eddie Fritts found a silver lining by saying that the S-band was at least "not as desirable" as the L-band for satellite competitors, and that the FCC and the White House had "left the door open for broadcasters' spectrum needs" with in-band possibilities.

In related news, broadcaster Ron Strother and LinCom Corp. said in D.C. last week that they will demonstrate their "first adjacent-channel" in-band system at NAB's April convention and at Ra-

dio 92 in New Orleans next September.

AM MAY PAY FOR UPGRADE

The FCC's AM improvement plan, and its interference standards package, means that about 100 stations will have to pay the price of a move to the 1605-1705 khz band and many more with high interference problems may have to reduce interference 10% as a trade-off for antenna location changes and other upgrades.

Some who have looked over the new AM rules have concluded that they might actually hinder AM improvement by forcing financially troubled smaller stations to stay with their status quo rather than risk costly changes. Release of the new AM rules also lifts the April 1990 freeze on new AM applications come Jan. 1, 1992.



Homey Does Pay That. WBLS New York morning hosts Mike Love, left, and Lisa Lopez, right, present \$107 to the winner of the "Homey the Clown" look-alike contest. The contest was held during a Halloween broadcast from the 86th floor observatory of the Empire State Building.

GARTH BROOKS

(Continued from page 12)

Creek, Mich., PD Joe Dawson. "These are not shot-and-a-beer people [buying this record], these are people who listen to Curtis Stigers, Bonnie Raitt, and they probably like Hammer too. They want to know this is a station they can come to for the hottest music."

One bellwether of a change in PD attitudes toward country comes from WDJX Louisville, Ky., PD Chris Shebel. Three years ago, when Billboard asked Shebel about playing crossovers, Shebel said that country leader "WAMZ is the only country station in town. I could never serve their listeners unless I went full country."

Now WDJX is testing "Shameless" in morning drive. And Shebel says, "We get phone calls every time saying, 'I like that song. I like Garth. I don't like listening to the country station because I have to hear all the other kinds of country, but I like that artist. So there may be a hole for it.'"

Besides, Shebel adds, "'Shameless' was written by Billy Joel, so it has credibility outside the country world, and it's not an overly country sounding record. We're all playing Amy Grant. Two years ago she was singing gospel, and now she's a pop star. Maybe Garth should be a pop star."

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Week of October 27, 1991

- 1 Emotions Mariah Carey
- 2 Romantic Karyn White
- 3 Cream Prince & The New Power Generation
- 4 (Everything I Do) I Do It For You Bryan Adams
- 5 Something Got Me Started Simply Red

- 6 Let Me Love You, It's D.K. Harry Connick, Jr.
- 7 Old Friends
- 8 Everything But The Girl
- 9 Don't Cry Guns N' Roses
- 10 Set The Night To Music Roberta Flack with Maxi Priest
- 11 Now That We Found Love Heavy D. & The Boyz

- 12 Talk Walk Drive Julia Fordham
- 13 Running Back To You Vanessa Williams
- 14 Too Many Walls Cathy Dennis
- 15 Temptation Corina
- 16 Saltwater Julian Lennon
- 17 Good Vibration Marky Mark & The Funky Bunch
- 18 Never Stop Brand New Heavies
- 19 The Promise Of A New Day Paula Abdul
- 20 You Make Me Feel Brand New Roberta Flack
- 21 Imagine Janet Kay

- 22 Can't Stop This Thing We Started Bryan Adams
- 23 I Thought It Was You Julia Fordham
- 24 Movin' On Up Primal Scream
- 25 I Adore Mi Amor Color Me Badd
- 26 Change Lisa Stansfield
- 27 Everybody Plays The Fool Aaron Neville
- 28 Cherie G-Race
- 29 Make It Happen Mariah Carey
- 30 Rose Colored Glasses Animal Logic
- 31 Set Adrift On Memory Bliss PM Dawn

- 32 Fly Girl Queen Latifah
- 33 That's What Love Is For Amy Grant
- 34 Bambi Hajime Tachibana
- 35 What About Now Robbie Robertson
- 36 Forgiveness Sweetmouth
- 37 The Fly U2
- 38 Family Affair Lalah Hathaway
- 39 Live Your Life Be Free Belinda Carlisle
- 40 Something To Talk About Bonnie Raitt
- 41 Superwoman Gladys Knight

- 42 What You Won't Do For Love Ricky Peterson
- 43 Unforgettable Natalie Cole & Nat King Cole
- 44 I Don't Want To Live Like This Lie Henry Lee Summer
- 45 Can't Truss It Public Enemy
- 46 The Sun Doesn't Shine Beats International
- 47 Something Incomplete Kid Creole & The Coconuts
- 48 Somehow Did You Know Vinx
- 49 All 4 Love Color Me Badd
- 50 Strollin' Prince & The New Power Generation
- 51 And You Don't Remember Mariah Carey



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

PLATINUM

Table for Z100 New York, P.D.: Steve Kingston. Playlist includes Michael Bolton, When A Man Loves A Woman; Naughty By Nature, O.P.P.; Prince And The N.P.G., Cream.

HOT 97.1 FM New York, P.D.: Joel Salkowitz

Table for HOT 97.1 FM New York, P.D.: Joel Salkowitz. Playlist includes Ce Ce Peniston, Finally; Corina, Whispers; P.M. Dawn, Set Adrift On Memory Bliss.

MOJO RADIO 95.5 FM New York, P.D.: Scott Shannon

Table for MOJO RADIO 95.5 FM New York, P.D.: Scott Shannon. Playlist includes Bryan Adams, Can't Stop This Thing We Started; Michael Bolton, When A Man Loves A Woman.

B96 Chicago, P.D.: Dave Shakes

Table for B96 Chicago, P.D.: Dave Shakes. Playlist includes Salt-N-Pepa, Let's Talk About Sex; Naughty By Nature, O.P.P.; K.M.C. KRU, The Devil Came Up To Mich.

KIISFM 102.7 Los Angeles, P.D.: Bill Richards

Table for KIISFM 102.7 Los Angeles, P.D.: Bill Richards. Playlist includes Michael Bolton, When A Man Loves A Woman; Prince And The N.P.G., Cream; P.M. Dawn, Set Adrift On Memory Bliss.

POWER 106 FM Los Angeles, P.D.: Rick Cummings

Table for POWER 106 FM Los Angeles, P.D.: Rick Cummings. Playlist includes Salt-N-Pepa, Let's Talk About Sex; P.M. Dawn, Set Adrift On Memory Bliss; Michael Bolton, When A Man Loves A Woman.

KISS 108 FM Boston, P.D.: Steve Rivers

Table for KISS 108 FM Boston, P.D.: Steve Rivers. Playlist includes Michael Bolton, When A Man Loves A Woman; Naughty By Nature, O.P.P.; Prince And The N.P.G., Cream.

WJZ 94.5 FM Boston, P.D.: Sunny Joe White

Table for WJZ 94.5 FM Boston, P.D.: Sunny Joe White. Playlist includes Naughty By Nature, O.P.P.; Prince And The N.P.G., Cream; Salt-N-Pepa, Let's Talk About Sex.

B94 FM Pittsburgh, P.D.: John Roberts

Table for B94 FM Pittsburgh, P.D.: John Roberts. Playlist includes Hi-Five, I Can't Wait Another Minute; Extreme, Hole Hearted; Karyn White, Romantic.

POWER 99 FM Atlanta, P.D.: Rick Stacy

Table for POWER 99 FM Atlanta, P.D.: Rick Stacy. Playlist includes Michael Bolton, When A Man Loves A Woman; Boyz II Men, It's So Hard To Say Good-Bye.

Q102 Philadelphia, P.D.: Jefferson Ward

Table for Q102 Philadelphia, P.D.: Jefferson Ward. Playlist includes Boyz II Men, It's So Hard To Say Good-Bye; Salt-N-Pepa, Let's Talk About Sex; Ce Ce Peniston, Finally.

EAGLE 106 Philadelphia, P.D.: Brian Phillips

Table for EAGLE 106 Philadelphia, P.D.: Brian Phillips. Playlist includes Michael Bolton, When A Man Loves A Woman; Prince And The N.P.G., Cream; Bryan Adams, Can't Stop This Thing We Started.

MIX 107.3 Washington, P.D.: Lorrin Palagi

Table for MIX 107.3 Washington, P.D.: Lorrin Palagi. Playlist includes Cathy Dennis, Too Many Walls; Scorpions, Wind Of Change; Michael Bolton, When A Man Loves A Woman.

WAVA 103.5 FM Washington, P.D.: Chuck Beck

Table for WAVA 103.5 FM Washington, P.D.: Chuck Beck. Playlist includes Naughty By Nature, O.P.P.; Luther Vandross, Don't Want To Be A Firehouse, Love Of A Lifetime.

POWER 99 FM Atlanta, P.D.: Rick Stacy

Table for POWER 99 FM Atlanta, P.D.: Rick Stacy. Playlist includes Michael Bolton, When A Man Loves A Woman; Boyz II Men, It's So Hard To Say Good-Bye.

FOX 107.3 FM Detroit, P.D.: Steve Wrostock

Table for FOX 107.3 FM Detroit, P.D.: Steve Wrostock. Playlist includes Prince And The N.P.G., Cream; Karyn White, Romantic; Bryan Adams, Can't Stop This Thing We Started.

96.3 FM Detroit, P.D.: Rick Gillette

Table for 96.3 FM Detroit, P.D.: Rick Gillette. Playlist includes Naughty By Nature, O.P.P.; Prince And The N.P.G., Cream; Grandmaster Slice, Thinking Of You.

KDWB 101.3 FM Minneapolis, P.D.: Mark Bolke

Table for KDWB 101.3 FM Minneapolis, P.D.: Mark Bolke. Playlist includes Prince And The N.P.G., Cream; Karyn White, Romantic; Bryan Adams, Can't Stop This Thing We Started.

all hit 97.1 KROL Dallas, P.D.: Joel Folger

Table for all hit 97.1 KROL Dallas, P.D.: Joel Folger. Playlist includes Karyn White, Romantic; Mariah Carey, Emotions; Firehouse, Love Of A Lifetime.

104 KRBE Houston, P.D.: Steve Wrostock

Table for 104 KRBE Houston, P.D.: Steve Wrostock. Playlist includes P.M. Dawn, Set Adrift On Memory Bliss; Michael Bolton, When A Man Loves A Woman; Firehouse, Love Of A Lifetime.

KMEL JAMS San Francisco, P.D.: Keith Naftaly

Table for KMEL JAMS San Francisco, P.D.: Keith Naftaly. Playlist includes P.M. Dawn, Set Adrift On Memory Bliss; Jodeci, Forever My Lady; Tracie Spencer, Tender Kisses.

92PROFM Providence, P.D.: Paul Cannon

Table for 92PROFM Providence, P.D.: Paul Cannon. Playlist includes Karyn White, Romantic; Vanessa Williams, Running Back To You; Bryan Adams, Can't Stop This Thing We Started.

96TICFM Hartford, P.D.: Tom Mitchell

Table for 96TICFM Hartford, P.D.: Tom Mitchell. Playlist includes Salt-N-Pepa, Let's Talk About Sex; Rhythm Syndicate, Hey Donna; Karyn White, Romantic.

KISS 95.7

Hartford P.D.: Brian Thomas

1	1	Naughty By Nature, O.P.P.
2	2	P.M. Dawn, Set Adrift On Memory Bliss
3	3	Ce Ce Peniston, Finally
4	4	Salt-N-Pepa, Let's Talk About Sex
5	5	Prince And The N.P.G., Cream
6	6	Lisette Melendez, A Day In My Life (W)
7	7	Boyz II Men, It's So Hard To Say Good
8	8	Mariah Carey, Emotions
9	9	TKA, Louder Than Love
10	10	Tony Terry, With You
11	11	Corina, Whispers
12	12	Roberta Flack With Maxi Priest, Set T
13	13	Nia Peeples, Street Of Dreams
14	14	Michael Bolton, When A Man Loves A Wo
15	15	Curtis Stigers, I Wonder Why
16	16	MC Skat Kat & The Stray Mob, Skat Str
17	17	Paula Abdul, Blowing Kisses In The Wi
18	18	D.J. Jazzy Jeff & The Fresh Prince, R
19	19	Color Me Badd, All 4 Love
20	20	Amy Grant, That's What Love Is For
21	21	Little Louie Vega & Anthony, Ride On
22	22	Shabba Ranks (Featuring Maxi Priest),
23	23	Heavy D. & The Boyz, Now That We Foun
24	24	Marky Mark & The Funky Bunch, Wildsid
25	25	Icy Blu, I Wanna Be Your Girl
26	26	Kym Sims, Too Blind To See It
27	27	C&C Music Factory, Just A Touch Of Lo
28	28	U40, Groovin'
A29	A29	Gloria Estefan, Live For Loving You
A30	A30	Mariah Carey, Can't Let Go
A31	A31	Shanice, I Love Your Smile
A32	A32	Angela, Angel Baby
A33	A33	Hammer, 2 Legit 2 Quit
A34	A34	Luther Vandross, Don't Want To Be A F
A35	A35	Big Audio Dynamite II, Rush

POWER 93

Tampa P.D.: B.J. Harris

1	6	Boyz II Men, It's So Hard To Say Good
2	2	Salt-N-Pepa, Let's Talk About Sex
3	4	Prince And The N.P.G., Cream
4	2	Mariah Carey, Emotions
5	3	Karyn White, Romantic
6	7	Tony Terry, With You
7	5	Luther Vandross, Don't Want To Be A F
8	9	Paula Abdul, Blowing Kisses In The Wi
9	12	Naughty By Nature, O.P.P.
10	8	Vanessa Williams, Running Back To You
11	13	Roberta Flack With Maxi Priest, Set T
12	14	Nia Peeples, Street Of Dreams
13	16	Color Me Badd, All 4 Love
14	10	Corina, Whispers
15	15	Stevie B, Forever More
16	11	Natural Selection, Do Anything
17	25	P.M. Dawn, Set Adrift On Memory Bliss
18	23	Michael Bolton, When A Man Loves A Wo
19	24	Richard Marx, Keep Coming Back
20	26	Atlantic Starr, Love Crazy
21	27	Hi-Five, Just Another Girlfriend
A22	A22	Mariah Carey, Can't Let Go
A23	A23	The 2 Live Crew, Pop That Coochie
A24	A24	Shabba Ranks (Featuring Maxi Priest),
A25	A25	Ce Ce Peniston, Finally
A26	A26	Kid 'N Play, Ain't Gonna Hurt Nobody
A27	A27	Curtis Stigers, I Wonder Why
A28	A28	Hammer, 2 Legit 2 Quit
A29	A29	Boyz II Men, It's So Hard To Say Good
A30	A30	Mariah Carey, Can't Let Go
A31	A31	Shanice, I Love Your Smile
A32	A32	Angela, Angel Baby
A33	A33	Hammer, 2 Legit 2 Quit
A34	A34	Luther Vandross, Don't Want To Be A F
A35	A35	Kym Sims, Too Blind To See It

POWER 105

Cleveland P.D.: Cat Thomas

1	4	Karyn White, Romantic
2	1	Extreme, Hole Hearted
3	6	Bryan Adams, Can't Stop This Thing We
4	2	Natural Selection, Do Anything
5	11	Amy Grant, That's What Love Is For
6	3	Salt-N-Pepa, Let's Talk About Sex
7	20	Michael Bolton, When A Man Loves A Wo
8	5	Mariah Carey, Emotions
9	12	Guns N' Roses, Don't Cry
10	7	Firehouse, Love Of A Lifetime
11	16	John Mellencamp, Get A Leg Up
12	21	Prince And The N.P.G., Cream
13	17	Michael Bolton, When A Man Loves A Wo
14	24	Richard Marx, Keep Coming Back
15	18	Curtis Stigers, I Wonder Why
16	13	Bonnie Raitt, Something To Talk About
17	EX	P.M. Dawn, Set Adrift On Memory Bliss
18	23	Simply Red, Something Got Me Started
19	EX	Naughty By Nature, O.P.P.
20	22	Nia Peeples, Street Of Dreams
21	EX	Gloria Estefan, Live For Loving You
22	EX	Genesis, No Son Of Mine
23	20	Richard Marx, Keep Coming Back
24	EX	Van Halen, Top Of The World
25	29	Roxette, Spending My Time
26	26	Delia, Enter Sandman
27	27	D.J. Jazzy Jeff & The Fresh Prince, R
28	28	Tony Terry, With You
A29	A29	Rod Stewart, Broken Arrow
A30	A30	Mariah Carey, Can't Let Go
A31	A31	Mariah Carey, Can't Let Go
A32	A32	Marc Cohn, True Companion
A33	A33	Cher, Save Up All Your Tears
A34	A34	Big Audio Dynamite II, Rush
A35	A35	Kenny Loggins, Conviction Of The Hear

B97

New Orleans P.D.: Brian Thomas

1	1	Michael Bolton, When A Man Loves A Wo
2	3	Bonnie Raitt, Something To Talk About
3	2	Firehouse, Love Of A Lifetime
4	4	Amy Grant, That's What Love Is For
5	5	Naughty By Nature, O.P.P.
6	7	Prince And The N.P.G., Cream
7	6	Natural Selection, Do Anything
8	10	Roberta Flack With Maxi Priest, Set T
9	12	P.M. Dawn, Set Adrift On Memory Bliss
10	13	Color Me Badd, All 4 Love
11	9	Chicago, You Come To My Senses
12	15	Boyz II Men, It's So Hard To Say Good
13	11	Karyn White, Romantic
14	20	Extreme, Hole Hearted
15	19	Guns N' Roses, Don't Cry
16	18	Nia Peeples, Street Of Dreams
17	21	Bryan Adams, Can't Stop This Thing We
18	21	Gloria Estefan, Live For Loving You
19	22	Rod Stewart, Broken Arrow
20	23	Paula Abdul, Blowing Kisses In The Wi
21	25	Genesis, No Son Of Mine
22	26	Marky Mark & The Funky Bunch, Wildsid
23	24	Vanilla Ice, Cool As Ice (Everybody G
24	EX	Salt-N-Pepa, Let's Talk About Sex
25	27	Richard Marx, Keep Coming Back
26	16	Jesus Jones, Real Real Love
27	EX	Richard Marx, Keep Coming Back
28	EX	The Farm, Groovy Train
29	EX	C&C Music Factory, Just A Touch Of Lo
A	A	Mariah Carey, Can't Let Go
EX	EX	Roxette, Spending My Time
EX	EX	Stevie B, Forever More

KUBE 93 FM

Seattle P.D.: Bob Case

1	5	Prince And The N.P.G., Cream
2	6	Bryan Adams, Can't Stop This Thing We
3	2	Mariah Carey, Emotions
4	2	Extreme, Hole Hearted
5	4	Bonnie Raitt, Something To Talk About
6	1	Karyn White, Romantic
7	7	Natural Selection, Do Anything
8	8	Roberta Flack With Maxi Priest, Set T
9	10	Aaron Neville, Everybody Plays The Fo
10	16	Boyz II Men, It's So Hard To Say Good
11	12	Amy Grant, That's What Love Is For
12	15	Michael Bolton, When A Man Loves A Wo
13	13	Curtis Stigers, I Wonder Why
14	18	P.M. Dawn, Set Adrift On Memory Bliss
15	9	Vanessa Williams, Running Back To You
16	19	John Mellencamp, Get A Leg Up
17	14	Big Audio Dynamite II, Rush
18	20	Guns N' Roses, Don't Cry
19	22	Metallica, Enter Sandman
20	23	Paula Abdul, Blowing Kisses In The Wi
21	24	Tony Terry, With You
22	27	Richard Marx, Keep Coming Back
23	25	Chesney Hawkes, The One And Only
24	29	Color Me Badd, All 4 Love
25	26	The Farm, Groovy Train
26	28	Van Halen, Top Of The World
27	30	Rod Stewart, Broken Arrow
28	EX	Naughty By Nature, O.P.P.
29	EX	Erasure, Chorus
30	EX	Genesis, No Son Of Mine
A	A	Mariah Carey, Can't Let Go
EX	EX	Lita Ford, Shot Of Poison
EX	EX	Marky Mark & The Funky Bunch, Wildsid
EX	EX	The Storm, I've Got A Lot To Learn Ab
EX	EX	Cher, Save Up All Your Tears
EX	EX	Hammer, 2 Legit 2 Quit
EX	EX	Gloria Estefan, Live For Loving You
EX	EX	Motley Crue, Home Sweet Home
EX	EX	Nia Peeples, Street Of Dreams
EX	EX	Roxette, Spending My Time

KPLZ

Seattle P.D.: Casey Keating

1	1	Prince And The N.P.G., Cream
2	2	Bryan Adams, Can't Stop This Thing We
3	11	Michael Bolton, When A Man Loves A Wo
4	4	Curtis Stigers, I Wonder Why
5	6	Roberta Flack With Maxi Priest, Set T
6	8	Amy Grant, That's What Love Is For
7	20	Paula Abdul, Blowing Kisses In The Wi
8	9	EMF, Lies
9	10	The Farm, Groovy Train
10	12	Chesney Hawkes, The One And Only
11	11	John Mellencamp, Get A Leg Up
12	14	Guns N' Roses, Don't Cry
13	16	Boyz II Men, It's So Hard To Say Good
14	17	P.M. Dawn, Set Adrift On Memory Bliss
15	3	Karyn White, Romantic
16	19	Vanessa Williams, Running Back To You
17	18	Big Audio Dynamite II, Rush
18	7	Rhythm Syndicate, Hey Donna
19	21	Nia Peeples, Street Of Dreams
20	22	Genesis, No Son Of Mine
21	23	Jesus Jones, Real Real Love
22	24	Richard Marx, Keep Coming Back
23	26	Metallica, Enter Sandman
24	28	Color Me Badd, All 4 Love
A	A	Mariah Carey, Can't Let Go
EX	EX	Queensrÿche, Another Rainy Night
EX	EX	Genesis, Chorus
EX	EX	Gloria Estefan, Live For Loving You
EX	EX	Tevin Campbell, Tell Me What You Want
EX	EX	Hammer, Addams' Groove
EX	EX	Scorpions, Send Me An Angel
EX	EX	Erasure, Chorus
EX	EX	Lita Ford, Shot Of Poison
EX	EX	Roxette, Spending My Time
EX	EX	Firehouse, All Your Tears
EX	EX	The Holidays, Octopus Of Love

B104

Baltimore P.D.: Todd Fisher

1	1	Firehouse, Love Of A Lifetime
2	2	Extreme, Hole Hearted
3	3	Karyn White, Romantic
4	4	Michael Bolton, When A Man Loves A Wo
5	6	Mariah Carey, Emotions
6	7	Natural Selection, Do Anything
7	10	Bonnie Raitt, Something To Talk About
8	9	Jesus Jones, Real Real Love
9	11	Prince And The N.P.G., Cream
10	13	Bad English, Straight To Your Heart
11	13	Nia Peeples, Street Of Dreams
12	8	Color Me Badd, I Adore Mi Amor
13	15	Chesney Hawkes, The One And Only
14	16	Richard Marx, Keep Coming Back
15	EX	Curtis Stigers, I Wonder Why
16	20	John Mellencamp, Get A Leg Up
17	EX	Genesis, No Son Of Mine
18	EX	Marky Mark & The Funky Bunch, Wildsid
19	EX	Aaron Neville, Everybody Plays The Fo
20	EX	Mariah Carey, Can't Let Go
A	A	Paula Abdul, Blowing Kisses In The Wi
A	A	Marky Mark & The Funky Bunch, Wildsid
EX	EX	Amy Grant, That's What Love Is For
EX	EX	P.M. Dawn, Set Adrift On Memory Bliss
EX	EX	Russ Irwin, My Heart Belongs To You
EX	EX	The Storm, I've Got A Lot To Learn Ab
EX	EX	Van Halen, Top Of The World

Q102

Tampa P.D.: Jay Taylor

1	5	Michael Bolton, When A Man Loves A Wo
2	2	Extreme, Hole Hearted
3	3	Karyn White, Romantic
4	4	Bryan Adams, Can't Stop This Thing We
5	6	Mariah Carey, Emotions
6	7	Salt-N-Pepa, Let's Talk About Sex
7	10	Amy Grant, That's What Love Is For
8	11	Color Me Badd, All 4 Love
9	16	Roberta Flack With Maxi Priest, Set T
10	15	Boyz II Men, It's So Hard To Say Good
11	13	Naughty By Nature, O.P.P.
12	14	Chesney Hawkes, The One And Only
13	14	Natural Selection, Do Anything
14	15	P.M. Dawn, Set Adrift On Memory Bliss
15	19	Nia Peeples, Street Of Dreams
16	18	Richard Marx, Keep Coming Back
17	21	Firehouse, Love Of A Lifetime
18	22	Genesis, No Son Of Mine
19	22	Mariah Carey, Can't Let Go
A20	A20	The Farm, Groovy Train
A21	A21	Curtis Stigers, I Wonder Why
A22	A22	John Mellencamp, Get A Leg Up
A23	A23	Roxette, Spending My Time
A24	A24	Mariah Carey, Can't Let Go
A25	A25	Chesney Hawkes, The One And Only
A26	A26	Vanessa Williams, Running Back To You
A27	A27	Richard Marx, Keep Coming Back
A28	A28	Lita Ford, Shot Of Poison
A29	A29	Motley Crue, Home Sweet Home
A30	A30	Gloria Estefan, Live For Loving You
A31	A31	Mariah Carey, Can't Let Go
A32	A32	Scorpions, Send Me An Angel
A33	A33	Corina, Whispers
A34	A34	Guns N' Roses, Don't Cry
A35	A35	Robbie Nevil, For Your Mind

Q102

Cincinnati P.D.: Dave Allen

1	1	Michael Bolton, When A Man Loves A Wo
2	3	Heavy D. & The Boyz, Now That We Foun
3	4	Michael W. Smith, For You
4	2	Boyz II Men, It's So Hard To Say Good
5	6	Karyn White, Romantic
6	7	Curtis Stigers, I Wonder Why
7	8	Amy Grant, That's What Love Is For
8	9	Prince And The N.P.G., Cream
9	5	Aaron Neville, Everybody Plays The Fo
10	15	Boyz II Men, It's So Hard To Say Good
11	13	Chesney Hawkes, The One And Only
12	14	Bryan Adams, Can't Stop This Thing We
13	10	Natural Selection, Do Anything
14	18	Crowded House, Fall At Your Feet
A25	A25	Rhythm Syndicate, Hey Donna
EX	EX	John Mellencamp, Get A Leg Up
EX	EX	Curtis Stigers, I Wonder Why
EX	EX	Marc Cohn, True Companion
EX	EX	Gloria Estefan, Live For Loving You

MIX 106.5

Houston P.D.: Guy Zapoleon

1	1	Michael Bolton, When A Man Loves A Wo
2	4	Firehouse, Love Of A Lifetime
3	3	Cathy Dennis, Too Many Walls
4	2	Aaron Neville, Everybody Plays The Fo
5	6	Extreme, Hole Hearted
6	7	Crowded House, Fall At Your Feet
7	8	Rod Stewart, The Motown Song
8	8	Bonnie Raitt, Something To Talk About
9	10	Gloria Estefan, Can't Forget You
10	11	Kenny Loggins, Conviction Of The Hear
11	13	Roberta Flack With Maxi Priest, Set T
12	12	The Escape Club, I'll Be There
13	14	Bryan Adams, Can't Stop This Thing We
14	18	Bonnie Raitt, I Can't Make You Love M
A15	A15	Seal, Crazy
16	17	Bad Company, Walk Through Fire
17	19	Amy Grant, That's What Love Is For
18	23	Richard Marx, Keep Coming Back
19	22	Genesis, No Son Of Mine
20	20	Michael Bolton, When A Man Loves A Wo
21	21	Scorpions, Wind Of Change
22	24	Bob Seger & The Silver Bullet Band, T
23	25	Chesney Hawkes, The One And Only
24	EX	Richard Marx, Keep Coming Back
A25	A25	U40, Groovin'
EX	EX	John Mellencamp, Get A Leg Up
EX	EX	Curtis Stigers, I Wonder Why
EX	EX	Marc Cohn, True Companion
EX	EX	Gloria Estefan, Live For Loving You

WOL 92.7

Los Angeles P.D.: Mike Stradford

1	1	Boyz II Men, It's So Hard To Say Goodbye
2	5	Jodeci, Forever My Lady P
3	4	Naughty By Nature, O.P.P.
4	31	Geto Boys, Playing Tricks On Me
5	F.S. Effect Featuring Christopher Wil,	
6	8	Barry White, Put Me In Your Mix
7	10	Queen Latifah, Fly Girl
8	11	BeBe & CeCe Winans Featuring Mavis,
9	13	Gerald Levert, Private Line
10	12	Gary Clayton, Take Control
11	15	Chris Walker, Giving You All My Love
12	16	Atlantic Starr, Love Crazy
13	17	Fourplay Featuring El DeBarge, After The
14	23	Hammer, 2 Legit 2 Quit
15	18	Vesta, Do Ya
16	19	Sounds Of Blackness, The Pressure Pt. I
17	32	Tommy T, All Through The Night
18	22	Shabba Ranks (Featuring Maxi Priest),
19	24	Eric Cable, Can't Wait To Get You Home
20	20	Patti LaBelle, Feels Like Another One
21	21	The Ecoffrey's, Look Who's Loving Me
22	25	Riff, Everytime My Heart Beats
23	26	Shanice, I Love Your Smile
24	27	Phyllis Hyman, Living In Confusion
25	28	Damian Dame, Right Down To It
26	29	Vanessa Williams, The Comfort Zone
27	30	Peabo Bryson, Closer Than Close
28	33	Keith Washington, Make Time For Love
29	34	Luther Vandross, The Rush
30	35	Patty Austin, Giving In To Love
A31	A31	Tracie Spencer, Tender Kisses
A32	A32	Guy, Let's Stay Together
A33	A33	Lisa Stansfield, Change
A34	A34	Tevin Campbell, Tell Me What You Want
A35	A35	Jody Watley, I Want You

WOL 92.7

Los Angeles P.D.: Mike Stradford

5	8	Boyz II Men, It's So Hard To Say Goodbye
6	9	The S.O.S. Band, Sometimes I Wonder
7	11	Patti LaBelle, Feels Like Another One
8	13	Sounds Of Blackness, The Pressure Pt. I
9	18	BeBe & CeCe Winans Featuring Mavis,
10	17	Fourplay Featuring El DeBarge, After The
11	24	Gerald Levert, Private Line
12	25	Barry White, Put Me In Your Mix
13	1	Mariah Carey, Emotions
14	3	Guy, D-O-G Me Out
15	12	Karyn White, Romantic
16	12	

'T.E.V.I.N.' Spells Success For Campbell Young Artist Set To Bow Debut Solo Album

BY JANINE McADAMS

NEW YORK—How can Tevin Campbell lose? At just 14 years old, Campbell has already worked with master producer Quincy Jones, who signed the youngster to his label, Qwest, and featured him on his Grammy-winning "Back On The Block" project. Prince commandeered the young star to appear in his film "Graffiti Bridge" and to sing the soundtrack hit "Round And Round." Campbell has also appeared on NBC-TV's "The Fresh Prince Of Bel-Air," "The Arsenio Hall Show," and on the 1990 Grammy Awards presentation.

All this exposure has created a firestorm of demand for the artist's first solo album. Three years in the making, "T.E.V.I.N." (Qwest/Warner Bros.) debuts with contributions by Jones, Prince, Narada Michael Walden, Al B. Sure! & Kyle West, Arthur Baker, and QD III (Quincy Jones III). Campbell turns 15 on the album release date, Nov. 19. The Walden-produced ballad "Tell Me What You Want Me To Do" went to radio in mid-October and is No. 32 on the Hot R&B Singles chart. Another album track, "Just Ask Me To," featuring Chubb Rock (produced by Sure! & West), was featured earlier this year as a single from the Qwest soundtrack to "Boyz N The Hood."

"I think it's great that people have been waiting for the album," says Campbell. "It was supposed to be out a long time ago, but it's great to know that people really want to hear it."

Campbell confides that moving from his native Houston to Los Angeles, his many film and TV commit-

ments, and the search for the proper material played havoc with the projected release date for the album, which he describes as being "R&B with a little rap, a little dance, and some strong ballads."

"I had no idea we would create a household name with Tevin before the album came out," says Benny Medina, VP of A&R for Warner Bros. and co-executive producer of the new album. He admits that it was not easy to find songs that were youthful while at the same time mature enough for Campbell's vocal ability. "This album was three years in the making, but Tevin has proven he's one of the blessed ones. When you take someone this talented and expose him to great talents like Quincy and Prince, he can only grow."

Campbell is being encouraged to develop his talents for a long-term career, with acting and songwriting classes, says Medina. "He's learning all about the industry, and he's tireless in his efforts. He still goes to school, and he's very ambitious. But we're concerned about his life after entertainment. Kids can burn out, too. Our desire is to see him become the quintessential entertainer, but we also want to raise a healthy young man."

While "Tell Me What You Want Me To Do," a lush ballad in which Campbell shows off the range and depth of his pipes, is in its fourth week on the Hot R&B Singles chart, it debuted on the Hot 100 with a bullet last week.

Hank Spann, VP of promotion, black music, at Warner Bros., says, "The record is really blowing up, and single sales are kicking in... [Top 40] had their first add week last week.

Campbell is a big [pop] artist already with the exposure on 'Round And Round.' It looks like he will have a simultaneous ascent up the charts. But for the urban radio guys who think that because Tevin is having success at [pop] already, we're overlooking them: We did not design this record for pop radio."

Campbell recently unveiled the single on "The Arsenio Hall Show," taped a segment of "Soul Train," and will appear on an upcoming network television special with comedian Richard Pryor.

"He's a heavyweight already," says Spann.



Starr Writers. Warner/Chappell Music Inc. signs a worldwide co-publishing deal with Atlantic Starr's Wayne, David, and Jonathan Lewis. Atlantic Starr currently has the hot single "Love Crazy" (Reprise). Shown, from left, are Wayne Lewis; Rachelle Fields, VP of creative, Warner/Chappell; Danny Goldberg, manager; David Lewis; Les Bider, CEO, Warner/Chappell; Jonathan Lewis; Ruth Carson, manager; and Rick Shoemaker, senior VP of creative, Warner/Chappell.

'Certificate' Of Approval: Controversy Offenders Ice Cube, Geto Boys 'Can't Be Stopped'

CONTROVERSY: The Cube dust has hit the fan. Now hard reaction toward many of the lyrics on Ice Cube's latest Priority opus, "Death Certificate," is surfacing as anti-defamation groups, including the Simon Weisenthal Center, decry his comments about Koreans and Jews (see story, page 5). On this album, Cube has a program for empowering African-Americans and the program doesn't have much room for consideration of other races.

The album has barely hit the retail shelves. And if the outcry against it grows any more incensed, it probably won't spend a lot of time there as youngsters, black and white, rush to the stores to snap it up. A warning sticker about adult language is no longer enough to ensure mind-boggling sales figures—it's got to be out and out offensive too, because it is a sad fact in our society that controversy and outrageousness sell.

Take the Geto Boys, for example. Their Rap-A-Lot album "Can't Be Stopped" contains a lot of the outlandish imagery, cannibalism, homicidal mischief, and gutter language we've come to expect from them. They made headlines when their first album was acquired by Geffen, whose CD pressing plant then refused to put it into production. Rapper **Bushwick Bill** later grew depressed enough to try to kill himself (though whether directly because of this incident was never made clear). When a girlfriend attempted to stop him, Bill was accidentally shot and lost his eye. This of course makes a really great story, and the Geto Boys, masters of media manipulation that they are, took a photographer along to the hospital as old Bill was being wheeled through emergency. The album cover shows Bill hospital-gown clad, gurney-bound, eye-patch thoughtfully lowered so we wouldn't miss the gory impact of what he'd just been through, being chauffeured through the halls by his homies **Willie D** and **Scarface**. Moreover, the cleaned-up version of their single, "Mind Playing Tricks On Me," with its disturbing paranoid visions of destruction, humiliation, depression, suicide, lynching, and gang-banging, balanced by concern for family and an expression of religious faith, is one of the most popular tunes in the country.

Currently on a promotional spree to support the album, the Geto Boys paid a visit to Billboard and talked vaguely and philosophically about what their

records mean.

"We purposely try to be real, as real as we possibly can. Life itself is uncensored," says Bill. Adds Scarface: "The lyrics are a little deeper than what you perceive."

Of the frank album cover, the group emphasizes realism. Says Bill: "We are talking about reality. I really tried to kill myself, my eye really looked like that. What would you have said if I had a patch over my eye? What is really under that patch? I showed you. The same way

you may refuse to listen to us, is the same way you may refuse to look at this cover. But when you open it up you open up your mind. The same with our lyrics." Adds Will: "The whole cover concept came about by accident. We had already titled the album 'Can't Be Stopped.' The fact that Bill got shot only supported the concept."



**The
Rhythm
and the
Blues**

by Janine McAdams

You can bet that young hip-hop lovers won't be stopped as they stampede to stores to get this album. And it's only the beginning: Scarface's solo single, "Mr. Scarface," is racing up the R&B singles chart and Bushwick Bill has been in and out of the studio recording his solo project.

JACKSON-VILLE: On the Controversy Sells tip, the furor these past weeks over the unsanctioned "Word To The Badd" cut that supposedly leaked from **Jermaine Jackson's** debut LaFace package has made a weird situation sensational. It may have been completely coincidental that "Word To The Badd," which calls to "The Badd" (Michael) to realize who he is and come back home, was leaked to radio at the same time that the first single from **Michael Jackson's** album, "Black Or White," was leaked days before its official release date (see story, page 5). Wouldn't it be a nice gesture of familial unity and a classic example of media manipulation if Michael and Jermaine (in a bold spirit of self-mockery and marketing wizardry) had cooked this up together to enhance the hype surrounding both Michael's "Dangerous" (Epic) and Jermaine's "You Said, You Said" (LaFace/Arista)? Just a thought.

P.S.: My wish was granted earlier this year when Rhino released "The Isley Brothers Story Vol. 1: Rock & Soul 1959-1968" and "The Isley Brothers Story Vol. 2: The T-Neck Years 1969-1985." The group will be inducted into the Rock & Roll Hall of Fame in January 1992.

EastWest Act Chris Bender Dies From Gunshot Wound

NEW YORK—Chris Bender, the 19-year-old singer/songwriter/producer signed to Atco/EastWest, was shot and killed Nov. 3 in Brockton, Mass., outside of his mother's home in the Crescent Court projects. According to reports, Bender, who had moved to Waltham, Mass., had just come from eating ice cream at his mother's apartment and was sitting in his Mercedes Benz with his 17-year-old cousin when three hooded gunmen approached the car and opened fire. Bender was hit by multiple bullets and later died at Brockton Hospital. Police had no suspects in the shooting at press time. However, Bender did have a police record and many suspect foul play.

Bender's second album and first on EastWest America was "Draped," which included the singles "I Knew" and "That's Not The Way." EastWest had signed him to a seven-album contract.

Sylvia Rhone, chairman/CEO of Atco/EastWest, said in a prepared statement: "We are shocked and profoundly saddened by the tragic loss of such a talented artist and exceptional person. Chris was a gifted performer, writer, and producer with a bright future ahead of him. His brutal, senseless death brings us face to face with the violent life which is a day-to-day reality for his generation of young black people... the environment and mentality that killed Chris's dream cannot be allowed to survive."

Bender is survived by his parents, Betty Anne and Andrew Sr.; three sisters, Carla Suzette, Melissa, and Kimberly; and two brothers, Francis and Andrew Jr.; and a daughter, Chanelle. Funeral services were held Nov. 8 at the Full Gospel Tabernacle Church in Brockton.

JANINE McADAMS

High Profile: An Indie Rap Label's Quik Rise

Record Co. Fetes 10 Years Breaking Solid Goldsters

NEW YORK—Profile Records, one of the few independent rap labels left in the industry, quietly marked its 10th anniversary this year as debut artist DJ Quik soared to gold-plus status with the album "Quik Is The Name."

"It doesn't seem like 10 years," says Corey Robbins, president of the company he started with pal and now VP Steve Plotnicki in 1981 with \$3,400 borrowed from friends in a one-room office on 57th Street. The company now resides in an office on lower Broadway with a staff of 35 (four others work in the Los Angeles office and eight in London).

"There was never any time except the first year where we felt like we were going out of business. But that's the thing about being independent: You have to come up with another [hit] to stay independent."

The success of Quik came as a welcome surprise to the label: Robbins says he nearly missed signing him: "I had reservations about the lyrics, though I thought the guy was an unbelievable talent immediately. I had a strong feeling about not putting a song like that ["Sweet Black Pussy"] on this label," says Robbins. "But as it turns out, we really haven't gotten any negative reaction."

The label's roster currently features Run-D.M.C., 2nd II None, Rob Base, Special Ed, Ron C, the Poor Righteous Teachers, L.A. Star, Nemesis, Judy Torres, Chanel, and rock band Leeway, as well as several reggae/dancehall artists.

The seeds for the label were sown in 1979. Plotnicki was a salesman at distributor Win Records and Robbins had toiled at MCA Music when Plotnicki wrote a dance tune called "Love Insurance" for Front Page on MCA's Panorama label, which Robbins produced. The tune was a dance

hit, and the two decided to buy Panorama, becoming Profile in 1981. The first couple of records, both strictly dance tunes, sold a handful of records, but it was rap that got Profile moving. "Genius Rap," using the Tom Tom Club track "Genius Of Love" with a rap by Ronnie Love (Andre Harrell before he became Mr. Hyde) was a regional hit, as was a licensed dance medley of Frankie Valli &

'We've released a dozen reggae albums already'

the Four Seasons tunes called "Seasons Of Gold." "Those records set the company up," says Plotnicki.

Run-D.M.C., the three-man rap act from Hollis, N.Y., cemented Profile's future with its first single, the 1983 hit "It's Like That." Since then, Profile has introduced a series of solid-gold rap stars.

"Every year it's a different artist," says Robbins of the Profile artists who have managed to sell 500,000 copies or more. "In 1987 it was Dana Dane, in 1988 it was Special Ed and Rob Base, in 1989 it was the Poor Righteous Teachers. 1990 was the only year since 1984 that we didn't have a gold record."

The label expanded into reggae/dancehall a few years ago, with a two-volume compilation of dancehall hits, licensed product by Barrington Levy, Steelie & Cleve, Narda Ranks, Cutty Ranks, and others. "We've released a dozen reggae albums already," says Robbins, noting that a Christmas reggae album and a compilation by Mr. Doo are forthcoming. The invasion of dancehall into hip-hop clubs is what encouraged Robbins to expand in that area. "Shabba

Ranks is happening and that's encouraging for me, though that's not my record. That's what I'm hoping happens to my records, the same way I saw rap progress 10 years ago."

The label has no plans to get involved in straight-ahead R&B. "It's too expensive," Robbins says frankly. "To make those kinds of records you are talking about the hundreds of thousands of dollars to get the caliber of producer you need. It's not something we want to take a shot with every day, to go out and be in that business and make quality records and be competitive. The reason the major labels can spend on them is that they depend on them going pop. We have a pop hit every year or two. Then there are R&B records that are worked right to the top of the R&B chart—those are just as expensive. We can't afford to be wrong."

The Profile executives cite rock as one area in which they gambled and lost. "The Accelerator were a personal favorite of mine, but we just let them go... they're artists that need a major-label push, and us not having any AOR promo people is a big disadvantage," says Robbins.

The label has just released "Together Forever: Run-D.M.C. Greatest Hits 1983-1991," which includes a 16-page booklet featuring photos and text by Bill Adler. "That will help re-establish them," says Robbins. "It will refresh people's memories and help set them up for the next album in 1992."

The label has been able to maintain its independence during a period when most small labels have made deals with the majors. Profile started Landmark Distributing in 1985 as a separate entity; it distributes Profile through most of the U.S. and handles a number of other labels as well. "We felt our records weren't marketed as well in New York as we thought they could have been," says Plotnicki, who adds that the label's previous distributor was not aggressive enough. There is also a Profile subsidiary in England, which Plotnicki says signs its own artists and buys selected titles for sale in Europe. "Revenues of the English company are already at about 15% of the American company," he says.

Robbins says that while he savors Profile's independent status, he is "not opposed in principle" to major-label distribution. "It's not that I have anything against major distribution, it would have to be the right deal. We're happy the way we are," he says.

JANINE McADAMS



He's Not Dreaming. Vocalist Christopher Williams signs on the dotted line with Uptown Records in its offices at MCA in New York. From left are Andre Harrell, Uptown president; Williams; Andy Tavel, Williams' attorney; and Puffy Coombs, director of A&R for Uptown.

P.M. Dawn's blend of rap, pop, and rock influences finds the duo's album meeting multigenre success
... page 28

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Billboard® FOR WEEK ENDING NOVEMBER 16, 1991

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	6	★★ NO. 1 ★★ CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA	◆ PUBLIC ENEMY 2 weeks at No. 1
2	4	4	7	CHECK THE RHIME (C) (T) JIVE 42011	◆ A TRIBE CALLED QUEST
3	3	5	8	WHEN IN LOVE (C) (T) FIRST PRIORITY 4-98715/ATLANTIC	◆ MC LYTE
4	7	10	8	AIN'T GONNA HURT NOBODY (C) (M) (T) SELECT 4-64847/ELEKTRA	◆ KID 'N PLAY
5	2	1	14	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
6	6	6	7	POP THAT COOCHIE (C) (M) (T) LUKE 4-98712/ATLANTIC	◆ THE 2 LIVE CREW
7	8	11	7	GLORY (C) RUTHLESS 4-98740/ATLANTIC	◆ YOMO & MAULKIE
8	9	13	8	BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI	◆ U.M.C.'S
9	11	15	5	STEP IN THE ARENA (C) (T) CHRYSALIS 2352	◆ GANG STARR
10	5	2	11	FLAVOR OF THE MONTH (M) (T) MERCURY 868 317-4*	◆ BLACKSHEEP
11	12	17	4	THE SYMPHONY PT. II (C) (CD) (M) (T) COLD CHILLIN' 4-19227/WARNER BROS.	MARLEY MARL
12	16	18	6	THE PHUNCKY FEEL ONE RUFFHOUSE 38-73930/COLUMBIA	CYPRESS HILL
13	14	16	6	I WANNA B URE LOVER (C) (T) GIANT 4-19224/REPRISE	◆ F.S. EFFECT
14	15	12	10	LET'S TALK ABOUT SEX (C) (M) (T) NEXT PLATEAU 333	◆ SALT-N-PEPA
15	13	9	15	O.P.P. ▲ (CD) (M) (T) TOMMY BOY 988*	◆ NAUGHTY BY NATURE
16	10	7	14	F-CK COMPTON (M) (T) RUFFHOUSE 38-73892*/COLUMBIA	◆ TIM DOG
17	19	24	5	IS IT GOOD TO YOU (C) (CD) (M) (T) UPTOWN 54200/MCA	◆ HEAVY D. & THE BOYZ
18	27	29	3	JUST THE TWO OF US (M) (T) SELECT 4-66502*/ELEKTRA	◆ CHUBB ROCK
19	17	8	12	HIP HOP JUNKIES (C) (M) (T) RAL 38-73784/COLUMBIA	◆ NICE & SMOOTH
20	26	25	3	STRAIGHT CHECKN' EM (C) (T) ORPHEUS 38-73998/EPIC	◆ COMPTON'S MOST WANTED
21	21	—	2	KISS YOU BACK (CD) (M) (T) TOMMY BOY 993*	◆ DIGITAL UNDERGROUND
22	28	28	3	LIL TRIG (C) (M) (T) PENDULUM 4-64844/ELEKTRA	◆ HEN-GEE & EVIL-E
23	25	26	3	25 TA LIFE (M) (T) JIVE 42030-4*	◆ D-NICE
24	23	23	10	HERE WE GO AGAIN (M) (T) DELICIOUS VINYL 868 677-4*/PLG	◆ DEF JEF
25	24	19	23	AIN'T NO FUTURE IN YO' FRONTING (C) (T) S.D.E.G. 077/ICHIBAN	◆ M.C. BREED & D.F.C.
26	30	27	3	ACROSS THE 110 (C) (T) RELATIVITY 1089	◆ 2 BLACK 2 STRONG MMG
27	NEW ▶	1	1	I'LL BE THERE FOR YOU (C) (T) EAR CANDY 38007	◆ JIBRI WISE ONE
28	NEW ▶	1	1	SHAKIYLA (JRH) (C) (T) PROFILE 5344	◆ POOR RIGHTEOUS TEACHERS
29	22	22	6	YOU WANT BASS (M) (T) CHEETAH 9507*	D.J. MAGIC MIKE & MADNESS
30	20	20	8	FLY GIRL (CD) (M) (T) TOMMY BOY 991*	◆ QUEEN LATIFAH

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING NOV. 16, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	2	2	21	JODECI MCA 10198 (9.98) ★ ★ No. 1 ★ ★ 1 week at No. 1	FOREVER MY LADY	1
2	3	8	5	PUBLIC ENEMY DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91... THE ENEMY STRIKES BLACK	2
3	1	3	22	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
4	8	9	5	PRINCE & THE N.P.G. PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	4
5	4	1	17	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
6	6	4	24	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	1
7	9	11	6	MARIAH CAREY COLUMBIA 47980 (10.98 EQ)	EMOTIONS	7
8	7	6	18	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
9	5	5	17	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
10	10	12	7	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	10
11	12	10	18	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
12	15	16	10	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	12
13	11	7	17	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
14	17	21	6	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
15	19	23	5	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	15
16	13	14	9	NAUGHTY BY NATURE TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
17	14	15	24	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
18	16	13	21	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
19	18	17	26	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
20	20	18	9	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
21	31	—	2	GERALD LEVERT EASTWEST 91777* (10.98)	PRIVATE LINE	21
22	21	19	16	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
23	28	43	4	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	23
24	26	35	3	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	24
25	34	45	3	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	25
26	27	44	4	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	26
27	22	22	15	VESTA A&M 5347 (9.98)	SPECIAL	15
28	24	26	29	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
29	30	31	6	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
30	23	25	9	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
31	36	48	5*	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	31
32	39	47	4	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	32
33	32	28	30	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874 /PLG (9.98 EQ)THE BRAND NEW HEAVIES	THE BRAND NEW HEAVIES	17
34	25	24	14	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98)	C.M.B.	10
35	29	30	14	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
36	40	34	10	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
37	42	41	24	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
38	37	29	22	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
39	35	27	20	NATALIE COLE ▲ 2 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
40	38	33	20	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
41	33	20	17	SOUNDTRACK ● QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	1
42	44	46	32	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
43	41	37	12	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
44	59	—	2	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	44
45	45	36	8	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	36
46	53	57	4	MARLEY MARL COLD CHILLIN' 26257/WARNER BROS. (9.98)	IN CONTROL VOL. 2	46
47	63	—	2	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	47
48	49	40	29	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
49	48	42	40	O'JAYS ● EMI 93390 (9.98)	EMOTIONALLY YOURS	2

50	47	38	51	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
51	52	58	6	CYPRESS HILL COLUMBIA 47889 (9.98 EQ)	CYPRESS HILL	51
52	43	32	10	LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ)	STRAIGHT OUTTA HELL'S KITCHEN	29
53	46	39	26	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	5
54	61	59	7	FRANKIE KNUCKLES VIRGIN 91618* (9.98)	BEYOND THE MIX	54
55	58	71	3	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THING CHANGED	55
56	NEW	1	1	HAMMER CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	56
57	56	54	52	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
58	71	68	59	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
59	54	49	23	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
60	50	50	14	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
61	94	—	2	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	61
62	82	—	2	P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98)	OF THE HEART, OF THE SOUL & OF THE CROSS	62
63	51	52	18	LAMONT DOZIER ATLANTIC 82228* (9.98)	INSIDE SEDUCTION	28
64	55	53	39	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
65	72	78	4	THE STYLISTICS AMHERST 54404 (9.98)	LOVE TALK	65
66	67	80	18	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	54
67	69	64	17	ARETHA FRANKLIN ARISTA 8628* (9.98)	WHAT YOU SEE IS WHAT YOU SWEAT	28
68	92	—	2	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	68
69	64	76	5	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	64
70	60	56	19	SHIRLEY MURDOCK ELEKTRA 60951* (9.98)	LET THERE BE LOVE	22
71	85	92	3	BOBBY RUSH URGENT 4117/ICHIBAN (9.98)	I AIN'T STUDDIN' YOU	71
72	62	61	14	CONVICTS PRIORITY 57152 (9.98)	CONVICTS	52
73	68	66	5	DIANA ROSS MOTOWN 6316 (9.98)	FORCE BEHIND THE POWER	66
74	70	69	24	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
75	77	70	42	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
76	66	62	34	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
77	57	51	15	THE RANCE ALLEN GROUP BELLMARK 71806 (9.98)	PHENOMENON	33
78	88	—	2	NEW EDITION MCA 10434 (10.98)	GREATEST HITS VOL. 1	78
79	86	—	2	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	79
80	74	79	5	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
81	NEW	1	1	GROUND ZERO LETHAL BEAT 112 (6.98)	FUTURE OF THE FUNK - EP	81
82	65	55	9	BIZ MARKIE COLD CHILLIN' 26648*/WARNER BROS. (9.98)	I NEED A HAIRCUT	44
83	73	65	15	LITTLE MILTON MALACO 7462 (8.98)	REALITY	57
84	96	—	2	VARIOUS ARTISTS SOH 7010 (9.98)	THE BEST OF ELECTRIC SLIDE	84
85	75	74	23	SHIRLEY BROWN MALACO 7459 (9.98)	TIMELESS	63
86	NEW	1	1	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	86
87	84	87	34	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
88	79	60	15	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98 EQ)	STRAIGHT CHECKN 'EM	23
89	81	72	19	3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	10
90	76	77	6	VARIOUS ARTISTS MALACO 2008 (11.98)	BLUES FROM THE MONTREUX JAZZ FESTIVAL	76
91	80	63	51	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
92	87	75	32	WILL DOWNING ISLAND 848278 /PLG (9.98 EQ)	A DREAM FULFILLED	22
93	NEW	1	1	FAZE BAHIA 3078/RCA (9.98)	LOVE GAMES	93
94	89	85	15	SPICE ONE TRIAD 8701 (6.98)	LET IT BE KNOWN	69
95	91	81	20	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
96	78	67	8	NIKKI D DEF JAM 44031/COLUMBIA (9.98 EQ)	DADDY'S LITTLE GIRL	54
97	90	91	8	BLUES BOY WILLIE ICHIBAN 1119 (9.98)	BE WHO 2	86
98	93	—	2	SEXY C FEATURING DISCO RICK JOEY BOY 3002 (8.98)	QUEEN OF THE VILLIANS	93
99	83	73	51	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
100	99	89	45	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11

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

THE THREE MOST IMPORTANT WORDS OF THIS OR ANY OTHER SEASON COME FROM

STEVIE WONDER

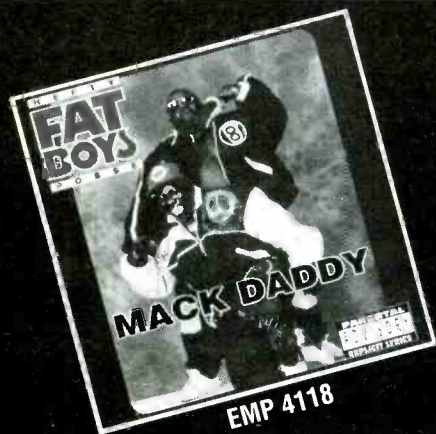
"THESE THREE WORDS"

WRITTEN, PRODUCED AND PERFORMED BY STEVIE WONDER

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THE HEAVYWEIGHTS OF RAP

H E F T Y
FAT
BOYS
P O S S E



New Album

MACK DADDY

New Single

WHIP IT ON ME



Manufactured, Marketed and Distributed by
ICHIBAN RECORDS, INC.

12-PO86 12" SINGLE
MSC91-086 CASSETTE SINGLE





AT THE TOP: "Forever My Lady" by Jodeci (Uptown) has a firm grip on the top of the chart, maintaining its 99 reporters from last week. It has 11 new No. 1 listings, and 19 stations hold it at No. 1 another week. "Tender Kisses" by Tracie Spencer (Capitol) is behind "Forever" by a handful of points. It has 98 reports, with new activity at KKBT Los Angeles. It has No. 1 reports from 47 stations. "Right Down To It" by Damian Dame (La-Face) has reports from 96 stations, gaining KDKO Denver. Ten stations list it at No. 1.

NEW ON THE CHART: "Insatiable" by Prince & the N.P.G. (Paisley Park) enters at No. 47 with reports from 74 stations, gaining 29. It was held off the chart for one week, pending retail availability. Half of the new entries were from formidable females: Jody Watley gets 59 adds on "I Want You" (MCA) for a total of 63. Patti Austin returns with "Giving In To Love" (GRP). It has 37 stations, gaining five. Mariah Carey debuts "Can't Let Go" (Columbia) with 40 stations. Whitney Houston gets 28 for a total of 36 on "I Belong To You" (Arista). Karyn White garners 38 reports on "The Way I Feel About You" (Warner Bros.). J.C. Lodge enters with 29 stations listing "Home Is Where The Hurt Is" (Tommy Boy).

"SET ADRIFT On Memory Bliss" by PM Dawn (Gee Street/Island) has a second week of double-digit adds. It is on 59 stations, gaining 11, including KMJM St. Louis; WVEE Atlanta; WUSL Philadelphia; WAMO Pittsburgh; WEAS Savannah, Ga.; and WZHT Montgomery, Ala. It moves up 11-5 on the Hot 100 Singles chart.

SAY WHAT: "You Said, You Said" by Jermaine Jackson has reports from 78 stations, gaining six: WJLB Detroit; WWVZ Charleston, S.C.; WGOK Mobile, Ala.; WCKU Lexington, Ky.; KIPR Little Rock, Ark.; and WANM Tallahassee, Fla. Inquiring minds want to know if the original version of "Word To The Badd!!" will disrupt the development of "You Said."

ONLY ONE RECORD has reports from the entire radio panel: "Private Line" by Gerald Levert (EastWest) forges into the top 10, leaping two records. It is top five at six stations in its sixth week on the chart.

CONGRATULATIONS TO Aaron Maxwell, officially named PD for WCDX Richmond, Va. Maxwell, 24, has been acting PD since March. Maxwell's first Arbitron book as PD took the station to No. 1 with an 11.4 share.

FYI: "Finally" by CeCe Penniston (A&M) gains points yet is pushed back. It has reports from 10 stations, gaining WZAZ Jacksonville, Fla. "Breakin' My Heart" by Mint Condition (A&M) likewise gains points and is pushed back, earning new reports from WNHC New Haven, Conn., WAMO Pittsburgh, and WAGH Columbus, Ga. It has reports from 17 stations. "Mind Playing Tricks On Me" by the Geto Boys (Rap-A-Lot) becomes the group's first top 10 single on the Hot R&B Singles chart. Even though it moves backwards, it gains WOWI Norfolk, Va., and WZFX Fayetteville, N.C. It has reports from 60 stations, including nine top fives.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 25 REPORTERS	SILVER ADDS 23 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
I WANT YOU JODY WATLEY MCA	13	15	31	59	63
CAN'T LET GO MARIAH CAREY COLUMBIA	10	6	23	39	40
THE WAY I FEEL ABOUT YOU KARYN WHITE WARNER BROS	8	9	19	36	38
INSATIABLE PRINCE PAISLEY PARK	7	5	17	29	74
I BELONG TO YOU WHITNEY HOUSTON ARISTA	9	6	13	28	36
YOU (YOU'RE THE ONE...) EX-GIRLFRIEND REPRISE	2	8	10	20	51
THE RUSH LUTHER VANDROSS EPIC	2	6	9	17	97
GROOVE YA LEVEL III EMI	2	5	8	15	46
ONE GOOD REASON MARVA HICKS POLYDOR	2	3	9	14	18
CHANGE LISA STANSFIELD ARISTA	5	5	3	13	74

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

Hot R&B Singles Sales & Airplay

A ranking of the top 40 R&B singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot R&B Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	FOREVER MY LADY	JODECI	1	2	TENDER KISSES	TRACIE SPENCER
2	4	TENDER KISSES	TRACIE SPENCER	2	1	FOREVER MY LADY	JODECI
3	3	HOUSECALL	SHABBA RANKS (FEATURING MAXI PRIEST)	3	3	RIGHT DOWN TO IT	DAMIAN DAME
4	5	RIGHT DOWN TO IT	DAMIAN DAME	4	8	FEELS LIKE ANOTHER ONE	PATTI LABELLE
5	7	I'LL TAKE YOU THERE	BEBE & CECE WINANS	5	7	ARE YOU LONELY FOR ME	RUDE BOYS
6	6	MIND PLAYING TRICKS ON ME	GETO BOYS	6	5	HOUSECALL	SHABBA RANKS (FEATURING MAXI PRIEST)
7	8	ARE YOU LONELY FOR ME	RUDE BOYS	7	9	I'LL TAKE YOU THERE	BEBE & CECE WINANS
8	12	PUT ME IN YOUR MIX	BARRY WHITE	8	12	PRIVATE LINE	GERALD LEVERT
9	11	WHEN IN LOVE	MC LYTE	9	10	GIVING YOU ALL MY LOVE	CHRIS WALKER
10	13	FEELS LIKE ANOTHER ONE	PATTI LABELLE	10	11	PUT ME IN YOUR MIX	BARRY WHITE
11	18	PRIVATE LINE	GERALD LEVERT	11	13	CLOSER THAN CLOSE	PEABO BRYSON
12	16	GIVING YOU ALL MY LOVE	CHRIS WALKER	12	16	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE
13	17	CAN'T TRUSS IT	PUBLIC ENEMY	13	18	LOVE CRAZY	ATLANTIC STARR
14	2	EMOTIONS	MARIAH CAREY	14	15	MIND PLAYING TRICKS ON ME	GETO BOYS
15	9	FUN DAY (FROM "JUNGLE FEVER")	STEVIE WONDER	15	17	THE PRESSURE PT. 1	SOUNDS OF BLACKNESS
16	22	CLOSER THAN CLOSE	PEABO BRYSON	16	19	CAN'T WAIT TO GET YOU HOME	ERIC GABLE
17	20	AIN'T GONNA HURT NOBODY	KID 'N PLAY	17	20	HOUSE PARTY II	TONY! TONI! TONE!
18	24	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ	18	20	FUN DAY (FROM "JUNGLE FEVER")	STEVIE WONDER
19	25	THE PRESSURE PT. 1	SOUNDS OF BLACKNESS	19	24	I LOVE YOUR SMILE	SHANICE
20	23	RING MY BELL	D.J. JAZZY JEFF & THE FRESH PRINCE	20	23	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ
21	26	HOUSE PARTY II	TONY! TONI! TONE!	21	24	EMOTIONS	MARIAH CAREY
22	30	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE	22	25	LIVING IN CONFUSION	PHYLLIS HYMAN
23	29	CAN'T WAIT TO GET YOU HOME	ERIC GABLE	23	27	2 LEGIT 2 QUIT	HAMMER
24	14	IT'S SO HARD TO SAY GOODBYE TO...	BOYZ II MEN	24	32	THE COMFORT ZONE	VANESSA WILLIAMS
25	33	DOUBLE GOOD EVERYTHING	SMOKEY ROBINSON	25	26	RING MY BELL	D.J. JAZZY JEFF & THE FRESH PRINCE
26	27	HIP HOP JUNKIES	NICE & SMOOTH	26	33	CAN HE DO IT	READY FOR THE WORLD
27	19	O.P.P.	NAUGHTY BY NATURE	27	30	CAN'T TRUSS IT	PUBLIC ENEMY
28	36	YOU SAID, YOU SAID	JERMAINE JACKSON	28	37	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL
29	10	FLY GIRL	QUEEN LATIFAH	29	40	THE RUSH	LUTHER VANDROSS
30	38	LIVING IN CONFUSION	PHYLLIS HYMAN	30	29	DOUBLE GOOD EVERYTHING	SMOKEY ROBINSON
31	—	LOVE CRAZY	ATLANTIC STARR	31	39	SET ADRIFT ON MEMORY BLISS	P.M. DAWN
32	—	SET ADRIFT ON MEMORY BLISS	P.M. DAWN	32	35	WHEN IN LOVE	MC LYTE
33	32	SET THE NIGHT TO MUSIC	ROBERTA FLACK	33	38	YOU SAID, YOU SAID	JERMAINE JACKSON
34	—	STAY WITH ME TONIGHT	SHIRLEY MURDOCK	34	22	O.P.P.	NAUGHTY BY NATURE
35	—	EVERYTIME MY HEART BEATS	RIFF	35	—	(EVERYBODY) GET UP	ROGER
36	35	POP THAT COOCHIE	THE 2 LIVE CREW	36	14	IT'S SO HARD TO SAY GOODBYE TO...	BOYZ II MEN
37	15	SOMETIMES I WONDER	THE S.O.S. BAND	37	—	CHANGE	LISA STANSFIELD
38	—	CHECK THE RHIME	A TRIBE CALLED QUEST	38	—	INSATIABLE	PRINCE AND THE N.P.G.
39	—	(EVERYBODY) GET UP	ROGER	39	—	JUST ANOTHER GIRLFRIEND	HI-FIVE
40	—	KISS YOU BACK	DIGITAL UNDERGROUND	40	—	EVERYTIME MY HEART BEATS	RIFF

R&B SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
2 LEGIT 2 QUIT (Bust-I, BMI)	65 GIVIN' IN TO LOVE (Rodsongs, ASCAP/Almo, ASCAP)
AFTER THE DANCE (Jobete, ASCAP)	60 GOOD TIME (Colgems-EMI, ASCAP/O/B/O Itself & Zigg, ASCAP/ZNS, ASCAP/Virgin, ASCAP) HL/WBM
AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)	67 GROOVE YA (Money In The Bank, BMI/Jon Gass, ASCAP)
AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)	84 HEART TO HEART (Sula, ASCAP/WB, ASCAP/Heritage, ASCAP)
AIN'T NO WAY (14th Hour, BMI/Cotillion, BMI/Warner-Tamerlane, BMI)	44 HIP HOP JUNKIES (Nice & Smooth, ASCAP/Screen Gems-EMI, BMI)
ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black Doors, ASCAP)	100 HOLD ME (BMG, ASCAP/Andee Pandee, ASCAP/Sir Ricky, ASCAP)
ARE YOU LONELY FOR ME (Trycep, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI)	87 HOME IS WHERE THE HURT IS (E.Sharp, ASCAP)
BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP)	4 HOUSECALL (Aunt Hilda, BMI/Shadow, BMI/Maxi, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP/Level Vibes, ASCAP)
CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP)	19 HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO) (Pri, ASCAP/Tony Toni Tone, ASCAP)
CAN'T LET GO (M Carey, BMI/WB, ASCAP/Wallyworld, ASCAP/Sony Songs, BMI)	82 I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)
CAN'T TRUSS IT (Def American, BMI)	69 I BELONG TO YOU (Virgin Songs, BMI/Rightsong, BMI/Franne Gee, BMI)
CAN'T WAIT TO GET YOU HOME (MCA, ASCAP/Bush Burnin', ASCAP)	6 I'LL TAKE YOU THERE (Irving, BMI)
CHANGE (Careers-BMG, BMI)	29 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)
CHECK THE RHIME (Zomba, ASCAP/Jazz Merchant, ASCAP)	93 I'M GONNA BE THE 1 (All Am, BMI/Big Kinqpin, BMI/63rd St, BMI/Hot Wings, BMI/Careers, BMI)
CLOSER THAN CLOSE (Dyad, BMI)	88 I'M HOOKED (Purple Heart, ASCAP/Satin, BMI)
THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stoopid, ASCAP/Almo, ASCAP)	78 I'M ON YOUR SIDE (Gratitude Sky, ASCAP/Purple Bull, BMI/When Words Collide, BMI/Willesden, BMI)
D-O-G ME OUT (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP/Ten Ways To Sundown, ASCAP)	47 INSATIABLE (Controversy, ASCAP/WB, ASCAP)
DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL	20 IS IT GOOD TO YOU (Colgems-EMI, ASCAP)
DOUBLE GOOD EVERYTHING (Jechol, ASCAP/EMI April, ASCAP)	28 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP
DO YA (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP/Black Lion, ASCAP)	75 I WANNA B URE LOVER (Jahmew, ASCAP/Pucky Scrubb, BMI/Rich Love's, ASCAP/Julian Caine, BMI/Undercover Louver, ASCAP)
EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Clivilles, ASCAP/Virgin, ASCAP)	56 I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP)
(EVERYBODY) GET UP (Troutman's, BMI/Saja, BMI/Warner-Tamerlane, BMI/Gamson, ASCAP)	91 THE JONES' (Whole Nine Yards, ASCAP/Wokie, ASCAP)
EVERYTIME MY HEART BEATS (Pam & Steve, ASCAP/Lease-A-Tyme, ASCAP/Primate, ASCAP)	42 JUST ANOTHER GIRLFRIEND (Zomba, ASCAP/4MW, ASCAP)
FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri, BMI/Budsky, BMI)	95 JUST A TOUCH OF LOVE (Virgin, ASCAP/Cole-Clivilles, ASCAP)
FINALLY (Wax Museum, BMI/Mainlot, BMI)	83 KEEP COMING BACK (Chi-Boy, ASCAP)
FLY GIRL (T-Boy, ASCAP/Queen Latifah, ASCAP/Casadda, ASCAP/Virgin, ASCAP)	52 KEEP ON LOVING ME (WE, BMI/Dwain Duane, BMI)
FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Sure!, ASCAP)	43 KISS YOU BACK (GLG Two, BMI/Pubhwoyalike, BMI/Willesden, BMI/Bridgeport, BMI)
FOREVER (Geffen, ASCAP/Rutland Road, ASCAP/WB, ASCAP)	70 LEAVE THE GUNS AT HOME (Shakin' Baker, BMI/King Arthur, ASCAP)
FOR YOUR MIND (Dresden China, ASCAP/Full Keel, ASCAP/Dubin, ASCAP)	24 LIVING IN CONFUSION (Gamble-Huff, ASCAP/Virgin, ASCAP/Terry Burrus, BMI)
FUN DAY (FROM JUNGLE FEVER) (Stevland Morris, ASCAP)	48 LOOK WHO'S LOVING ME (Copyright Control)
GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM	22 LOVE CRAZY (WB, ASCAP/Judeaway, ASCAP)
GIVING YOU ALL MY LOVE (CCW, ASCAP/Rogii, ASCAP)	53 MAKE TIME FOR LOVE (Chicago Bros., BMI/Warner-Tamerlane, BMI)
	96 MAKIN' HAPPY (Basement Boys, ASCAP/Polygram, ASCAP/Copyright Control)
	11 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)
	50 NEVER IN MY LIFE (Gratitude Sky, ASCAP/Copyright Control)
	30 O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP
	55 POP THAT COOCHIE (Pac Jam, BMI/2 Live, BMI)
	73 PORTRAIT OF THE ARTIST AS A HOOD (Gold Horizon, BMI/Goldhill, BMI/Def Jam, ASCAP/Rhyming Is Fundamental, ASCAP/Sam I Am, ASCAP)
	17 THE PRESSURE PT. 1 (Flyte Tyme, ASCAP)
	8 PRIVATE LINE (Trycep, BMI/Willesden, BMI)
	10 PUT ME IN YOUR MIX (Seven Songs, BMI/Two Sioux, BMI)
	3 RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
	23 RING MY BELL (Two Knight, BMI)
	57 ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
	97 RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, ASCAP/Zomba, ASCAP)
	39 THE RUSH (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
	31 SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP)
	51 SET THE NIGHT TO MUSIC (Realsongs, ASCAP) WBM
	68 SHAKIYLA (JRH) (Protons, ASCAP/Divineand, ASCAP/Chumpy, ASCAP)
	79 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjasha, BMI)
	90 SHE USED 2 B MY GIRL (Q-Dog, ASCAP/Mark Oltarsh, ASCAP/Vintertainment, ASCAP)
	64 SOMEONE ELSE'S EYES (New Hidden Valley, ASCAP/Carol Bayer Sager, ASCAP/Sony Tunes, ASCAP/Bee Hee Boy, ASCAP)
	49 SOMETIMES I WONDER (Spider Fingers, BMI/Interior, BMI/Karranova, ASCAP/Avant Garde, ASCAP)
	62 STAY THIS WAY (Varry White, ASCAP/London, ASCAP)
	38 STAY WITH ME TONIGHT (Saja, BMI/Troutman's, BMI)
	77 STREET OF DREAMS (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI)
	58 SWEET THANG (MCA, ASCAP)
	32 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP)
	2 TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM
	92 TONIGHT (Candy Licker, BMI/Pri, BMI)
	76 THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped, ASCAP/ATV, BMI)
	14 WHEN IN LOVE (Top Billin', ASCAP/MCA, ASCAP/Zohar, BMI/Totally Mental, ASCAP)
	99 WHERE WERE YOU WHEN I NEEDED YOU (P-Blast, ASCAP/Zomba, ASCAP)
	98 THE WHISTLE SONG (Def Mix, ASCAP/Squalene, ASCAP)
	86 YOU CALLED & TOLD ME (FROM STRICTLY BUSINESS) (EMI April, ASCAP/Across 110th Street, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP)
	74 YOU'RE A VICTIM (Stanton's Gold, BMI/Island, BMI/Golden Nugget, BMI)
	27 YOU SAID, YOU SAID (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI/Black Stallion, ASCAP/EMI April, ASCAP/Black Stallion, ASCAP)
	61 YOU (YOU'RE THE ONE FOR ME) (Forceful, BMI/Willesden, BMI)

Set Adrift on Memory Bliss

the new single and video from

PM DAWN

From their debut album

“Of The Heart, Of The Soul And Of The Cross: The Utopian Experience”



GEE STREET

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Talent

McGuinness On The 'Principle' Of U2 Management

BY THOM DUFFY

NEW YORK—When U2's new album, "Achtung Baby," arrives worldwide from Island Records Nov. 19, it will mark a new career milestone for a band that, since 1978, has risen from the pubs of Dublin to the stadiums of America.

One of the constants throughout U2's rise has been its management by Paul McGuinness, whose Dublin-based firm, Principle Management, has worked with no other client. As U2 has grown into one of the most popular bands in the world, Principle Management, has grown apace. Ellen Darst heads McGuinness' New York office. Activities from marketing to merchandising have been handled in-house.

Days before the release of "Achtung Baby," during a visit to New York, McGuinness spoke with Billboard about his role in bringing U2's art to the pop marketplace and his views on trends in the industry.

Billboard: How do you see your role?

McGuinness: It's been changing all the time. I've been managing U2 for 14 years so we know each other pretty well. Really what makes the process fascinating for me is that they are such good artists and are still developing and progressing and challenging the art form in which they operate. It is an industry as well and the way in which the art integrates with a very complicated commercial business, that's my responsibility.

P.M. Dawn Set Adrift On Wave Of Pop-Radio Success

BY JIM RICHLIANO

NEW YORK—P.M. Dawn has captured the imagination of pop radio with "Set Adrift On Memory Bliss," a pop/rap reinvention of Spandau Ballet's "True," which has taken only five weeks to reach the top 10 on the Hot 100 Singles chart. The song comes from "Of The Heart, Of The Soul & Of The Cross: The Utopian Experience," the act's debut album on Gee



P.M. DAWN. Shown are Prince Be, top, and DJ Minutemix.

BB: This is the first U2 album since Island's sale to PolyGram.

PM: In many ways, it makes it all simpler because, in the past, Island was licensed to a great variety of licensees around the world. Some of them are still in place. BMG distributes Island still in most European countries. But with only two major deals, with BMG and PolyGram, it's really a lot simpler... It is a different time

'U2 are still challenging the art form'

for Island, that's true. As it happens, we had, in fact, become our own organization [at Principle Management]. An awful lot of the creative work, the design, the film production, and a lot of the marketing thrust came from us anyway over the years. The album package was entirely generated in Dublin.

BB: The cover art of "Achtung Baby" is a striking collection of images. How does the artwork help market the album?

PM: The retailing environment has changed enormously since the last time we were out. The implications of the smaller [album] packages are enormous. Going into one of the new mall-type stores in America... the opportunity for display has almost disappeared. So you really have to think very creatively about how to get visual im-

Street/Island Records, which also is emerging as a hit. In its first three weeks on The Billboard 200 Top Albums chart, it bolted from No. 191 to No. 56.

"This P.M. Dawn record is about as exciting as it gets," says Island GM Andy Allen. "The album is selling like crazy and the single looks like it's already gold. I think P.M. Dawn and Nirvana and Naughty By Nature are really like the big, nonsuperstar, retail surprises."

Despite the apparent speed of its success, P.M. Dawn's breakthrough results from an artist-development effort the label initiated two years ago and yielded success earlier this year in England. The seeds of that success were planted in 1988, when Gee Street received a demo tape from two teenage brothers living in Jersey City, N.J. The pair, who individually refer to themselves as Prince Be and DJ Minutemix, had been brought up on an eclectic mixture of musical styles, ranging from the street rap rhythms of the Jungle Brothers

(Continued on page 31)

agery in front of people. One of the programs we're running at retail is to distribute these images as posters. Another thing I'm very interested in is the growth of free [weekly] newspapers in America. We're distributing a very large number of posters through those publications. Getting that imagery onto people's bedroom walls is what we're trying to do.

BB: Beyond plans for the album's launch (see story, page one), what future marketing strategies do you foresee?

PM: I have been talking to a lot of EPK people—in the electronic press kit business. I think that television is comparatively underexploited by our business. The way in which the movie industry markets through television is very interesting. I'm just exploring ways in which we can learn from that.

BB: What contrast do you see between the music business and other fields of entertainment?

PM: Compared to other parts of the entertainment industry where



PAUL MCGUINNESS

art and commerce have to interact, the chances of getting your original creative intention onto a CD are excellent compared to the chances of getting a creative idea onto the screen in a movie or television. There is still something very pure about a record by comparison and I think that's a reason people are still fascinated by

rock'n'roll and the people who make it.

BB: Does the aggressive, industrial edge of this album reflect what's happening around U2 in rock today?

PM: I try to avoid interpreting them. I produce the opportunities for their art to enter the world but I don't interpret it... But this record is most unusual. It's not the dance album that we were rumored to be making, but this is 1991 and dance is a heavy influence on everyone's music, and rock'n'roll is always a creature of the time in which it is made. It's a very simple record; the primary colors of rock'n'roll. Virtually every instrument on the album was played by the four members of the band. In that respect, it's going to be a fascinating album to perform live.

BB: What are U2's tour plans?

PM: We're going to do something a little unusual with the tour, which will start in the U.S. in

(Continued on page 31)

College Music Cram: CMJ Brings Bands From Around World To N.Y. Showcases

GIVE 4,000 COLLEGE MUSIC fans four nights in New York to check out more than 400 acts in 40-odd clubs and here's just a taste of what they might have taken home from the evening showcases of the CMJ Music Marathon Oct. 30-Nov. 2... A triple bill at the Marquee of Innocence Mission, Gin Blossoms, and Trip Shakespeare, each on A&M Records, was a one-stop revue of A&M's alternative contenders, and one of several label-sponsored showcases that reaffirmed college radio's role the current climate of crazy competition... Mercury Records, likewise, cashed in at The Bank in Soho with sets by Gutterboy, Ratcat, the Veldt, and Blacksheep... SBK Records showcased two of its Creation U.K. signings, Slowdive and modern-rock-chart-climber Blur in New York debuts for both bands... Zoo Records staged its New Zoo Revue at Wetlands for Webb Wilder, the Odds, and rock singer/songwriter Matthew Sweet, who, having survived previous stints at Columbia and A&M, is no less deserving of a breakthrough.

BORDER CROSSING, in a musical fashion, was the order of the evening at several CMJ shows. From Haiti, the Phantoms at S.O.B.'s brought buoyant tropical beats, driven by a three-piece percussion section and keyboard-powered horn lines. From the region around Angers in France, Lojo Triban carried its Gallic rhythmic mix to Tramps... From Canada came Spirit Of The West, signed to Warner Bros. north of the border, at Tramps, and the Northern Pikes on Scotti Bros., whose heartland rock (heartland of Saskatchewan, that is) shone at the Rodeo Bar.

ALTHOUGH CMJ is more about label showcases than talent scouting, the major-label A&R corps convened in force for ASCAP's artist showcase at the Cat Club, featuring Beyond Forever, the Fertile Crescent, and Atlanta buzz band Insane Jane, currently signed to Sky

Records... While New York Univ.'s student center hosted a rap marathon with the likes of Naughty By Nature, Leaders Of The New School, and Cypress Hill, there was much evidence all around town of new moves in rap. One example: Bronx-Style Bob, who shares management with Ice-T and whose mix of rap and soul singing at Wetlands worked well with only acoustic-guitar accompaniment. Look for a Sire Records de but in '92... A dual-guitar attack, wailing vocals, and solid rock songwriting distinguish Bedlam, a new MCA act that showcased at the Marquee. The latter strength comes as no surprise considering front man Jay Joyce's publishing deal with two of the best songwriter managers in the business, Will Botwin and Ken Levitan (see Words & Music, page 30). Bedlam breaks loose on MCA next year... Miracle Legion front man Mark Mulcahy conjures up worlds of emotional turmoil and

vulnerability with his wavering, purposefully awkward vocals. But the material the band showcased at CMJ from its upcoming Morgan Creek debut, "Drenched," is its most compelling and confident yet. A major-label milestone beckons.

IN A RARE small-club set, the Kentucky Headhunters brought their Southern-fried boogie to CBGB's on Halloween night as label staff passed Davey Crockett caps. Mercury Records co-president Mike Bone was among the execs present—the night before a terse fax announced his departure from the PolyGram label... The best Halloween ball in town was a non-CMJ bill at the Roseland Ballroom boasting the rock'n'roll jams of Blues Traveler and Widespread Panic in the closing night of a two-month road trip together. While hundreds streamed into the famed Manhattan ballroom, the only question was whether Blues Traveler's Dead-head-like fans were dressed for the holiday or always look like that.



by Thom Duffy

CMJ Fetes Thompson, R.E.M., Jane's

BY KAREN O'CONNOR

NEW YORK—A trio of acts took three honors each at the 1991 New Music Awards, presented by CMJ Entertainment Nov. 2 at the Ritz.

Richard Thompson was named solo artist of the year and songwriter of the year, and was presented with a lifetime achievement award by Michelle Shocked. Thompson, who accepted the award via satellite transmission from his home in Manchester, England, said, "The last thing I won was probably the 100-meter dash in grade school."

R.E.M. also was bestowed with triple honors by presenter Ice-T. The band won video of the year and song of the year for "Losing My Religion," and "Out Of Time" was named album of the year. Mike Mills accepted the award on behalf of himself and "the other three guys," adding that "without college radio we would have never been able to tour or do many of the things we've done as a band."

The third act to win three awards was Jane's Addiction. Webb Wilder presented the band with the awards for live act of the year and best cover art, while Jules Shear later an-

nounced the act as group of the year. Steven Perkins, who accepted the awards, commented, "We pride ourselves on live shows and we're glad someone took notice."

The evening was hosted by August Darnell, aka Kid Creole, and started off with a sizzling performance by Sonny Sharrock and his band. Later sets were offered by Shocked, Julian Cope, Soul Asylum, Monie Love, Family Stand, and the Meat Puppets. The audience was also treated to the premiere of new videos from the Cure and U2.

Other winners included:

- Debut album of the year: "Gish," the Smashing Pumpkins.
- Soundtrack of the year: "A Matter Of Degrees."
- Blues album of the year: "Mr. Lucky," John Lee Hooker.
- Beatbox album of the year: "O.G. Original Gangster," Ice-T.
- Producer of the year: Dave Jerden and Butch Vig, (tie).
- Reissue of the year: "The Complete Stax/Volt Singles: 1959-1968."
- New world music album of the year: "Jahmekya," Ziggy Marley & the Melody Makers.
- Loud rock album of the year: "Empire," Queensryche.
- Hall of Fame award: Neil Young.

N.Y. Awards A 'Cool' Affair

L.L. Takes 7 Trophies At Regional Show

BY LARRY FLICK

NEW YORK—L.L. Cool J was the big winner at the sixth annual Pro Set New York Music Awards, held Nov. 1 at the Beacon Theatre.

The rapper and his platinum Columbia album, "Mama Said Knock You Out," picked up seven awards, including artist of the year and best

rap album.

Other multiple winners included Living Colour, Marc Cohn, Vanessa Williams, and C&C Music Factory, each of whom took home three awards. C&C masterminds Robert Clivilles and David Cole were also cited twice as a team in the songwriter and producer categories.

Songwriter Julie Gold, who penned "From A Distance," was recognized with the Rising Star award. She was the first nonperforming artist to receive honors in this category.

This year's best debut group, the Triplets, opened the show with a pair of tunes from their Mercury set "... Thicker Than Water," the top 40 hit "You Don't Have To Go Home Tonight" and the new single, "Light A Candle."

Despite continual sound problems and obtrusive cameramen (the show was taped for future broadcast), strong performances were provided by Corina, Cohn, Lisette Melendez, and Cheryl "Pepsi" Riley.

A complete list of winners follows:

- Artist of the year: L.L. Cool J.
- Group of the year: C&C Music Factory.
- Debut artist of the year: Marc Cohn.
- Debut group of the year: the Triplets.
- Rising Star award: Julie Gold.
- Pro Set image award: L.L. Cool J.
- Hall of fame: Miles Davis.
- Rock band: Living Colour.
- Rock album (solo artist): "Life's Too Short," Marshall Crenshaw.
- Rock album (group): "Biscuits," Living Colour.
- Debut album (solo artist): "Marc Cohn."
- Debut album (group): "... Thicker Than Water," the Triplets.
- Debut female artist: Corina.
- Debut male artist: Marc Cohn.
- Vocal group: Kid Creole & the Coconuts.
- Single of the year: "Mama Said Knock You Out," L.L. Cool J.
- Song of the year: "Walking In Memphis," Marc Cohn.
- Songwriters of the year: David Cole & Robert Clivilles.
- Female rock artist: Taylor Dayne.
- Male rock artist: Billy Falcon.
- Pop album: "The Comfort Zone," Vanessa Williams.
- Female pop artist: Mariah Carey.
- Male pop vocalist: Michael Bolton.
- Pop group: Deee-Lite.
- R&B album: "The Comfort Zone," Vanessa Williams.
- R&B single: "Mama Said Knock You Out," L.L. Cool J.
- R&B group: Lisa Lisa & Cult Jam.
- Female R&B vocalist: Vanessa Williams.
- Male R&B vocalist: Luther Vandross.
- Debut R&B artist: Lisa Fischer.
- Dance record: "Things That Make You Go Hmmm," C&C Music Factory.
- Dance artist: Lisette Melendez.
- Dance group: (tie) C&C Music Factory, Deee-Lite.
- Rap album: "Mama Said Knock You Out," L.L. Cool J.
- Debut rap album: "The Doo Hop Legacy," Rapin' Is Fundamental.
- Rap single: "Mama Said Knock You Out," L.L.

(Continued on page 36)

BILL GRAHAM

Bill Graham was a tireless supporter of human rights. His commitment was born of his own painful experience of the Holocaust, and he dedicated himself to making a difference. As Tour Director on the *Conspiracy of Hope* and *Human Rights NOW!* tours his hard work and heart-felt commitment were absolutely invaluable.

With his seemingly boundless energy we were able to realize an amazing dream... taking the human rights message all around the world. Bill Graham's commitment and vital contribution to human rights will never be forgotten.

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JAMES TAYLOR	The Paramount New York	Oct. 25-27 & 29-31	\$842,820 \$35/\$25	32,400 sellout	Ron Delsener Ent.
METALLICA	Palace Of Auburn Hills Auburn Hills, Mich.	Nov. 2-3	\$749,723 \$22.50	33,321 sellout	Cellar Door Prods. Belkin Prods.
LUTHER VANDROSS SINBAD SOUNDS OF BLACKNESS	Los Angeles Memorial Sports Arena Los Angeles	Oct. 29, Oct. 31- Nov. 1	\$738,760 \$27.50	30,870 36,000	Black Diamond
VAN HALEN ALICE IN CHAINS	Spectrum Philadelphia	Oct. 15-16	\$688,230 \$22.50	30,588 32,000 sellout	Electric Factory Concerts
VAN HALEN ALICE IN CHAINS	Meadowlands Arena East Rutherford, N.J.	Oct. 24-25	\$632,796 \$30/\$22.50	31,531 37,096 sellout	Metropolitan Entertainment
NATALIE COLE WARREN HILL	Radio City Music Hall New York	Nov. 1-3	\$552,373 \$37.50/\$32.50 \$27.50	15,528 17,622 sellout	Radio City Music Hall Prods.
ROD STEWART	Cynthia Woods Mitchell Pavilion The Woodlands Texas	Oct. 22-23	\$497,200 \$45/\$30/\$22.50	20,105 sellout	PACE Concerts
VAN HALEN ALICE IN CHAINS	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Oct. 27	\$356,978 \$30/\$22.50	15,673 sellout	Metropolitan Entertainment
ROD STEWART	Thompson-Boling Assembly Center & Arena Univ. of Tennessee Knoxville, Tenn.	Nov. 1	\$349,930 \$30/\$22.50/\$20	16,711 sellout	Future Entertainment C&C Entertainment

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NIRVANA ASCENDING TO HEAVENLY HEIGHTS WITH DGC DEBUT

(Continued from page 1)

only its sixth week.

The album, which DGC says has sold in excess of 600,000 units to date, has achieved this feat without the benefit of a top 40 single. "Smells Like Teen Spirit," the initial track from the album, rose to No. 2 on Billboard's Modern Rock Tracks chart and has been steadily climbing the magazine's Album Rock Tracks chart.

MTV's heavy play of the "Teen Spirit" video, directed by Sam Mayer, has probably been crucial to the rapid acceptance of the album by nonfans. MTV senior VP of music and talent Abbey Konowich says the music channel added the video immediately and that "it virtually exploded" three weeks later. The clip is currently in the Buzz Bin, MTV's heavy-rotation category for new artists.

"It had all those elements to be cutting edge, but at the same time

had mass appeal," Konowich says of the video.

Says Nirvana guitarist and lead singer Kurt Cobain, "I expected our core audience to buy our record within the first couple of weeks, and then the sales would decline after that. But after I realized that

'It's on virtually all alternative and college stations'

we were on MTV in heavy rotation, I suspected we would sell a lot more."

It was initially Nirvana's original audience of college and alternative listeners that stoked sales for "Nevermind." The band was familiar to modern rock audiences via a pair of singles, an EP, and a 1989 album,

"Bleach," all issued by the independent Seattle-based label Sub Pop.

Ray Farrell, who heads alternative sales for both DGC and its parent Geffen Records, says that "Nevermind" was "an automatic success at every major independent [retail] account in the country."

"It got to a point where the chains saw everybody looking for it," Farrell adds. "The overwhelming response is, 'I don't know who these guys are, but they're top five in our stores.'"

Geffen head of sales Eddie Gilreath says the album has entered the top five at such prominent chains as National Record Mart, Specs, Flip Side, Rose Records, Title Wave, and Music Plus. It is No. 8 chainwide at the 1,000-store Musicland web.

Beyond a retail buzz, alternative radio play has heated up the album. DGC director of alternative music Mark Kates says, "At this point it's on virtually all alternative and college stations, with the exception of the so-called granola stations."

DGC's head of promotion Bill Bennett says the track has been added at 80 album rock stations.

The album has become a cross-format phenomenon, according to Bennett. Focusing on the Southern California market as an example, he says, "This is the first record I can remember that's been on [modern rock stations] 91X [San Diego] and KROQ [Los Angeles], [hard rock] KNAC [Los Angeles], [and album rockers] KLOS [Los Angeles], and Pirate Radio [Los Angeles], and it's pulling big phones at every station."

Beyond the heat generated by MTV and radio, most observers tie the big sales for "Nevermind" to currents of taste in the teenage audience.

"Obviously they've tapped into a wave of interest on the part of an audience seeking a departure from the status quo of rock bands," says Danny Goldberg of Gold Mountain Entertainment, who manages the band.

Comparing the success of Nirvana with that of Springsteen, U2, and R.E.M., co-manager John Silva says, "There was an audience thing, and then the job of the record company was to be true to that thing... The watchword for all of this has been, 'Get out of the way.'"

WB Performs: Print Co. Giving Accounts A*Vision Vid Titles

VIDEO PLAY: Warner Bros. Publications Inc. will service, in time for the holiday season, about 2,000 music print/instrument retail accounts with performance video titles from the A*Vision Video catalog, starting with 40 assorted titles, according to A*Vision president Jay Morgenstern.

"We are strongly committed to the success of this product to the extent that we are backing all video sales with a 100% guarantee." Acts represented will not necessarily be among those marketed by the music print company. Mark Pennachio, sales VP, says that, with a modest retail list range of \$14.98 to \$19.98, print/instrument

dealers can get beyond the educational video market into impulse purchases of entertainment video. Warner is providing participating retailers with merchandising kits that include an 18-piece counter display, color posters, and merchandising tips.

FROM WEST TO EAST: The Assn. of Independent Music Publishers is opening a New York chapter, 14 years after the group was organized in Los Angeles. AIMP has set plans for its first meeting and several succeeding gatherings. The first meeting will be held from 4:30-6 p.m. Wednesday (13) at BMI offices and will focus on the cable industry, with subsequent meetings to deal with such topics as controlled compositions (Dec. 10), and royalty audits and new mechanical rates (Jan. 7). Cost of annual membership is \$50 and charter dues are \$50 covering membership through December 1992. For more info, call Donna Frisina at AIMP.

DEALS: PolyGram/Island Music in the U.S. has made a publishing deal with Crossfire Entertainment, co-owned by managers Will Botwin and Ken Levitan. According to Lionel Conway, president of PolyGram/Island, Levitan and Botwin will act as "roving A&R consultants" on the North American continent. Some writer signings resulting from the arrangement include Jay Joyce of Bedlam, which has just released a CD-5 on MCA, Crash Test Dummies (Arista), Lisa Germano, Greg Trooper, D.D.T., and Deena Carter. Botwin's Side One Management represents Rosanne Cash, John Hiatt, and Trip Shakespeare, while Levitan's Vector Management represents Nanci Griffith, Joe Ely, and Steve Wariner. The two co-manage Lyle Lovett, Los Lobos, and the Subdudes.

MEN OF WORDS & MUSIC: Hal David & Burt Bacharach will be honored with the National Academy of Songwriters' Lifetime Achievement Award at the sixth an-

nual Salute to the American Songwriter benefit concert, to be held Dec. 12 at the Wilshire Ebell Theatre in Los Angeles. Past recipients include Barry Mann & Cynthia Weil, Holland, Dozier & Holland, Carole King & Gerry Goffin, and Norman Whitfield and Barrett Strong.

CULTURAL CROSSOVERS: The release of a 1989 London production, on U.K.'s TER Records, of Kurt Weill and Langston Hughes' 1947 musical adaptation of Elmer

Rice's play "Street Scene" is most welcome. And in view of a current debate on multiculturalism, it and another Weill-associat-

ed musical mounted two years later provide a resounding answer to whether someone from one culture can understand the anguish and pain of another culture.

Hughes, a black man who was a respected poet in 1947, wrote lyrics for "Street Scene" (Rice himself adapted his original play) that are sung by poor whites of various ethnic backgrounds who live in a Manhattan tenement. Who can deny he had a universal understanding of human suffering and longing for a better future? And in 1949's "Lost In The Stars," the Weill-Maxwell Anderson adaption of Alan Paton's "Cry The Beloved Country," who would deny that Anderson, a white man, grasped the pain of blacks suffering under white domination in South Africa? And who would deny that Weill, who fled Hitler's persecution of Jews in Nazi Germany, had articulated in musical terms similar universal compassion? Listen to the glories of these songs and find out.

PRINT ABROAD: Continuing its expansion abroad, Cherry Lane France recently got under way and is now a member of the SACEM, the French performing-rights society. The company is administered by Paul Beuscher, a 150-year-old company dealing in publishing, retail, instrument distribution, and music school. Philippe Seiller, president, is a VP of SACEM. The U.S. print firm had previously established offices in the U.K. and Holland, with plans to establish offices in Scandinavia and the German-speaking territories.

PRINT ON PRINT: The following are the best-selling folios from CPP-Belwin:

1. Garth Brooks, No Fences
2. Extreme II, Pornograffitti
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4. Jimmy Buffett, Songs You Know
5. Creedence Clearwater Revival, Guitar Anthology



by Irv Lichtman

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P.M. DAWN SET ADRIFT ON WAVE OF POP-RADIO SUCCESS

(Continued from page 28)

and De La Soul to the sounds of greats such as Jimi Hendrix and the Beatles. P.M. Dawn's demo not only reflected these influences but also came up with a cutting-edge sound that merged elements of pop and rap that were ear-friendly enough to break down barriers at top 40 radio stations normally opposed to rap.

In the U.K., P.M. Dawn cracked the pop airwaves with its first single, "A Watcher's Point Of View." By the time Island began promoting that track to U.S. programmers, U.K. stations had moved on

to "Set Adrift On A Memory Of Bliss"—which debuted at No. 5 on the Music Week chart in mid-August.

When Island in the U.S. faced resistance from radio on "A Watcher's Point Of View," recalls Allen, "We decided we should switch on a dime and go with 'Set Adrift' because of the tremendous reception we were anticipating from radio here, which, in fact, they were telling us—'What about this track in England that's happening now?' We made the decision on a Friday

to switch. On Monday, we had advance cassettes out. On Tuesday, we had five [major-market stations] add the record."

With six weeks needed to manufacture domestic CD-5 singles for a new radio single, Gee Street/Island serviced imported CDs of "Set Adrift" to top 40 and urban programmers in the U.S. to meet the demand. "As soon as that import was on [programmers'] desks, they played it, and their phones instantly lit up," says Gee Street president John Baker.

MTV added "Set Adrift" in late September and it debuted on the Hot 100 at No. 50 the week ended Oct. 19. Baker notes that the label was getting significant airplay on the single a month before it was commercially available. That, in turn, boosted sales of the album, which went to retail two weeks before the single.

"The record couldn't be bought so album sales were bolstered," he says. "Their success in Europe paved the way for their U.S. acceptance," adds Baker. "We wanted to

get the U.K. and Europe out of the way first so that we could then focus on their development in the States."

The appeal of "Set Adrift On Memory Bliss" transcends rap's traditional audience, notes Allen. "The comment that comes back from radio is that this works for adults," he says. "It doesn't scare anybody away. Part of the fact is that there's a familiar sample there but the rest of it is real smooth and easy to take."

U2'S MANAGEMENT

(Continued from page 28)

March with a tour of one-night stands, about 30 cities over seven or eight weeks. We'll do arenas but only play each city one night, partly to get to as many as we can [but also to] reintroduce the American public to the concept of the hard ticket, which has almost been forgotten. Perhaps we'll come back later in the year and play larger venues. I know the concert business is down, but frankly there hasn't been much very exciting or new talent touring over the last year.

BB: What is the extent of your current contract with Island?

PM: There are two more records after this one and I must say that the relationship with Island, and the new relationship with PolyGram, is excellent. I recently went around to all nine of the PolyGram branches [in the U.S.] with Rick Dobbis, Chris Blackwell, and Andy Allen from Island and presented the album and met people and I was very impressed.

BB: How do you view the recent publicity about superstar deals and the future of such deals?

PM: I think it's a lot of exaggeration. It's become a very macho thing—my deal's bigger than your deal. I don't think it's very dignified to have that kind of business done in public anyway . . . We are—U2 represented by me—in the rights-owning business. We own our songs, the recordings as well as the songs. In each case, they are licensed for a finite period of time . . . It's quite clear that, in the future, a number of different physical sound carriers will be augmented by different kinds of transmission [of music to consumers] and the way in which income arrives to rights owners will change.

BB: You are anticipating the day of digital delivery of music directly to consumers.

PM: I'm not looking forward to it because I'm in show business and I always try to remind people that the thing we sell is not the number of times the consumer dials up that track. The thing we sell is that moment on Saturday morning when that fan *has to have* that recording and walks into a store and walks out with it. The further we get away from that, the less opportunity there is for the magic and mystery and excitement of show business.

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Club Attention
With New Single**

MUSIC ROUNDUP: Chicago-based club siren **Shay Jones** follows her recent underground smash "Are You Gonna Be There" with an equally potent houser, "When Love Calls" (**I.D. Productions**).

Benefiting from the magical touch of producers **Steve "Silk" Hurley, E-Smoove, and Maurice Joshua**, this track melts an immediately memorable melody into a steamy bass line and butt-shaking percussion breaks. And how 'bout those jazzy trumpet fills!

**DANCE
TRAX**



by *Larry Flick*

As for Jones, her years lending vocal support to recordings by **Santana, Moody Blues, and Phyllis Hyman**, among others, have clearly paid off. Those experiences have shown her how to complement hair-raising notes with softer tones. A future star that is ripe for major-label picking.

For something a tad left-of-center, investigate "Conquer Your House" by **Excessive Force (Wax Trax, Chicago)**. Lots of interesting influences are aggressively blended together here: R&B vocal scattling, NRG-etic piano lines, techno synths, and ravelike chanting. Sounds like an odd combination, but it works quite well. Also intriguing is the more directly techno "Death" on the flip side.

Hardcore techno-logists should find "Melba" by **Danse City (Reachin' Records, U.K.)** a fine playlist addition. The duo comprises **Marvin**
(Continued on page 36)

**HANGMAN AND
ASSOCIATED LABELS
NEW RELEASES**



W.M. & CO.

DHS - "House Of God Remix"

DELTA 12" - "Volatile"

ROBERT GORL - "Electric Marilyn"

SLEEPING PILLS - "Aquarius"

EXTENDED PLAY - VINYL & CD

DHS - "Dimensional Holographic Sounds"/HOUSE OF GOD

DIMMER THEATER - "House Dropped By A Cyclone"

LONG PLAY - VINYL & CD

FFF - "Form Follows Function"

DHS - "The Difference Between Noise & Music"

PROTON DANCE / 12" DANCE

NICO - "The Big E."

THE LOVED ONES - "Resurrection Now"

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ No. 1 ★★					
1	3	5	5	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043 <small>1 week at No. 1</small>	◆ THE SHAMEN
2	2	2	10	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
3	1	3	8	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
4	5	10	5	EMOTIONS COLUMBIA 44-74037	◆ MARIAH CAREY
5	10	13	8	I'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
6	9	14	7	INTOXICATION GUERILLA V-13832/I.R.S.	REACT 2 RHYTHM
7	8	16	7	TOO BLIND TO SEE IT I.D./ATCO 0-96255/ATLANTIC	KYM SIMS
8	18	29	3	CHANGE ARISTA 12363-1	LISA STANSFIELD
9	6	1	10	FINALLY A&M 75021-2385-1	◆ CE CE PENISTON
10	14	18	6	FUNKOPOLIS FICTION 0-85978/ATLANTIC	◆ DIE WARZAU
11	15	23	5	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
12	13	19	6	GIVE ME YOUR LOVE IRMA I-7023	BE NOIR
13	4	6	9	I'M NOT IN LOVE CHARISMA 0-96301	BASSCUT
14	7	11	8	COME INSIDE WARNER BROS. 0-40071	◆ THOMPSON TWINS
15	17	22	6	FROM THE GHETTO SCOTTI BROS. 72392-75289-1	◆ DREAD FLIMSTONE
16	25	34	4	BREAK INVASION 36006	TURNTABLE TERROR
17	29	43	3	SAY IT MCA 54055	◆ ABC
18	27	38	3	CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA	◆ PUBLIC ENEMY
19	12	7	10	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
20	28	31	4	KILLER INSIDE ME NETTWERK X25G-13835/I.R.S.	◆ MC 900 FT. JESUS
21	19	17	8	WE GOTTA DO IT ATLANTIC 0-85993	DJ PROFESSOR FEATURING ZAPPALA
22	16	4	10	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	◆ THE FARM
23	22	25	6	WE ARE FAMILY RCA 620691-1	◆ UNIT 3 UK
24	23	24	6	LIFT TOMMY BOY 989	◆ 808 STATE
25	21	15	10	SEXPLSION WAX TRAX 9180	MY LIFE WITH THE THRILL KILL KULT
26	33	40	4	I'M HAPPY CARDIAC 3-4021	WORLD POWER FEAT. ALTHEA MCQUEEN
27	20	9	9	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
★★★ Power Pick★★★					
28	41	—	2	IT SHOULD HAVE BEEN ME CAPITOL V-15730	◆ ADEVA
29	32	41	3	GIMME REAL LOVE CARDIAC 3-4018	◆ HELEN BRUNER
30	40	—	2	FEELS LIKE ANOTHER ONE MCA 54238	◆ PATTI LABELLE
31	11	8	11	LOST IN MUSIC 4TH & B'WAY 162440 534-1/ISLAND	◆ STEREO MC'S
32	39	46	3	TRIPPING ON YOUR LOVE LONDON 869 547-1/PLG	◆ BANANARAMA
33	37	42	3	RING MY BELL JIVE 42023-1	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
34	30	35	5	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA	◆ LISETTE MELENDEZ
35	31	32	4	ALWAYS THERE TALKIN' LOUD 868 881-1/MERCURY	INCOGNITO FEATURING JOCELYN BROWN
36	34	20	10	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
37	38	44	3	ESCAPE PERFECTO 62095-1/RCA	◆ GARY CLAIL
38	44	—	2	THERE'S NO OTHER WAY SBK V-19747	◆ BLUR
★★★ Hot Shot Debut★★★					
39	NEW ▶	1	1	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	◆ P.M. DAWN
40	NEW ▶	1	1	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
41	NEW ▶	1	1	THE WAVE OF THE FUTURE RCA 62123-1	◆ QUADROPHONIA
42	45	—	2	YOU GOT ME BURNIN' UP STRICTLY RHYTHM 1256	KCB
43	NEW ▶	1	1	THIS IS FASCISM NETTWERK X25G-13842/I.R.S.	CONSOLIDATED
44	35	28	7	WEAR YOUR LOVE LIKE HEAVEN CARDIAC 3-4015	◆ DEFINITION OF SOUND
45	NEW ▶	1	1	IS IT GOOD TO YOU UPTOWN 54201/MCA	◆ HEAVY D. & THE BOYZ
46	NEW ▶	1	1	HEART ON THE LINE MUTE 0-66491/ELEKTRA	◆ FORTNAN 5
47	NEW ▶	1	1	IT'S HARD SOMETIME VIRGIN 0-98754	◆ FRANKIE KNUCKLES FEAT. SHELTON BECTON
48	24	21	12	REAL REAL REAL SBK V-19742	◆ JESUS JONES
49	43	33	6	I AM HERE CAPITOL 15758	◆ THE GRAPES OF WRATH
50	26	12	12	GONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743	◆ LONNIE GORDON

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ No. 1 ★★					
1	2	4	8	FINALLY A&M 75021-2385-1 <small>1 week at No. 1</small>	◆ CE CE PENISTON
2	1	1	13	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
3	6	8	9	LIES EMI V-56223	◆ EMF
4	4	5	11	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
5	5	7	10	HOUSECALL EPIC 73929	◆ SHABBA RANKS (FEATURING MAXI PRIEST)
6	14	29	3	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	◆ P.M. DAWN
7	7	9	8	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA	◆ LISETTE MELENDEZ
8	10	10	6	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
9	9	12	5	EMOTIONS COLUMBIA 44-74037	◆ MARIAH CAREY
10	3	3	11	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
11	11	11	5	CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA	◆ PUBLIC ENEMY
12	13	13	8	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
13	8	6	15	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
14	15	15	7	COME INSIDE WARNER BROS. 0-40071	◆ THOMPSON TWINS
15	16	16	6	LIVE FOR LOVING YOU EPIC 73971	◆ GLORIA ESTEFAN
16	19	25	3	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
17	18	22	5	FEELS LIKE ANOTHER ONE MCA 54238	◆ PATTI LABELLE
18	17	17	7	WHISPERS CUTTING 252/ATLANTIC	◆ CORINA
19	21	21	6	AIN'T GONNA HURT NOBODY SELECT 0-66507/ELEKTRA	◆ KID 'N PLAY
20	32	—	2	CHANGE ARISTA 12363-1	LISA STANSFIELD
★★★ Power Pick★★★					
21	24	32	4	IS IT GOOD TO YOU UPTOWN 54201/MCA	◆ HEAVY D. & THE BOYZ
22	20	20	5	RING MY BELL JIVE 42023-1	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
23	12	2	11	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ PRINCE & THE N.P.G.
24	25	31	5	ALWAYS THERE TALKIN' LOUD 868 881-1/MERCURY	INCOGNITO FEATURING JOCELYN BROWN
25	28	38	3	SAY IT MCA 54055	◆ ABC
26	29	33	4	DO ANYTHING EASTWEST 0-96282/ATLANTIC	◆ NATURAL SELECTION
27	30	36	4	LIFT TOMMY BOY 989	◆ 808 STATE
28	26	24	5	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	◆ THE FARM
29	33	35	6	REAL REAL REAL SBK V-19742	◆ JESUS JONES
30	31	30	4	CHECK THE RHIME JIVE 42010-1	◆ A TRIBE CALLED QUEST
31	38	44	3	GIMME REAL LOVE CARDIAC 3-4018	◆ HELEN BRUNER
32	34	34	5	MIND PLAYING TRICKS ON ME RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
33	22	18	10	NEVER STOP DELICIOUS VINYL B68553-1/PLG	◆ THE BRAND NEW HEAVIES
34	27	23	7	WITHIN MY HEART ATCO 0-96319/ATLANTIC	VOYCE
35	42	—	2	KISS YOU BACK TOMMY BOY 993	◆ DIGITAL UNDERGROUND
36	37	42	3	POP THAT COOCHIE LUKE 0-96291/ATLANTIC	◆ THE 2 LIVE CREW
37	23	14	14	GOOD VIBRATIONS INTERSCOPE 0-98764/ATLANTIC	◆ MARKY MARK & THE FUNKY BUNCH
38	40	43	3	LOST IN MUSIC 4TH & B'WAY 162440 534-1/ISLAND	◆ STEREO MC'S
39	45	—	2	WE ARE FAMILY RCA 620691-1	◆ UNIT 3 UK
★★★ Hot Shot Debut★★★					
40	NEW ▶	1	1	TOO BLIND TO SEE IT I.D./ATCO 0-96255/ATLANTIC	KYM SIMS
41	48	—	2	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
42	41	47	7	I'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
43	NEW ▶	1	1	PEACE (IN THE VALLEY) ATCO 0-96259/ATLANTIC	◆ SABRINA JOHNSTON
44	NEW ▶	1	1	THE FLY ISLAND 422868 885-1/PLG	◆ U2
45	NEW ▶	1	1	DJ CULTURE/MUSIC FOR BOYS EMI V-56234	◆ PET SHOP BOYS
46	NEW ▶	1	1	SOMETHING GOT ME STARTED EASTWEST 0-96290/ATLANTIC	◆ SIMPLY RED
47	44	28	10	D-O-G ME OUT MCA 54151	◆ GUY
48	39	26	8	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
49	35	19	11	GONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743	◆ LONNIE GORDON
50	36	40	7	MOVE YOUR BODY Zyx 6525	SELECTOR

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1991, Billboard/BPI Communications, Inc.

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DANCE TRAX

(Continued from page 34)

Beaver and Zura Charasvitti, who made underground noise last year with a pair of "Energy Pack" EPs on their own label. Here, they've refined their computer aptitude and have tempered the tracks with harsh, tribal percussion. Rave on!

On the reggae tip, **Shabba Ranks** follows his recent top five retail hit, "House Call," with "The Jam" (Epic). Teamed up with **KRS-One**, Ranks cuts loose over a wriggling, dance-hall/hip-hop beat-base. Marriage of toasting and street-rhymes works extremely well. Way cool for urban-slanted sets.

Jay Henry exudes the passion of a young **Stevie Wonder** on "If You Love Me" (TMRC, U.K.), a sleek slice of classic-style funk. Although the track would require a remix for U.S. spinners, urban radio would have a feast on its chunky bass line and chorus.

Sly & Lovechild bridge the gap between R&B/house and techno on "Rainbow" (Citybeat, U.K.), which drops a vigorous femme vocal over an intense hard-house groove. Remix by **S'Express** founder **Mark Moore** adds a festive, hi-NRG vibe, rendering it a worthwhile peak-hour contender.

Loleatta Holloway is prominently featured on **Cappella's** "Take Me Away" (Media, Italy), a techno-tinged hi-NRG rave. The Italo-producer/DJ interweaves her vocals into a spiraling arrangement of synths that are alternately rough

and disco-smooth. Break out the platform boots for this one, kids!

Sleeping Bag founder **Will Sovolov's** new **Moonroof Records** (New York) bows with a double-A-side 12-inch, "All My Friends" b/w "How I Love Thee" by the **Minutemen**. Both are lively hip-housers that are strong on muscular rhythms but are obstructed by weak rhymes. Give the dubs a try.

ALBUM NOTES: After much pre-release street buzzing, **Dee Dee Brave** issues "Album" (Champion, U.K.), a virtually flawless set of deep-housers and urban-angled R&B tunes.

With the aid of producers **James Bratton** and **Kerri Chandler**, Brave glides through a series of moods that should keep her underground following in tow while enticing mainstream programmers. In addition to previous singles "Bye Bye Lover" and "So Many Roads," jocks should take note of "Running," with its assertive vocals and jazz-spiced piano lines; "Can't Get Over It," which swirls with ethereal flutes, and the smooth'n'sensuous "For Kerri."

To ensure top sound quality in clubs, "Album" spreads its 13 tunes over two 12-inch vinyl discs, as well as CD and cassette. Brave is currently shopping the set for U.S. distribution. Take heed.

British lass **Joanna Law** first wooed punters last year with an in-

spired swing reading of **Roberta Flack's** evergreen "The First Time Ever I Saw Your Face." She returns with "Celebrate Love" (Law Music, U.K.), a three-song EP produced by her brother, **Simon Law** (aka the **Funky Ginger**), and **Caron Wheeler**, among others. Stylistically, Law expands upon the nouveau soul concept, interweaving jazz and African-tribal influences into her material. "Turn My Love Around," a midtempo gem, would fit quite nicely in sets that include acts like **Lisa Stansfield** and **Brand New Heavies**. A golden voice that deserves to be heard all around the world.

Although we normally question the usefulness of remix albums, **En Vogue's** "Remixed To Sing" (Atco/EastWest) is well worth a spin. What makes this six-song set work is that the new versions are not only truly club-viable (unlike most other remix albums), but they often improve on the originals. Thanks to **Frankie Knuckles**, "You Don't Have To Worry" is now a lush, gorgeous houser, while **Marley Marl** adds a convincing hip-hop edge to "Hold On." Nothing, however, can top **Martin Von Blockson's** disconting revamping of "Time Goes On," which has the juice to totally entrench the group in clubs.

HEARTY CONGRATS to all of the dance music acts that were honored at the sixth annual **Pro Set New**

York Music Awards Nov. 1 (see story, page 29). **C&C Music Factory** and its masterminds, **David Cole** and **Robert Clivilles**, were among those who dominated the evening, taking home a total of five awards, including group of the year and producer of the year.

Held at the Beacon Theater, the show was bolstered by strong live performances by **Cheryl "Pepsi" Riley**, whose rendition of "Ain't No Way" conjured up images of a young **Patti LaBelle**, and **Lisette Melendez**, who was cited as best dance music artist.

The true highlight of the evening, however, was delivered by **Corina**, who proved that she was indeed the debut female vocalist of the year with scorching versions of her hits "Temptation" and "Whispers." Though hindered by continual sound problems and obtrusive on-stage cameramen, the Bronx native whipped about the stage with diva-like confidence, transforming the freestyle tunes into sweaty, funk-fortified throwdowns. This is one career to keep an eye on.

TID-BEATS: Billboard Club Play chart reporters **Phillip Dickerson** and **Don Mack** have been pegged to program music on the nationally syndicated "Dance Party U.S.A." television show. Dickerson continues to spin at **Penny's Playhouse**, while Mack can be heard at **Phoenix**. Both clubs are located in Phila-

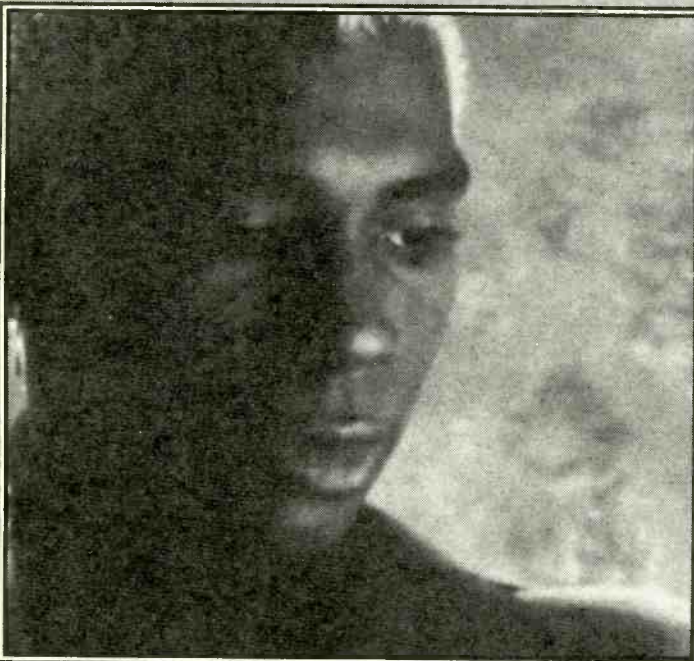
delphia . . . Due to a conflicting film shoot scheduled at the **Mayan** nightclub in Los Angeles, the date for the **L.A. Dance Scene '91** benefit has been changed to Dec. 12. Look for the event's producer, **Jeff Fishman** of the **American Music Pool**, to announce a lineup of performers shortly . . . **Giant** recording act **Army Of Lovers** has added a new member to its lineup: model and singer **De La Cour**. This comes shortly after the group participated in **Jean-Paul Gaultier's** recent fashion show in Paris . . . **Peggy Dold** has been appointed VP of **4th & B'way/Mango Records** in New York. She was executive director for the **New Music Seminar** . . . **Boy George** kicks off his first-ever solo tour of the U.S. Tuesday (12) in Seattle. Early ticket sales appear to be quite healthy. This sure would be a good time for **Virgin** to finally release another single from his underworked "Martyr Mantras" album.

FOR THE RECORD: Last week's Commentary page includes a letter by **Chris Solbe** that takes exception to use of the word "techno" as a definition of the international club music trend in a recent page one story. Solbe goes on to note that "hardcore" was more prevalent. Although we're certainly aware of that term, we want to point out that it is merely an alternate regional description.

ALL YOU'VE WAITED 4

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LORDS OF ACID

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CAROLINE

N.Y. MUSIC AWARDS

(Continued from page 29)

Cool J.

- Rap artist: L.L. Cool J.
- Rap group: Public Enemy.
- Debut rap artist: Rappin' Is Fundamental.
- Instrumental group: Paul Schaffer & the World's Most Dangerous Band.
- Pop/rock instrumentalist: Vernon Reid.
- Folk artist: Eric Anderson.
- Folk album: "Stages: The Lost Album," Eric Anderson.
- Children's album: "Mother Earth," Tom Chapin.
- Latin artist: Safire.
- Hard rock/metal band: Anthrax.
- Blues artist: Blues Traveler.
- Video: "Tame Yourself," Raw Youth.
- Producers of the year: David Cole & Robert Clivilles.
- Country artist: K.T. Oslin.
- Jazz instrumentalist: Branford Marsalis.
- Jazz vocalist: Betty Carter.
- Jazz group: Manhattan Transfer.
- Unsigned artist: Beddy Sampson.
- Vocalist on an independent label: Lonesome Val.

Hot Dance Breakouts

CLUB PLAY

1. I'LL BE YOUR FRIEND ROBERT OWENS RCA
2. LOVE TO HATE YOU ERASURE SIRE
3. CONQUER YOUR HOUSE EXCESSIVE FORCE WAX TRAX
4. SPREAD LOVE CUT 'N MOVE EPIC
5. LET ME GROOVE U J.T. EASTWEST

12" SINGLES SALES

1. LOVE TO HATE YOU ERASURE SIRE
2. MY FAMILY DEPENDS ON ME SIMONE STRICTLY RHYTHM
3. IN PARADISE LAISSEZ FAIRE METROPOLITAN
4. THE SYMPHONY PT. II MARLEY MARL COLD CHILLIN'
5. SOMETHING SPECIAL NOMAD CAPITOL

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

Country

Country Vids Expanding Horizons, Aristo Says

NASHVILLE—Country music videos are finding new outlets and increasing their prominence in some old ones, according to a survey just issued by Jeff Walker, president of Aristo Video Promotions here.

In his fifth annual survey of the country video scene, Walker isolates six general areas in which videos are regularly shown: cable TV, broadcast TV, dance clubs, longform home videos, video magazines, and specific location outlets, such as in-store monitors and video jukeboxes.

While The Nashville Network and Country Music Television—

the two most significant outlets—have not assigned more time to videos than they did when last surveyed, they are reaching into more homes, Walker says. TNN airs 30 hours of video a week and is available in 53.7 million U.S. households. CMT broadcasts videos 24 hours a day and reaches into more than 15 million households, mostly in the South.

CMT targets younger viewers than TNN, the survey notes. If projections are realized, it will be in 20 million homes by next year. To broaden its reach, CMT is currently involved in cross-promotions with 50 radio stations

throughout the country.

Last year, CMT added 251 new music videos to its playlist. By the end of October this year, 198 had been added.

VH-1, which is in nearly 42 million homes, has renewed its on-again, off-again interest in country videos. The service now airs a one-hour country program on Saturday and has featured a series of country music specials.

Walker's survey cites nine other significant national video outlets. He says there has been a slight growth within the last year in the number of regional outlets (cable, broadcast, or a combination of the

two), with the increases being in the South and West.

Radio stations continue to use country videos for local shows, listener parties, TV spots, screening and reviewing, promotions with local clubs, remotes, cross-promotions with national or regional video outlets, and giveaways. Currently, 26 country stations are affiliated with regional video shows.

Seven video pools compile and service country reels to clubs, colleges, western wear stores, military bases, etc., and three other pools use country clips as part of their overall programming. Some pools, Walker notes, are inquiring into the availability of remixes for certain country videos, such as Mary-Chapin Carpenter's "Down At The Twist And Shout."

Rowe International, which distributes Rowe Video Jukebox, services a country/adult contemporary reel of videos to more than 200 locations, primarily in the Northeast. The reel is 70% country, according to the report.

Walker has also discovered a variety of developing uses for country videos, including four international outlets, specialized and talk TV shows, and various closed-circuit outlets. He says that three large stadiums are testing country videos in pregame slots on their closed-circuit systems: Tampa Bay, Fla., Anaheim, Calif., and Milwaukee. The videos are also showing up occasionally on college, airport, and theme park systems.

Walker says that Stan Hitchcock, who programmed CMT before it was purchased by Opryland U.S.A. and Group W Satellite Communications, is helping establish a music video network in Branson,

CMT Among 4 Most-Watched Cable Networks

NASHVILLE—The newest A.C. Nielsen survey shows that Country Music Television is now available in more than 15 million homes and that nearly 3 million homes tune into CMT each week.

The Nielsen data indicate that the average CMT-viewing household spends 3.1 hours a week watching the network's programming. This amount of viewing places CMT as the fourth-most-watched cable network, following Nickelodeon and TBS (3.7 hours a week average) and USA (3.4 hours).

CMT cites another survey, NHI Fastrak, that concludes it attracts the highest concentration of desired women viewers of 13 basic cable networks. Specifically, the survey says that in the third quarter during prime time hours, CMT reached an average of 54 women, age 18-49, per each 100 viewing households. That figure exceeded VH-1's average (52 women), Lifetime (46), MTV (39), and ESPN and TNN (each 17).

During the day, CMT ranks first among the monitored networks with 48 women, 18-49, per 100 viewing households. Among teen viewers, CMT places third.

Country Can Be Instrumental In Other Forms McEuen Sees Need For Greater Freedom Of Expression

PICKIN' AN ARGUMENT: John McEuen doesn't like what he's not hearing. The former Nitty Gritty Dirt Band member wrote Scene to lament the lack of instrumental music on country radio. "Rock audiences give careers to their instrumental heroes," he says, noting the adoration accorded the likes of Eric Clapton, Eddie Van Halen, Mark Knopfler, and Kenny G. "Isn't there equal talent in country?" McEuen asks. "If the powers would grant them space to show their wares and build their followings," McEuen asserts, "it would be good for all." To substantiate his point, he points to the success of new age music, the large direct-mail sale of instrumental albums by Heartland Records, the high ratings of the Great Empire Broadcasting radio stations that do program country instrumentals, and the ticket-buying pull of fiddler Shoji Tabuchi at his venue in Branson, Mo.

"Instrumentals give the listeners a chance to paint their own images," McEuen contends. "They can set the tone for stage shows, movies, a new air shift, television programs, and ads, and, if given a chance, could find their occasional spot on the charts."

McEuen is putting his art where his heart is. He has just released an all-instrumental album on Vanguard, "String Wizards." The project involves a wealth of other major pickers, among them Earl Scruggs, Sam Bush, Josh Graves, Roy Huskey Jr., and Jerry Douglas. His first music video from the album, "Return To Dismal Swamp," is scheduled to air on Country Music Television, where it will be in the company of at least one other instrumental, David Schnauffer and the Cactus Brothers' "Fisher's Hornpipe." Is anybody listening?

MAKING THE ROUNDS: Country music may be in for a long spell of popularity—if one can judge from the mostly teen-through-20s crowd at a recent Sawyer Brown/Diamond Rio concert in Nashville. The bill sold out the 2,500-seat Jackson Hall at the Tennessee Performing Arts Center on a cold Sunday night. But the audience was more remarkable for its manner and makeup than its size. It screamed, swooned, jumped, and sang along like a rock crowd. And it had good reason: the bands rocked. Mark Miller, Sawyer Brown's lead singer (and increasingly a major source of its songs), is probably the most dynamic stage performer in country music. Whatever human legs can do to heat the beat, his do; and his banter with the audience is funny and exquisitely timed. Diamond Rio is also a model of stage savvy.

Although it is just now making a name for itself on records, the group is astoundingly versatile instrumentally—a fact made breathtakingly evident in its high-spirited-to-high-lonesome bluegrass segment. The energy these two bands exhibited in no way betrays the basic spirit of country music; but it further illustrates that the standards for standing out in country are getting higher than they used to be.

The heads of several small Nashville record companies have organized the Independent Country Label Assn. Ernie Bivens, GBS Records, is the group's chairman, and Gene Kennedy, Door Knob Records, is its president. Among the nonprofit ICLA's aims are "to create and maintain a high degree of ethical standards" for its members and "elevate the image, credibility, and standards of the independent country music recording industry" . . . The Harp Agency will merchandise a line of Johnny Paycheck apparel through K mart, Wal-Mart, and Target stores . . . Travis Tritt and Marty Stuart will embark on their "No Hats" tour this month and will continue it into next year. The two are featured on Tritt's upcoming single and video, "The Whiskey Ain't Workin'."

NEW ON THE MARKET: Rhino Records has released "Sixteen Tons Of Boogie: The Best Of Tennessee Ernie Ford," a collection that features 14 tracks of the late singer's hits on cassette and 18 on CD. The Country Music Hall of Fame member died Oct. 17 . . . From Columbia Country Classics come four new collections of old hits: "The Hank Williams Songbook," in which various country acts sing songs Williams wrote; "The Essential Ray Price, 1951-62"; "The Essential Carl Smith, 1950-1956"; and "The Essential Marty Robbins, 1951-1982," a two-volume boxed set . . . Con Brio Records, an active independent label in the late '70s, has just released "The Dale McBride Collection" on CD and cassette. Funds from album sales will be used to help pay McBride's medical expenses. The record is available from the Ernest Tubb Record Shop by mail or through accounts serviced by Nationwide Sound Distributors.

MARK YOUR CALENDAR: The Marlboro Music National Talent Roundup will be held Wednesday-Saturday (13-16) in Nashville. The two semifinal rounds, Wednesday (13) and Thursday (14), will be staged at the Stockyard Restaurant's Bullpen Lounge, and the finals will

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by Edward Morris

Sullivans' 'Joyful Noise' Lays Foundation For Label

BY JIM BESSMAN

NEW YORK—Jerry and Tammy Sullivan's just-released "A Joyful Noise" is Country Music Foundation Records' first album to go beyond mere historical import.

"They're our first contemporary artist," says the Foundation's deputy director Kyle Young, though he notes that the Sullivans' bluegrass/gospel music, which descends from the "brush arbor" style of Southern outdoor white gospel singing/worship, is indeed a throwback.

For Marty Stuart, the creative force and co-producer, there's much more to it. "The songs we wrote are traditional songs," says Stuart, who co-wrote eight of the 10 cuts with Jerry Sullivan, including new words to Bill Monroe's "Get Up John" (the two covers are classic bluegrass/gospel, "I'm

Mo., that will begin broadcasting next September. It is expected to program gospel and bluegrass, as well as country. EDWARD MORRIS

Working On The Building" and "What A Wonderful Saviour Is He").

Sullivan, a member of Alabama's decades-old Sullivan Family Gospel Singers, first befriended Stuart in 1970. "The first bluegrass I ever saw in my life was when Daddy took me to see Bill Monroe and the Sullivan Family at the National Guard armory in Jackson, Alabama," says Stuart, a Philadelphia, Mississippian. "I was an adoring fan of 12, and after the show I bought an album with Jerry's song 'The Born Again Experience' and had him autograph it. He was really friendly, and he could see in my eyes that I wanted to be a musician and he encouraged me."

Stuart eventually played mandolin for the Sullivan Family, prior to joining Lester Flatt. Sullivan went

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	6	5	★★ NO. 1 ★★ SHAMELESS A. REYNOLDS (B. JOEL)	GARTH BROOKS (V) CAPITOL 44800
2	3	7	11	BROTHERLY LOVE B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
3	1	2	12	SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2335
4	2	1	10	ANymORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19190
5	6	10	11	HURT ME BAD (IN A REAL GOOD WAY) E. GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY)	◆ PATTY LOVELESS (V) MCA 54178
6	5	8	10	LIKE WE NEVER HAD A BROKEN HEART G. FUNDIS (G. BROOKS, P. ALGER)	◆ TRISHA YEARWOOD (V) MCA 54172
7	11	13	8	FOREVER TOGETHER K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
8	8	12	8	THEN AGAIN J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. SILBAR)	ALABAMA (V) RCA 62059-7
9	14	17	7	THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS)	GEORGE STRAIT (V) MCA 54180
10	13	18	10	YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS)	BILLY DEAN (V) CAPITOL NASHVILLE/SBK 44773/SBK
11	16	23	6	FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	◆ REBA MCENTIRE (V) MCA 54223
12	7	5	14	TEMPTED R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	◆ MARTY STUART (V) MCA 54145
13	17	24	10	SOME GUYS HAVE ALL THE LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS WARNER BROS. PRO-4967
14	19	19	12	FOR CRYING OUT LOUD R. HAFKINE (J. COMPTON, P. W. WOOD)	◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4
15	12	4	13	KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73956
16	10	3	16	NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE (V) EPIC 34 73935
17	21	27	10	SOMEDAY SOON J. BOWEN, S. BOGGUSS (I. TYSON)	SUZY BOGGUSS (V) CAPITOL NASHVILLE 44772/CAPITOL
18	26	36	6	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 18658
19	23	30	9	LOOK AT US T. BROWN (V. GILL, M. D. BARNES)	◆ VINCE GILL (V) MCA 54179
20	27	34	5	YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN)	RESTLESS HEART (V) RCA 62129-7
21	9	9	16	A PICTURE OF ME (WITHOUT YOU) R. LANDIS (N. WILSON, G. RICHEY)	◆ LORRIE MORGAN (V) RCA 62014-7
22	29	33	8	LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE)	◆ STEVE WARINER (V) ARISTA 1-2349
23	34	39	8	STILL BURNIN' FOR YOU S. HENDRICKS, T. DUBOIS (R. CROSBY)	ROB CROSBY (V) ARISTA 1-2336
24	20	16	17	WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62016-7
25	18	15	15	NOTHING'S CHANGED HERE P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS.
26	15	11	14	PUT YOURSELF IN MY PLACE P. WORLEY, E. SEAY (C. JACKSON, P. TILLIS)	◆ PAM TILLIS (V) ARISTA 8542
27	25	25	20	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 54078
28	40	51	5	★★★ POWER PICK/AIRPLAY ★★★ LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	◆ COLLIN RAYE (V) EPIC 34-74051
29	22	14	18	MIRROR MIRROR M. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO (V) ARISTA 2262
30	31	21	18	BALL AND CHAIN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
31	38	45	6	(WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN)	TANYA TUCKER (V) CAPITOL 44774
32	35	40	10	JOHN DEERE TRACTOR B. MAHER (L. HAMMOND)	THE JUDDS (V) RCA/CURB 62038-7/RCA
33	28	20	18	THE WALK R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
34	39	47	6	A LONG TIME AGO J. LEO, L. M. LEE (R. MAINEGRA)	◆ THE REMINGTONS (C) BNA 62064-4
35	30	26	18	I THOUGHT IT WAS YOU D. JOHNSON (T. MENSY, G. HARRISON)	◆ DOUG STONE (V) EPIC 34-73895
36	36	38	10	THE BLAME P. WORLEY, E. SEAY (C. MOSER, P. NELSON, G. NELSON)	◆ HIGHWAY 101 (V) WARNER BROS. 7-19203
37	33	28	19	YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT)	◆ MARK CHESNUTT (C) (V) MCA 54136
38	32	32	12	YOU COULDN'T GET THE PICTURE K. LEHNING (C. CARTER)	◆ GEORGE JONES (V) MCA 54187
39	47	58	4	GOING OUT TONIGHT J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, J. JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	45	55	6	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4
41	41	49	5	EAGLE WHEN SHE FLIES D. PARTON, S. BUCKINGHAM, G. SMITH (D. PARTON)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
42	24	22	13	SHE'S GOT A MAN ON HER MIND C. TWITTY, D. HENRY (C. WRIGHT, B. SPENCER)	CONWAY TWITTY (V) MCA 54186
43	37	31	14	RODEO A. REYNOLDS (L. BASTIAN)	GARTH BROOKS (V) CAPITOL 44771
44	52	64	4	BROKEN PROMISE LAND M. WRIGHT (B. RICE, M. S. RICE)	MARK CHESNUTT (V) MCA 54256
45	50	53	5	ASKING US TO DANCE A. REYNOLDS (H. PRESTWOOD)	◆ KATHY MATTEA (V) MERCURY 868 856-7
46	49	52	7	BABY ON BOARD R. LANDIS (J. C. CROWLEY, J. SILBAR)	THE OAK RIDGE BOYS (V) RCA 62099
47	56	61	4	I KNOW WHERE LOVE LIVES A. REYNOLDS, J. ROONEY (H. KETCHUM)	◆ HAL KETCHUM (V) CURB 76892
48	48	60	3	HOLD ON PARTNER R. LANDIS (B. PAINE, L. PAINE)	◆ ROY ROGERS & CLINT BLACK (V) RCA 62061
49	44	42	19	SINCE I DON'T HAVE YOU R. GALBRAITH, R. LANDIS, R. MILSAP (J. ROCK, J. BEAUMONT, THE SKYLINERS)	◆ RONNIE MILSAP (V) RCA 2848-7
50	42	35	19	AS SIMPLE AS THAT S. BUCKINGHAM (M. REID, A. SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
51	70	—	2	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC PRO-4221-2
52	46	46	7	BETWEEN A ROCK AND A HEARTACHE J. CRUTCHFIELD (R. IRVING, L. W. CLARK, D. SIMMONDS)	LEE GREENWOOD CAPITOL PRO-79807
53	60	67	4	SHE'S NEVER COMIN' BACK D. JOHNSON, T. BROWN (M. COLLIE, G. HOUSE)	◆ MARK COLLIE (V) MCA 54231
54	54	54	8	DON'T THROW ME IN THE BRIARPATCH B. MONTGOMERY (K. BROOKS, C. WATERS)	KEITH PALMER (V) EPIC 34-73988
55	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE (C) (V) EPIC 74089
56	53	43	15	LIGHT AT THE END OF THE TUNNEL C. BROOKS, S. ROBERTS (R. FAGAN, K. WILLIAMS, M. WILLIAMS)	◆ B. B. WATSON (C) (V) BNA 62039-4
57	55	48	16	SAME OLD STAR T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH, G. NICHOLSON)	◆ MCBRIDE & THE RIDE (V) MCA 54125
58	43	41	14	LIFE'S TOO LONG (TO LIVE LIKE THIS) R. SKAGGS, M. MCANALLY (D. WILSON, D. COOK, J. JARVIS)	◆ RICKY SKAGGS (V) EPIC 34-73947
59	58	56	7	YOU CAN GO HOME T. BROWN (C. HILLMAN, J. TEMPCIN)	◆ THE DESERT ROSE BAND (V) CURB/MCA 54188/MCA
60	61	69	3	FIGHTING FOR YOU J. BOWEN, R. ALVES (R. MURRAH, B. MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) CAPITOL 44775
61	73	—	2	I'LL STOP LOVING YOU S. BUCKINGHAM (M. REID, R. BYRNE)	MIKE REID (V) COLUMBIA 38-74102
62	63	66	9	DON'T YOU EVEN (THINK ABOUT LEAVIN') B. MEVIS, D. DILLON (D. DILLON, R. SCRUGGS)	◆ DEAN DILLON ATLANTIC 4169
63	66	72	3	SATISFY ME AND I'LL SATISFY YOU R. PENNINGTON (B. DEES)	CLINTON GREGORY (C) (V) SOR 434
64	65	70	3	LITTLE FOLKS J. STROUD, D. CORLEW (C. DANIELS)	◆ CHARLIE DANIELS (V) EPIC 34-74061
65	62	62	20	WHOLE LOTTA HOLES A. REYNOLDS (J. VEZNER, D. HENRY)	KATHY MATTEA (V) MERCURY 868 394-7
66	59	59	7	EVERYDAY J. CRUTCHFIELD (D. MALLOY, R. BRANNAN)	ANNE MURRAY CAPITOL PRO-79877
67	69	75	3	SWEET LITTLE SHOE K. LEHNING (J. WINCHESTER)	DAN SEALS (C) (V) WARNER BROS. 4-19176
68	64	65	17	SPEAK OF THE DEVIL J. STROUD, R. ALVES (B. MCCORVEY, R. ALVES, D. MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783
69	68	73	14	HANG UP THE PHONE R. LANDIS (E. RABBITT)	EDDIE RABBITT CAPITOL PRO-79808
70	51	44	11	WHEN YOU WERE MINE R. HALL, R. BYRNE (R. BYRNE, G. NELSON)	SHENANDOAH (V) COLUMBIA 38-73957
71	NEW ▶	1	1	WHAT KIND OF FOOL H. STINSON, E. SEAY (L. CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
72	67	63	7	A PICTURE OF YOU B. MAHER, D. POTTER (J. SUNDRUD, G. BURR)	◆ GREAT PLAINS (V) COLUMBIA 38-73961
73	NEW ▶	1	1	MAMA DON'T FORGET TO PRAY FOR ME M. POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
74	75	—	2	DON'T CROSS YOUR HEART J. STROUD (T. HASELDEN, T. MENSY)	SHELBY LYNNE (V) EPIC 34-74062
75	NEW ▶	1	1	IT'S EASY TO TELL J. LEO, L. M. LEE (S. SMITH, P. B. HAYES)	◆ MATRACA BERG (V) RCA 62060-7

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

HOT COUNTRY RECURRENTS

1	1	—	2	BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN ARISTA
2	2	1	4	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
3	4	4	7	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM CURB
4	3	2	3	YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASELDEN, A. L. GRAHAM)	GEORGE STRAIT MCA
5	6	3	7	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. IMS)	◆ TRISHA YEARWOOD MCA
6	7	5	5	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS.
7	5	—	2	DOWN TO MY LAST TEARDROP J. CRUTCHFIELD (P. DAVIS)	◆ TANYA TUCKER CAPITOL
8	8	6	7	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON ARISTA
9	11	7	9	I AM A SIMPLE MAN S. BUCKINGHAM (W. ALDRIDGE)	◆ RICKY VAN SHELTON COLUMBIA
10	9	8	15	MEET IN THE MIDDLE M. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PRIMMER)	◆ DIAMOND RIO ARISTA
11	10	9	4	HERE WE ARE J. LEO, L. M. LEE, ALABAMA (B. N. CHAPMAN, V. GILL)	ALABAMA RCA
12	14	10	9	SOMEWHERE IN MY BROKEN HEART C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH)	◆ BILLY DEAN SBK/CAPITOL
13	12	11	7	LORD HAVE MERCY ON A COUNTRY BOY D. WILLIAMS, G. FUNDIS (B. MCDILL)	DON WILLIAMS RCA

14	15	12	16	IN A DIFFERENT LIGHT D. JOHNSON (B. MCDILL, B. JONES, D. LEE)	DOUG STONE EPIC
15	17	15	32	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID COLUMBIA
16	23	18	9	POINT OF LIGHT K. LEHNING (D. SCHLITZ, T. SCHUYLER)	◆ RANDY TRAVIS WARNER BROS.
17	16	13	6	FALLIN' OUT OF LOVE T. BROWN, R. MCENTIRE (J. IMS)	REBA MCENTIRE MCA
18	13	14	46	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL
19	22	25	26	ONLY HERE FOR A LITTLE WHILE C. HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH)	◆ BILLY DEAN SBK/CAPITOL
20	18	—	11	IF THE DEVIL DANCED (IN EMPTY POCKETS) B. MONTGOMERY, J. SLATE (K. SPOONER, K. WILLIAMS)	◆ JOE DIFFIE EPIC
21	—	—	22	DADDY'S COME AROUND B. BANNISTER (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET RCA
22	—	17	32	KILLIN' TIME J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
23	19	16	7	THE THUNDER ROLLS A. REYNOLDS (P. ALGER, G. BROOKS)	◆ GARTH BROOKS CAPITOL
24	—	—	19	TWO OF A KIND, WORKIN' ON A FULL HOUSE A. REYNOLDS (B. BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOKS CAPITOL
25	21	24	18	DOWN HOME J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. LEO)	ALABAMA RCA

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

COUNTRY CORNER



by Lynn Shults

NO. 1 IS "Shameless" by Garth Brooks. The track bolted from No. 4 to claim the top spot. Brooks had worked the Billy Joel-penned tune into his live show, and it was getting great audience response. Producer **Allen Reynolds** says, "Garth will put songs in his live show and test them out. He wanted to know if I thought there would be a problem with the song, and I said no. He had such a passion for the song and the audience was already reacting to it, so we went for it."

THE HOTTEST TRACKS: Brooks & Dunn's "My Next Broken Heart" jumps from No. 26 to No. 18. "Love, Me" by **Collin Raye** is sizzling and explodes from No. 40 to No. 28. Following slightly behind are **Restless Heart's "You Can Depend On Me"** (27-20); **George Strait's "Chill Of An Early Fall"** (14-9); and "Forever Together" (11-7) by **Randy Travis**.

NEW ARTISTS continue to erupt onto the country scene. "Sticks And Stones" by **Tracy Lawrence** jets from No. 70 to No. 51; and **Sammy Kershaw's "Cadillac Style"** climbs from No. 45 to No. 40. Kershaw, who records for Mercury, is a third cousin of the legendary **Doug and Rusty Kershaw**, and he's benefiting from a unique corporate sponsorship campaign involving Cadillac dealers in Oklahoma, Arkansas, and Texas.

THE \$800,000 Cadillac campaign is highlighted by extensive television and radio time-buys centered around commercials that feature Kershaw as both a performer and a spokesman for Cadillac and using the hook line from "Cadillac Style." The campaign includes free cassette singles and posters from all participating dealers as incentives for test drives and a tie-in with the top country station in each market that offers a trip for two to Nashville. John Vance, president of the dealers' association, says, "We're doing something no one else has ever done, and that is go after the country listener on a high-profile car. Everyone in the pickup truck business has gone the country route, but for Cadillac and other high-line cars, nobody's ever tapped the market."

COUNTRY RADIO stations involved with the campaign are getting a big shot in the arm by being provided with video promo spots that feature Kershaw. With all of this clout, however, there were never any guarantees of radio airplay for "Cadillac Style." **Jay Phillips**, program director of KXXY, Oklahoma City, Okla., says, "When I was first contacted about the idea, I turned it over to the sales department. We did the promotion with the provision the record would not be added based upon this promotion. We don't add records based upon getting time buys." Phillips, who is playing "Cadillac Style," goes on to say, "This is a unique way of breaking an act. Someone really took the ball and ran with it."

THE CROSS-PROMOTION campaign also features tie-ins with play dates in the targeted markets. At present, retail is not tied to the campaign, however Mercury's director of sales, **Steve Miller**, is working on finding a way to key into the retail community. Meanwhile, Pollaro Media Advertising & Productions, which originated the promotion, is aggressively pursuing its placement in other markets. Every Cadillac dealer association, ad agency, and zone office has been sent a detailed presentations of the "Cadillac Style" campaign.

NEW ON THE CHARTS

Atlantic newcomer **Tracy Lawrence** is searing up the the Billboard Hot Country Singles & Tracks chart like wildfire. Last week his first single, "Sticks And Stones," debuted at No. 71 with a bullet. He jumps 20 notches this week and lands at No. 51 with a bullet.

Lawrence is probably familiar to some for reasons other than his music. He made headlines shortly after signing with Atlantic when he was shot in a Nashville hotel parking lot while attempting to protect his companion from two men who tried to rob the couple. He was shot four times and spent the next several months recuperating from surgery associated

with the gunshot wounds.

Singer/songwriter **Lawrence**, 23, a native of Atlanta, Texas, landed his recording contract with Atlantic just seven months after planting his feet in Nashville soil. He had completed the vocal tracks for his debut album prior to the shooting, and while he recovered hidden away in Kentucky, the production wheels kept right on rolling.

The result is the album "Sticks And Stones," which delivers traditional country with a '90s production glow. New Giant Records/Nashville head **James Stroud** produced the tracks.

Lawrence claims **George Jones** and **Keith Whitley** as influences, but his own sound and style sometimes resembles that of **Mark Chesnutt**, **Garth Brooks**, **Clint Black**, and **Paul Overstreet**.

He is co-managed by **Wayne**

Edwards and Jeff Carver of Music Matters. He is booked by **Buddy Lee Attractions**.

DEBBIE HOLLEY



TRACY LAWRENCE

SULLIVANS' 'NOISE' LAYS FOUNDATION FOR LABEL

(Continued from page 37)

on to work as a duo with his then teen daughter **Tammy**.

In 1988, troubled over the failure of both his marriage and his stint with Columbia Records, **Stuart** rediscovered the **Sullivans'** power.

"I was sitting around doing nothing, and **Jerry** called, wanting to know where he could find a mandolin player. I said, 'Yeah. Me!'"

Stuart went back to playing weekends with the **Sullivans** at bluegrass festivals and churches in Mississippi, "like when I started out with them. **Tammy** had devel-

oped into one powerhouse of a singer and they had a wonderful glow about them that just couldn't be denied anymore."

Though **Stuart** would shortly sign with new management and record label and rejuvenate his country music career, he committed himself to overturning some 40 years of under-recognition for the **Sullivans**.

Stuart's faith in the project was contagious. **Jack Clement** offered his studio and engineer **David Ferguson**. **Richard Bennett**, who also co-produces **Stuart**, tendered his production on guitarwork.

"My old Mississippi brother **Kyle Young** came through for me at the Foundation," says **Stuart**. "He remembered this stuff from when he was a kid."

PolyGram Music's **Bob Kirsch** leased the Foundation the masters of the original song demos. **Stuart** and **Sullivan** are both **PolyGram** writers.

In addition, the Foundation's public relations firm, **Network Ink**, and **Stuart's** publicist, **Cathy Gurley**, are both working the album.

"We have options we don't normally have for straight reissue material," **Young** says.

NASHVILLE SCENE

(Continued from page 37)

be held at 328 Performance Hall. Tickets are \$5 each and available at the venues... **Clint Black**, **K.T. Oslin**, **Doug Stone**, and **Alabama** will host the first show of the new "Hot Country Nights" series, Nov. 24 on NBC-TV. **Kenny Rogers** is slated to make an appearance on the episode, and **Pam Tillis** will be featured on the "Hot New Hitmaker" segment... **Andy Williams** will conduct his ninth annual Christmas tour Nov. 25-Dec.

23.

SIGNINGS: S.D. "Whitey" Shafer has re-signed to **Opryland Music Group's** **Acuff-Rose** for publishing... **Al Anderson** and **Kim Richey** to **Bluewater Music** for publishing... **Gary Cotton** to **New Clarion** for publishing... the **Delta Mudcats** to **Martha E. Moore** for management.

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

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
4 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL	Diamond, ASCAP) HL
45 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	62 DON'T YOU EVEN (THINK ABOUT LEAVIN') (Music Corp. Of America, BMI/Jessie Jo, BMI/Labor Of Love, BMI) HL
50 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP	41 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)
46 BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP)	66 EVERYDAY (Irving, ASCAP/David Malloy, BMI/BMG, ASCAP/Jim And David, ASCAP) HL
30 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/PPP	60 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI)
52 BETWEEN A ROCK AND A HEARTACHE (Glitterfish, BMI)	14 FOR CRYING OUT LOUD (Ivan James, ASCAP)
36 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL	7 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
44 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL	11 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)
2 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL	39 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL
40 CADILLAC STYLE (Ray Stevens, BMI)	69 HANG UP THE PHONE (Eddie Rabbitt, BMI) HL
9 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL	48 HOLD ON PARTNER (U.S. One, ASCAP/WB, ASCAP/Route Sixty-Six, ASCAP/Warner-Tamerlane, BMI)
74 DON'T CROSS YOUR HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Music City, ASCAP/EMI April, ASCAP)	5 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP)
54 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic	47 I KNOW WHERE LOVE LIVES (Foreshadown, BMI)
	61 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI)
	35 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM

75 IT'S EASY TO TELL (Songs Of PolyGram, BMI/Yellow Jacket, BMI/Polygram Int'l, ASCAP)	HL/WBM
32 JOHN DEERE TRACTOR (Rada Dara, BMI/EMI Blackwood, BMI)	18 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
55 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP)	16 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP
15 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis, BMI) HL	25 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM
27 LEAF OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) WBM	21 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP
22 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM	72 A PICTURE OF YOU (Sony Tree, BMI/Red Quill, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
58 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL	26 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL
56 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL	43 RODEO (Rio Bravo, BMI)
6 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM	57 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI, ASCAP) HL/PPP
64 LITTLE FOLKS (Cabin Fever, BMI/Miss Hazel, BMI)	63 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI)
34 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI)	1 SHAMELESS (Joel, BMI) HL
19 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI)	42 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM
28 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP)	53 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)
73 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP)	49 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP
29 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP)	3 SOMEDAY SOON (WB, ASCAP)
	13 SOMEDAY SOON (WB, ASCAP)
	3 SOMEDAY SOON (WB, ASCAP)
	13 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)
	68 SPEAK OF THE DEVIL (Great Cumberland,

51 STICKS AND STONES (JMV, ASCAP)	BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP
23 STILL BURNIN' FOR YOU (Grand Coalition, BMI)	27 SWEET LITTLE SHOE (Chante Clair, ASCAP)
12 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) CPP/HL	8 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM
33 THE WALK (Zoo II, ASCAP)	71 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI)
70 WHEN YOU WERE MINE (Fame, BMI/Warner-Tamerlane, BMI)	24 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP
65 WHOLE LOTTA HOLES (Shedhdouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL	31 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL
20 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL	59 YOU CAN GO HOME (Bar None, BMI/Bug, BMI/Night River, ASCAP)
38 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)	10 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL
37 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				★ ★ No. 1 ★ ★			
1	1	1	8	GARTH BROOKS CAPITOL 96330* (10.98) <small>8 weeks at No. 1</small>	ROPIN' THE WIND	1	
2	2	2	60	GARTH BROOKS ▲ ⁵ CAPITOL 93866* (9.98)	NO FENCES	1	
3	3	3	5	REBA MCENTIRE MCA 10400* (9.98)	FOR MY BROKEN HEART	3	
4	4	4	23	TRAVIS TRITT ● WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2	
5	5	5	131	GARTH BROOKS ▲ ² CAPITOL 90897* (9.98)	GARTH BROOKS	2	
6	6	6	18	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2	
7	7	7	25	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
8	9	10	34	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
9	8	8	24	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
10	10	11	60	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
11	14	15	8	THE JUDDS RCA/CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	11	
12	11	14	29	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	10	
13	13	12	52	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
14	12	9	10	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	3	
15	15	13	33	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1	
16	16	19	4	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	16	
17	19	18	97	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2	
18	18	17	18	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9	
19	17	16	23	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13	
20	20	20	32	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4	
21	21	21	86	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
22	22	22	87	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4	
23	23	24	131	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1	
24	28	31	3	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	24	
25	24	23	55	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19	
26	26	26	169	THE JUDDS ▲ RCA/CURB 8318/RCA (9.98)	GREATEST HITS	1	
27	30	33	5	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	27	
28	27	29	9	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27	
29	43	—	2	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	29	
30	25	25	12	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12	
31	32	30	31	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12	
32	29	28	39	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	23	
33	33	32	56	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12	
34	34	35	52	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7	
35	35	37	12	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15	
36	31	27	30	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3	
37	36	34	105	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2	
38	40	39	32	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9	
39	38	38	64	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	41	40	75	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
41	39	36	59	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
42	37	41	6	BILLY DEAN CAPITOL 4-96728* (9.98)	BILLY DEAN	37
43	67	—	6	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	43
44	46	46	110	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
45	47	56	8	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
46	45	58	4	PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98)	WALK THE PLANK	45
47	44	42	66	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
48	51	49	94	DAN SEALS CAPITOL 48308 (9.98)	THE BEST	7
49	42	43	83	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
50	48	45	40	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
51	49	48	62	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
52	53	54	14	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
53	52	50	15	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
54	58	47	28	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
55	55	60	8	TEXAS TORNADOS REPRIS 26683*/WARNER BROS. (9.98)	ZONE OF OUR OWN	50
56	59	59	20	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
57	50	44	10	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	44
58	62	72	56	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
59	56	53	94	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	1
60	64	64	40	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
61	63	61	59	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
62	54	51	75	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11
63	57	57	126	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
64	68	—	2	PATSY CLINE MCA 4-10421* (39.98)	COLLECTION	64
65	NEW	—	1	SUZY BOGDUSS CAPITOL 95847* (9.98)	ACES	65
66	RE-ENTRY	—	23	CHARLIE DANIELS EPIC 46835*/SONY (9.98 EQ)	RENEGADE	25
67	60	52	12	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	27
68	74	67	12	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	43
69	61	55	27	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	27
70	70	66	15	EARL THOMAS CONLEY RCA 3116* (9.98)	YOURS TRULY	53
71	72	70	18	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	57
72	69	65	51	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
73	65	62	40	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
74	66	68	15	MARK O'CONNOR WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS	44
75	RE-ENTRY	—	5	DAVIS DANIEL MERCURY 848 291* (9.98)	FIGHTING FIRE WITH FIRE	71

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

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING NOVEMBER 16, 1991

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ³ MCA 12 (8.98) <small>26 weeks at No. 1</small>	GREATEST HITS	26
2	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	26
3	4	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	26
4	3	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	26
5	2	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	26
6	7	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	26
7	8	GEORGE JONES EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	16
8	9	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	26
9	5	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	26
10	10	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	26
11	14	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	26
12	12	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	25
13	11	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	26

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	11
15	16	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	26
16	15	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	23
17	20	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	24
18	19	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	26
19	21	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	21
20	18	RONNIE MILSAP ▲ RCA 5425 (8.98)	GREATEST HITS VOL. 2	13
21	17	WAYLON JENNINGS ▲ ³ RCA 3378 (8.98)	GREATEST HITS	23
22	24	REBA MCENTIRE ● MCA 5691 (8.98)	WHOEVER'S IN NEW ENGLAND	2
23	25	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	23
24	22	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	18
25	—	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	23

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



Aftershock At Greene Street. Aftershock, a duo from Staten Island, N.Y., is working on its second album with producers the Family Stand at Greene Street Recording in New York. The band was chosen to open for Paula Abdul's upcoming tour. At Greene Street, from left, are Aftershock's Frost and Guy; and the Family Stand's Peter Lord, Sandra St. Victor, and V. Jeffrey Smith.

Sigma Sound Silences Recording Biz N.Y. Studio Turns Eye To Video Production

■ BY SUSAN NUNZIATA

NEW YORK—Sigma Sound Studios of New York is exiting the music recording studio business after 2½ years. The company is converting its three-studio facility here to a video production house, slated to be on-line in June 1992.

Sigma, opened in 1978, was owned by Sigma Sound in Philadelphia until mid-1988, when it was sold to its current owner, Sigma Acquisition Corp. Madonna's first album, material for Whitney Houston, and much of Steely Dan's "Gaucho" were among the early projects there. Recent work at the facility included mixes for the Jesus Jones single "Right Here, Right Now," Southside Johnny's latest album, and work for Keith Sweat, David Byrne, and Talking Heads.

"We took a long, hard look at dollars and cents and where we wanted

to be positioned," says GM Gary Robbins. "Although the music recording business is exciting and something that I personally really love, if we look at the return on the dollars invested, it doesn't make business sense for us to continue. And so we're shifting our focus to the video area."

The company now operates the Editmasters video production facility in Voorhees, N.J., and produces and distributes a number of programs to broadcast television through its M&M Syndications. Among the shows it produces are "Street Beat," "Kids Club," "Sports Quest," and "Boxing Illustrated," giving it more than 2½ hours of nationally syndicated broadcast programming per week. The company also provides video production and postproduction to outside clients, including commercial work for most of the casinos in Atlantic City, N.J.

Robbins notes that the recession played into the company's decision. "[Music recording is] very competitive and there's a lot of pressure downward in rates, but this is really more a matter of our taking a look at the situation, assessing what our strengths and long-range goals are, and going with it. Redirecting our energies is part of a successful game plan."

Most of the studio's 14 employees are being let go, with five employees remaining through the transition:

Robbins, president Michelle Pruyn, Bill Behanna, Brian Kinkead, and James Parise.

The company is planning to sell most of its audio recording equipment during the week of Dec. 9. Pieces of equipment available include a 60-input Neve VR-60 console with Flying Fader automation, a Solid State Logic 6000E 56-input board with G Series computer and Total Recall, and an SSL 6000E 40-input with Total Recall.

Also available are four Studer A800 Mark III recorders, two Mitsubishi X-850 digital recorders, a Steinway B grand piano, Yamaha C7D grand piano, and a variety of outboard gear.

"This will be a sale with reserve," says Robbins, "so that if we don't get a fair market price for the product, whatever it might be, then we'll keep it and fold it back into the facility."

Clients who have recorded at Sigma will have until Jan. 1, 1992, to collect any master tapes that may have been left behind. After that date, Robbins speculates that the material will be donated to a recording school, although he notes that arrangements to dispose of the tapes have not yet been finalized.

"Working in the studio has been a blast," says Robbins, "and I'm also looking forward to great things with this new transition. We have bright eyes on the future."

Producer/Engineer Jonnie Davis Making 'Magic' With Steady Stream Of Clients

NEW YORK—Engineer Jonnie "Most" Davis credits his early experience as a songwriter and guitarist for giving him appreciation for a good song.

"No matter how much money you spend and how much time you put into production, if it's not a good song it won't be a good record," says Davis, a free-lance engineer and producer also working on his own recently launched production company.

Now mixing EMI's Claytown Troupe in the Neve room at Soundtracks, the 27-year-old Davis has had a steady stream of clients in his relatively brief career. He most recently has mixed for Keith Sweat's "Make You Sweat" and three Bendik singles, "By The Riverside," "Say No More," and "Night Train." He also produced and mixed the O'Jays single "Keep On Loving Me."

Davis has also mixed for Tiffany, Brenda K. Starr, Evelyn Champagne King, and Natalie Cole.

A graduate of the Berklee College of Music in Boston, Davis got his first engineering job on the midnight to morning shift at New York's Calliope Recording in 1987 for six months. Later that year he moved to I.N.S. Recording and then to the now-closed Sunset in New York, joining Centerfield Productions in mid-1988. Later that year, Davis embarked on a free-lance engineering career.

After a mere four years in the

business, Davis is already cynical about the industry in which he works. "Most record companies want urban hits for ghetto dollars and they have no integrity. I'm sick to death of the little money spent on these projects and the big profits that are being made," says Davis. "The industry is thinking very short-term right now and is not developing any acts for the future."

Part of Davis' goal with his own production company is to find and develop acts of his choosing. "I'm not where I want to be right now," he says, expressing a universal gripe for engineers and producers early in their careers. "I want to produce records that I want to be producing and mix what I want, instead of just anything that comes along."

His preference would be "to work on anything that Bob Clearmountain does."

Although Davis says he likes to experiment with technology, he likens studio gear to the tools of a sculptor. "Either they're going to manipulate you or you're going to manipulate them," he says. "I'm not going to use something just because it's on the rack. But it's good to experiment; you never know when you might do something you think is a mistake and something good can come out of it. I've never been afraid to make mistakes."

Davis acknowledges that he will try anything to make a good song better. "I always mix to the [style of the song], whether that calls for radical effects, or right-in-your-face bass, or very subtle textures," he says. "I've done a lot of contemporary jazz and the depth is the main thing in that genre. The other thing I look for is clarity. If you're work-

ing on a 64-track song, and all those tracks are playing, you should be able to hear everything. I never want the listener to get bored. Every time you listen to a record I've done I want you to hear something different."

Davis' favorite project is one that few people have heard, an album for a former MCA group called Imana that made use of Archer Communications' QSound technology. "You could listen to this and your mind could be fucked," says Davis.

Recorded at the Hit Factory using a 72-input Neve VR and a Sony 3348 digital multitrack recorder, Davis calls this the most "technologically advanced" project he has ever worked on.

Davis is now producing and engineering an alternative pop band called the Raw Poets that is signed to his production company.

SUSAN NUNZIATA



Engineer Jonnie "Most" Davis at Hit Factory Recording. (Photo: Chuck Pulin)

NEW PRODUCTS AND SERVICES

OPCODE INTERFACE: Opcode added Studio 5 to its line of Macintosh MIDI and SMPTE interfaces and synchronizers. Studio 5 is a MIDI interface, processor, synchronizer, and patchbay with a microprocessor for sophisticated processing, mapping, and RAM storage for up to 128 patches. It comes with the Opcode MIDI System and, when used with OMS compatible software, its 15 MIDI ports can be addressed separately for 240 distinct MIDI channels. Studio 5 is available from the Menlo Park, Calif.-based firm for a list price of \$1,295.

VERTICAL SOUND: Westlake Audio, Los Angeles, will design and build vertical-format configurations for its BBSM-6 and BBSM-8 studio monitors, with product slated to ship by the first quarter of 1992. The models will be passively bi-ampable like the company's more expensive HR and TM series. Suggested list prices for the BBSM-6 and BBSM-8 are \$2,800 and \$3,700 per pair, respectively. Westlake also debuted BBPM-4, its first self-powered reference monitor system.

NEW DAT: Otari Corp., Foster City, Calif., introduced a new se-

ries of DAT recorders, including the DTR-7 basic-implementation professional unit for \$2,300. Also introduced was the DE-24 audio editing system designed for the initial stages of audio postproduction. Otari's Digital Systems Group introduced the PD-464 disc-based multitrack digital recording/editing system.

SHRINKING CONSOLE: API developed its new Compact Series console, based on the circuit design of (Continued on next page)

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOV. 9, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	DANCE-SALES
TITLE Artist/ Producer (Label)	CREAM Prince/ Prince & The N.P.G. (Paisley Park)	FOREVER MY LADY Jodeci/ D.Swing,A.B.Sure (Uptown)	SOMEDAY Alan Jackson/ S.Hendricks K.Stegall (Arista)	WHEN A MAN LOVES A WOMAN Michael Bolton/ W.AfanasiEFF M.Bolton (Columbia)	RUNNING BACK TO YOU Vanessa Williams K.Hairston,T.Cale (Wing)
RECORDING STUDIO(S) Engineer(s)	PAISLEY PARK (Minneapolis) Michael Koppelman	HIT FACTORY TIMES SQUARE (New York) Paul Logus	SOUND EMPORIUM (Nashville) Gary Laney Scott Hendricks	RECORD PLANT (Hollywood,CA) Dana Jon Chappelle	D&D/MARATHON (New York) K.Walsh/K.Demers W.Schillinger M.Wells
RECORDING CONSOLE(S)	SSL 6000 E Series With Total Recall	SSL 4056 G Series	Neve	SSL 6000 G Series	MCI 636/Neve V
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-800	Otari MTR-90	Studer A-800	Sony APR 24/ Otari MTR-90
STUDIO MONITOR(S)	Westlake SM1	Yamaha NS10 Tannoy FSM	Westlake	Yamaha NS10M Custom Kinoshita	UREI 813 Yamaha SSMU
MASTER TAPE	3M 250	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Keith Cohen	HIT FACTORY TIMES SQUARE (New York) Paul Logus	THE CASTLE (Nashville) Scott Hendricks	THE PLANT (Sausalito,CA) Mick Guzauski	PLATINUM ISLAND (New York) Bob Rosa
CONSOLE(S)	SSL 4000 E Series	SSL 4056 G Series	SSL 4000 G Series	SSL 4064 G Series	SSL 4000 E/G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800-800	Studer A-800	Mitsubishi X-850	Studer A-800	Studer A-800 Mark III
STUDIO MONITOR(S)	Tannoy System 215	Yamaha NS10M Tannoy FSM	Yamaha NS10 JBL	Yamaha NS10M	UREI 813B Tannoy DMT 12
MASTER TAPE	3M 996	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	PRECISION Michael Koppelman Stephen Marcussen	HIT FACTORY DMS Herb Powers	MASTERMIX Hank Williams	SONY MUSIC Vlado Miller	HIT FACTORY DMS Herb Powers
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	MCA Manufacturing	DMI	Sony Manufacturing	PDO
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	MCA Manufacturing	WEA Manufacturing	Sonopress MAnufacturing	HTM

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AUDIO TRACK

NEW YORK

PRODUCERS LARGE Professor and Quick Silver were in Power Play remixing a couple of singles by Kid'N Play for Select Records. Anton Pukshansky and Yianni Papadopoulos engineered, assisted by Rod Curbelo and Al Macher. DJ Pal Joey produced remixes on tracks by Ingrid Chavez for Paisley Park Records and Cooly D for Capitol Records. Double XX Possie completed an album for Big Beat Records. Todd Ray produced, with Pukshansky, Chris Conway, and Peter Jorge at the board. Vaughn Sessions and Alfredo Romero assisted.

Jazz musician Benny Golson stopped by the Edison to score the new television series "The Creative Spirit," which consists of four one-hour programs. Alvin H. Perlmutter Inc. produced and Gary Chester engineered using Dolby SR.

Tim Palmer produced a couple of tracks for the Front at Right Track Studios. Mark O'Donoghue engineered the Epic project.

LOS ANGELES

SIR JINX completed work on Ice Cube's new release, as well as 12-inch mixes for Tone Loc, Queen Latifah, and YoYo at Paramount Recording. PolyGram artist Dougie D was in Studio C with engineer Lou Hernandez. Vanessa Williams is featured as guest vocalist on that project.

Mike Clink (Guns N' Roses) has been in Studio A at Red Zone Studios with new act Roxy Blue working on tracks for its upcoming debut album on Geffen. Engineering was handled by Micajah Ryan. Scott Lovelis assisted. Rod Temperton and Larry Williams were in mixing a track for the upcoming "Giving In To Love" album by Patti Austin on GRP Records. Engineers Moogie Canasio and Tommy Vicari were at the board, assisted by Joe McGrath. Lou Diamond Phillips worked on the soundtrack for "Winds Of Life," a documentary to aid Native American causes.

Keith "KC" Cohen mixed Lisa Fisher's new Elektra single, "So Intense," at Larrabee Studios.

Loren Harriet was in Kingsound Studio with engineer Ed King working on tracks with musicians including Leland Sklar, Waddy Wachtel, Larry Knechtel, Michael Botts, and Michael Landau.

Geffen act I Love You recorded and mixed tracks for its upcoming EP at Dodge City Sound. Jeffers Dodge produced and engineered, assisted by Jeff Shannon.

NASHVILLE

JOHNNY LEE was in LSI cutting tracks for a "Greatest Hits" package for Quality Records. Mick Lloyd produced, with Mike Daniel at the board.

Paul Worley produced an album on Wild Rose for Capitol Nashville at Woodland Sound Studios. Johnny Slate produced a single on Asleep At The Wheel for Sony Music.

OTHER CITIES

NEW KIDS ON THE BLOCK were

in Studio A at The Plant, Sausalito, Calif., recording a new album for Columbia with producer Walter AfanasiEFF. Dana Jon Chappelle engineered, assisted by Mark Hensley. Marky Mark & the Funky Bunch remixed in Studio B with producer Jame Earley for the Interscope label. Booker T. Jones III of Shake City Productions engineered, assisted by Manny LaCarrubba. Tracy Freeman produced piano and vocal tracks on Harry Connick Jr. using Studio B's new Neve console. Greg Rubin engineered, with LaCarrubba assisting.

INXS put finishing touches on its new album in Sydney-based Rhinoceros Studios (which is owned by the band and producer Opitz). Opitz produced and engineered the live album.

Randy Cantor was in Studio Four in Philadelphia producing tracks on Soul Kitchen. Phil Nicolo engineered the project.

Philadelphia act Chris Day recorded his latest tracks at Iris Sound Studios, Philadelphia. Rob Miller of Tommy Conwell & the Young Rumpers produced the blues/rock tracks with fellow Rumbler Andy Kravitz. Paul Brown engineered.

Hawk Walinski produced tracks on the Neville Brothers at The New Orleans Recording Company, Metairie, La. Dave Leonard handled engineering duties.

Kevin Saunderson mixed the new Karyn White single at KMS Studios in Detroit, with Chris Andrews engineering. Valentino Whitehead and Stacey Pullen assisted with programming.

Dave Lee (aka Joey Negro) completed mixes on the upcoming single by Warner Bros. act Ex-Girlfriend at Unit 3 Studios in London. Dixoid engineered and Doc Livingston helped with keyboard programming.

Don Dixon completed five weeks of recording with the Lonesome City Kings (Kevin Lee, Peter Spero, Frank Capek, Joey Cetner, and Brad Rohrsen) at Reflection Sound Studios, Charlotte, N.C. The group's MCA album debut was engineered by Mark Williams, Tracey Schroeder assisted.

Aerosmith members recently completed five months of recording at Massachusetts-based, 24-track recording facility Rik Tinory Productions. The material was for the group's "Aerosmith 1991" album. The group also recorded soundtracks for the 20th Century Fox television program "The Simpsons," scheduled for airing during the winter.

NEW PRODUCTS

(Continued from preceding page)

its larger Discrete Series, with a smaller size and price tag. A standard 32-by-8-by-2 frame, including an 8-module-wide monitoring section, measures less than 60 inches wide, according to the company, and has a suggested list price of \$78,900. The Springfield, Va.-based company also introduced a discrete console featuring touch reset with switch settings on the board resettable by the main computer or any channel. The console also features GML Automation Environment.

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Toole Elected To Preside Over AES In 1992

NEW YORK—Dr. Floyd Toole was elected president of the Audio Engineering Society for 1992 as part of the group's roster of new officers.

Also elected were regional VPs Leonard Feldman, Bob Thurmond, and Richard Burden; international VP Neville Thiele; and VP for Europe Gerhard Steinke.

Toole has been with the National Research Council of Canada since 1965, and was recently named VP of acoustical research at Harmon International. A fellow of the AES, he has been VP of the Eastern region of AES and chairman of the AES Standards Committee: Working Group on Listening Tests. A member of the Acoustical Society of America, Toole has also been active in IEC standards work on loudspeaker and headphone measurements and listening tests.

Feldman, who has operated his own testing and evaluation laboratory for 12 years, was elected VP for the Eastern region. Active in the high-fidelity and audio fields for more than 35 years, he tests and evaluates a wide variety of audio and video products for articles that have appeared in various magazines, including Audio, Video Review, Popular Electronics, and Popular Science.

Thurmond, owner of G.R. Thurmond Associates, was elected VP for the Central region. His firm specializes in sound-reinforcement system design, testing, performance optimization, room acoustics, instrumentation, and circuit design.

Newly elected VP of the Western region, author Burden, is AES representative to the JCIC for the Ad Hoc Study of Television Sound, and has chaired a number of AES technical sessions.

Arthur Gruber was re-elected treasurer of the AES for the 1992-94 term. Gruber, who has held the position since 1971, is president of AEG Associates, consultant in engineering management and design.

Free-lance audio engineer Ron Streicher was elected secretary for the 1992-94 term. Streicher was chairman of the 89th AES Convention in Los Angeles in September 1990.

Two governors for the upcoming terms have also been elected: Ken Pohlmann, professor of music at the Univ. of Miami in Coral Gables, Fla., and Wieslaw Woszczyk, associate professor at the Faculty of Music at McGill Univ.

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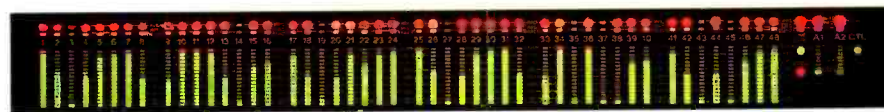
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You can see Allen Sides' love for quality sound in both his renowned collection of vintage microphones and in his PCM-3348.

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Retail

A&M Builds Awareness Of Soundgarden At Retail

■ BY TRUDI MILLER

NEW YORK—With its latest promotion, A&M Records has planted seeds of awareness that are now bearing fruit for the band Soundgarden.

The first phase of the campaign for the band's album "Badmotorfinger" began in September, a month before the Oct. 8 release date. A&M tied into the Concrete Corner, the promotional network of independent retailers put together by Concrete Marketing (Billboard, June 1). Each of the 150 stores received a portable cassette player with a five-song sampler of tracks from "Badmotorfinger" inside. Customers were invited to listen to the tape in the store and were given a flier with information on the band and a toll-free number to call to enter a contest.

"The idea was that you were hearing something at these stores you couldn't hear anywhere else," explains A&M product manager Jill Glass. "We wanted to spend three or four weeks creating a buzz before the album's release. There was a pretty huge awareness by street date."

The toll-free number received an average of 150 calls per day. Callers who left their name, address, and other demographic information (age, favorite radio station, etc.) were entered into the random drawing to win a trip to the Foundations Forum convention in Los Angeles and a chance to meet Soundgarden.

In an interesting twist, the same prize was given to the owner or manager of the store the winning customer came from. "We needed to offer an incentive to the stores, to ensure that they would participate enthusiastically," says Glass. "These poor people, every label wants them to do something for their act. We wanted to give them something back." The winners were a consumer and clerk from Backstreet Records in Indiana, Pa.

The next phase of the campaign is a promotion on the Video Juke-

box Network, including a contest to win a 1969 Firebird and a trip to New York to see the Guns N' Roses/Soundgarden concert. Teaser ads began airing on the network Oct. 16; the promotion runs from Oct. 23-Nov. 20, with the contest winner being chosen Nov. 29.

Video Jukebox Network created a 60-second spot that is running 12-24 times a day, says Glass. The spot features Soundgarden music, information on the band and album, and a 900 number to call to enter the contest. The spots are

tagged with Record Town, Music Plus, and Coconuts. In addition, the video is in heavy rotation on

"There was a pretty huge awareness by street date"

the network. A&M is also providing bin cards and counter cards on the promotion for retail stores.

VJN is "trying to broaden their

musical base," says Glass. "They used to be a rap station, so it's a bold statement for them, taking a band that, although critically acclaimed, was a bit new to the general public, and making a promotional commitment. The spots will run for a month. In the first couple of days, we've gotten a couple of hundred phone calls."

So far, the album has sold about 200,000 copies. Within the first week of release, every one-stop in the country had doubled or tripled its initial orders, says Glass. "We

feel like we're just getting started. They're about to go on tour, opening for Guns N' Roses. In addition to that, we're going to put them in incredibly nontraditional venues, create a complete 'Badmotorfinger' environment in about 12 cities during the tour." Glass could not yet give specifics, but said, "You'll walk into an environment that's been specially created to make you feel like you're somewhere you've never been before. We're scouting out the most off-beat locations we can find."

Wherehouse Exposes Developing Acts On Free Video

■ BY CRAIG ROSEN

LOS ANGELES—Wherehouse Entertainment is hoping to turn regular video renters on to new music by exposing them to 12 developing artists via a free "rental" video compilation available at select outlets.

Wherehouse's customers are invited to pick up the Video Test Spin in the new-release section of the chain's 250 or so combo stores. The tape, produced by a committee of Wherehouse employees, features portions of videoclips, album cover art, and a brief biographical description of a dozen acts.

"Since we have quite a bit of rental traffic, we felt one way we could introduce the customer to new talent is put out a free rental to provide some exposure for those bands," says Bruce Jesse, VP of advertising and sales promotion at the approximately 300-store chain, based in nearby Torrance.

The October/November Video Test Spin features a diverse collection of artists: Capitol's Crowded House, MCA's Jodeci, SBK's Russ Irwin, Capitol's Pirates Of The Mississippi, RCA's Kik Tracee, PolyGram's Voice Of The Beehive, Island's P.M. Dawn, Arista's Jennifer Holliday, Oh Boy's John Prine, Warner Bros.' Four Play, Par's

Wilton Felder, and Motown's Pretty In Pink.

The acts included in the Test Spin program are selected each month by a committee of Wherehouse employees that chooses from record company submissions.

The Test Spin program showcases sale-priced albums by developing acts in a handout and backs up the recommendation with the

"It's a great visual tool to get people to listen to music"

chain's "satisfaction guaranteed" policy, which allows customers to return purchases for full credit within 10 days of purchase. The video element of the program, added in the spring, "gives customers more information to base their purchasing decisions on," Jesse says.

The idea for the Video Test Spin sprang from a free rental video program Wherehouse conducted with AC radio outlet KOST Los Angeles. The station produced an informational video about its format and personalities that was available as a free rental at Wherehouse outlets.

Although Jesse would not release figures on the number of Video Test Spins rented by Wherehouse customers, he says the program has been a success. "'Free' is the most powerful word in the retailer's bag of tricks," he says.

Staffers at labels with acts featured in the program are equally enthusiastic. "It's great people can rent the video for free and check out new bands," says Rob Gordon, West Coast regional director of marketing for Capitol. Mark Goldstein, West Coast regional marketing manager for Warner Bros., concurs. "It's a great visual tool to get people to listen to the music," he says.

Goldstein had success with Chris Isaak as a featured Test Spin artist in January, prior to the addition of video to the promotion. However, a diverse collection of Warner Bros. artists, including Seal, the Farm, Jasmine Guy, and now Fourplay, have benefited from exposure on the Video Test Spin. "It's definitely reaching another type of customer," Goldstein says. "The customer that rents a video on Friday night might be a borderline audio customer. This program allows them to preview some music."

Goldstein also points out that the customer that rents the video



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ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

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- THE ARANBEE POP SYMPHONY ORCHESTRA**
Today's Pop Symphony
CD Immediate/Sony Music Special Projects 47898
CA 47898
- BABETTE'S FEAST**
A Mouth Full Of Reasons
CD Elephants 40726
CA 40726
- CHICAGO**
Group Portrait
CD Columbia/Legacy 47416
CA 47416
- BRUCE COCKBURN**
Nothing But A Burning Light
CD Columbia 47983
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- NATALIE COLE**
Christmas Package
CD Elektra 61243
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- FOLLOW FOR NOW**
CD Chrysalis 21820
CA 21820
- THE HOLMES BROTHERS**
Where It's At
CD Rounder 2111
CA 2111
- LIGHTNIN' HOPKINS**
The Complete Prestige/Bluesville Recordings
CD Prestige/Bluesville 4406
CA 4406
- WENDY MAHARRY**
Fountain Of Youth
CD A&M 5370
CA 5370
- PAUL McCARTNEY**
Choba B Cccp/The Russian Album
CD Capitol 7976152
CA 7976152
- PSYCHEFUNKAPUS**
Skin
CD Atlantic 82331
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- QUEEN**
THE WORKS
CD Hollywood 61233/\$15.98
CA 61233/\$10.98
- SLAYER**
Live/Decade Of Aggression
CD Def American 26748
CA 26748
- PHIL SPECTOR**
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CD Phil Spector/ABKCO 7118
CA 7118
- LISA STANSFIELD**
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CD Arista 8679
CA 8679
- STEVIE RAY VAUGHAN**
The Sky Is Crying
CD Epic 47390
CA 47390
- PAUL YOUNG**
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CD Columbia 48829
CA 48829

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- CANDYMAN**
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(Continued on page 50)

Indie Distributors Hit List, Smash Looking To Service Accounts Cut Loose By Relativity

IMPORTANT DEVELOPMENTS: As New York-based Relativity Entertainment Distribution (RED) surges forth on its quest to streamline operations (Billboard Nov. 9), Manhattan-based indie distributor Hit List and Gardena, Calif.-based Smash are poised to capitalize on RED's decision to cut loose a number of its indie imprints.

Nick Rosa, who worked for RED when it was still called Important Record Distributors (IRD), formed Hit List as an importer about 18 months ago. The distributor specializes in the small, alternative labels and indie retail accounts RED appears to have outgrown since Sony bought a 50% interest in the firm in May 1990.

Rosa's staff includes former RED employees Jim Kozlowski and Mark Weissman, in addition to about 20 people who work with such domestic labels as Skyclad, R.O.I.R. Epitaph, and Flipside, to name just a few.

"The smaller labels and the mom-and-pop accounts need service," says Weissman, sales manager/indie buyer. "The major distributors concentrate on the major chains. That's just a function of success. We're trying to fill in the gray areas, the void that exists out there."

Meanwhile, Smash is just 4 months old, and is co-owned by four recent RED defectors: Brian Engel, Reed Chaffey, Chuck Nicholson, and Stephanie Payne.

Smash counts SST, Wax Trax, and Texas Hotel among its domestic labels. Much like Hit List, Smash's six-person team is committed to servicing the smaller labels and the mom-and-pop retail base.

"We figured, if [RED] is getting away from the smaller labels, a need exists; some of them have nowhere to go," Chaffey says. "So we pooled our resources and our knowledge. If we waited, someone else would have done it."

Weissman and Chaffey say their respective staffs created conservative business plans to allow for slow, steady growth. Both men compare their companies to RED



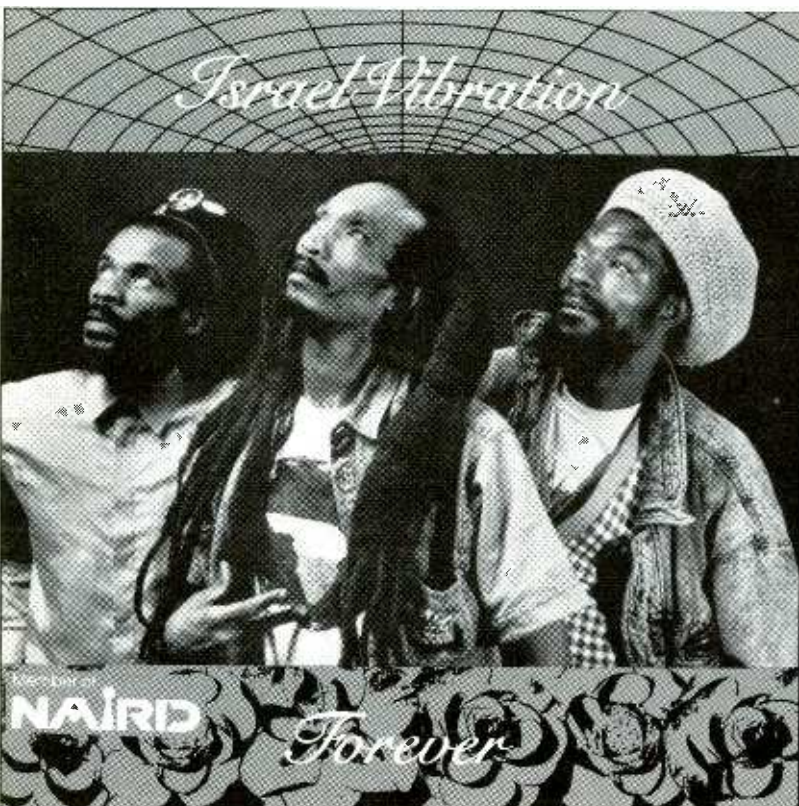
by Deborah Russell

in its formative years.

LET'S MAKE A DEAL: Caroline Records' Smashing Pumpkins plan to leave the indie fold pending a freshly inked deal with Virgin Records. New York-based Caroline wasn't surprised by the band's decision, however, as the Pumpkins made their major-label intentions clear from day one, says Caroline president Keith Wood... One-time Nastymix Records rapper Sir Mix-A-Lot has finally signed a long-expected contract with L.A.'s Def American Recordings to distribute his own Rhyme Cartel imprint. The move came after a bitter legal dispute with the Seattle-based indie that launched his career. Nastymix president Ed Locke says a "divorce settlement" is imminent between the label and the rapper. Def American/Rhyme Cartel premieres with the single release "One Time's Got No Case"

Tuesday (12), with the album "Mack Daddy" set for early '92. Mix, aka Anthony Ray, is Rhyme Cartel's chairman of the board, and Ricardo Frazer is the label's president... Alternative rock act Dumptruck recently emerged from a protracted legal battle with its former label, Big Time Records, and the band is shopping a new demo, featuring guest appearances by Julianna Hatfield of the Blake Babies and Mark Mulcahy of Miracle Legion.

SEEDS & SPROUTS: L.A.-based jazz/world music indie Triloka Records is set to merge with alternative rock imprint Agenda Records of Van Nuys, Calif. Guitarist Phil Manzanera's Agenda solo outing, "Southern Cross," released in late October, is a joint venture between the two labels. Vocalist Tamiya, whose credits include work with the Rolling Stones and Dr. John, will release her Triloka/Agenda debut in mid-'92... L.A.'s Shiro Records debuted Nov. 5 with the single release of "Still Loving You" by R&B crooner Derrick. His first album is set for early '92. Shiro plans to mine the pop, R&B, alternative, and rap genres. Distributors include Dallas-based Big State Distributing, Lanham, Md.'s Schwartz Brothers, and San Fernando, Calif.'s California Record Distributors... Right Time Records is a newly formed San Francisco-based label and production entity that includes a publishing arm, Strictly Rockers Music. The label, which is accepting unsolicited band demos, has two 24-track studios with DAT mixing capabilities.



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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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NEW AGE ALBUMS™

1	2	3	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			NEW AGE ALBUMS™	
			★★ No. 1 ★★	
1			SUMMER WINDHAM HILL WH-11107	GEORGE WINSTON
			1 week at No. 1	
2	1	19	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
3	3	27	IN THE WAKE OF THE WIND NARADA ND-64003*	DAVID ARKENSTONE
4	5	9	A CHILDHOOD REMEMBERED NARADA ND-63907*	VARIOUS ARTISTS
5	4	75	REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P*	YANNI
6	12	5	INDIGO PRIVATE MUSIC 82091*	PATRICK O'HEARN
7	6	81	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
8	9	15	LOST FRONTIER NARADA ND-62012*	PETER BUFFETT
9	10	5	HOTEL LUNA PRIVATE MUSIC 82090*	SUZANNE CIANI
10	7	7	WINDHAM HILL SAMPLER '92 WINDHAM HILL WD 1109*	VARIOUS ARTISTS
11	8	13	LIVE IN AMERICA GEPFEN 24323*	KITARO
12	11	25	BLUES FROM THE RAIN FOREST SUMERTONE S2CD-01*	MERL SAUNDERS
13	22	3	IN THE GARDEN NARADA ND-64004*	ERIC TINGSTAD & NANCY RUMBEL
14	19	3	SACRED MUSIC FROM SEVEN STARS ASTROMUSIC Astro-05	GERALD JAY MARKOE
15	16	7	FUTURE PRIMITIVE HIGHER OCTAVE HOMC 7035*	EKO
16	23	92	DECEMBER ▲ WINDHAM HILL 1025	GEORGE WINSTON
17	18	9	SIRENS HEARTS OF SPACE HS11026-2*	MYCHAEL DANNA
18	13	23	THE CITY ATLANTIC 82248*	VANGELIS
19	14	11	WATER COLORS MIRAMAR MPCD 4001*	PETE BARDENS
20	20	5	VOICES IN THE WIND SILVER WAVE SD-701*	WIND MACHINE
21	21	29	NARADA COLLECTION THREE NARADA ND-63906*	VARIOUS ARTISTS
22	15	11	CANYON DREAMS MIRAMAR MPCD 2801*	TANGERINE DREAM
23	RE-ENTRY		ENYA ATLANTIC 81842	ENYA
24	24	15	DIVINE BLUSH THRIVAL PRODUCTIONS 037*	MARNIE JONES
25	NEW▶		SUN LAKE SONIC ATMOSPHERES CD 80038*	CHI

WORLD MUSIC ALBUMS™

1	2	3	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ No. 1 ★★	
1	1	13	AMEN MANGO 539 910/ISLAND	SALIF KEITA
			11 weeks at No. 1	
2	3	5	PLANET DRUM RYKO RCD 10206/RYKODISC	MICKY HART
3	2	17	ESTE MUNDO ELEKTRA 61179*	GIPSY KINGS
4	4	11	JAH KINGDOM MANGO 539 915/ISLAND	BURNING SPEAR
5	5	15	CAJUN CONJA RHINO R2 70525*	BEAUSOLEIL
6	6	15	MAIS WORLD PACIFIC 96104*/BLUE NOTE	MARISA MONTE
7	7	19	JAHMEKYA VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKERS
8	8	11	ZING ZONG HANNIBAL HNCD 1366*/RYKO	KANDA BONGO MAN
9	12	5	SCENE DE VIE COLUMBIA CK 47845*	PATRICIA KAAS
10	9	7	CAPTURED LIVE SHANACHIE 43090*	LUCKY DUBE
11	11	9	LOOK AT LOVE SHANACHIE 43087*	JUDY MOWATT
12	10	13	AXE WORLD PACIFIC 95057*/BLUE NOTE	AFRO BRAZIL
13	NEW▶		KABU COLUMBIA CK 47846*	ASTER AWEKE
14	13	23	IRON STORM MESA R2 79035*	BLACK UHURU
15	14	9	CUBA CLASSICS 2: DANCING WITH THE ENEMY LUAKA BOP/SIRE 26580-2*/WARNER BROS.	VARIOUS ARTISTS

● 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.

WEM Making A Pitch Into Audio Arena

Baseball Titles First In Company's Expanded Field

BY JIM BESSMAN

NEW YORK—After establishing itself with 33 special-interest video releases in 14 months, Worldwide Entertainment Marketing is mining a similar vein in audio as well.

"Baseball's Best Memories—1927-1969" and "Baseball's Best Memories—1970-1991" are WEM's initial audiocassette entries, following such sports-related videos as "Wrestling Classics," the series that launched the New York-based company, and the similar "Baseball Classics" series.

"We're now putting out audiotapes which are quirky but mainstream—like everything else we do," says WEM president Mike Omansky, who also put out "Woman's Day 'Meet The Animals,'" "Pump It Up!—The Video," "Football Classics," and "Classic Dating Tips."

Together, the \$9.98 titles, which are being marketed to music retail, capture more than 80 of baseball's greatest moments, such as Babe Ruth's "called shot" homerun in the 1932 World Series, Lou Gehrig's 1939 farewell speech, Roger Maris' 61st homer in 1961, Pete Rose's record-breaking base hit in 1985, Kirk Gibson's 1988 World Series Game One-winning blast, and Nolan Ryan's seventh career no-hitter from this year.

Other baseball legends highlighted include Bob Feller, Joe DiMaggio, Bobby Thomson, Mickey Mantle, Willie Mays, Stan Musian, Bob Gibson, Ernie Banks, Reggie Jackson, and Mike Schmidt.

The events recounted come from excerpts of radio broadcasts from the collection of Danrick Enterprises, which is Major League Baseball Properties' licensee for audio of baseball broadcasts. The excerpts feature the original announcers, among them Mel Allen, Red Barber, Bob Murphy, Phil Rizzuto, and Dick Enberg.

The 45-minute tapes themselves were developed by Sports Direct Inc., which markets baseball product and memorabilia and whose

president, Gary Kreissman, narrates.

"We put out the 'Baseball Classics' videos and Sports Direct wanted to sell them through their mail-order service," says Omansky. "We found out they had thousands of old radio broadcasts

The biggest issue at retail is where to put it

of baseball games on tape, which they licensed from Major League Baseball and custom-duped on demand. So we decided to take the choicest moments and create the two volumes for the nostalgia market."

As WEM is a venture between Omansky and the Bertelsmann Music Group, its product is distributed to music stores through BMG Distribution. Omansky says that national chains like Minneapolis-based Musicland Group, North Canton, Ohio-based Camelot Music, and West Sacramento, Calif.-based Tower Records have taken the new baseball audio, which is also available from mail-order via Sports Direct.

"The biggest issue at retail is where to put it," says Omansky. "Under 'B' in the pop section for 'Ball,' under 'Nostalgia,' which some stores have, or under—I hate to say it!—"Spoken Word.'"

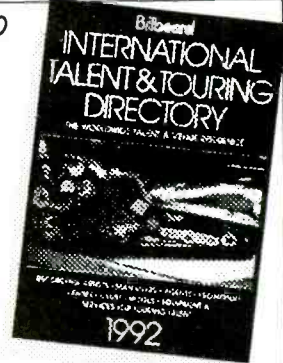
In addition to music retail, Omansky is looking at possible bookstore and baseball card/memorabilia outlets. If retailer feedback is positive, he'll devise a cash-register display.

Meanwhile, heavy promotion is already under way. A publicity campaign featuring interviews with Kreissman on 25 radio stations has commenced, while ad flights of at least six months' duration are scheduled in USA Today, Baseball Weekly, The Sporting News, Baseball America, Sports Collectors Digest, and

Baseball Card News.

"Just like we did with 'Wrestling Classics' and the following videos, we're trying to find out what works in audio with 'Baseball's Best Memories,'" says Omansky. He notes that the baseball audio titles are cassette-only, since the vintage nature of the programs make CD sound quality irrelevant, while the cassette format is still the dominant configuration for in-car play.

Omansky adds that WEM plans future audio releases in 1992, "of different types and not typically found in record stores."



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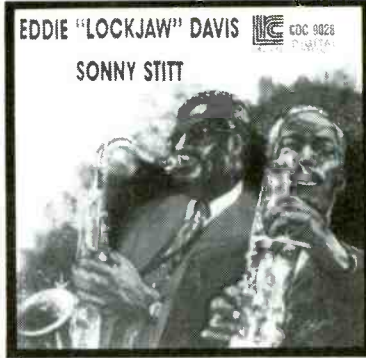
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**PolyGram Tough On Street-Date Violators;
Musicland's New York Story; Alpha Bits**

JUST IN CASE not everyone got the message at the National Assn. of Recording Merchandisers' Wholesalers Conference, Jim Caparro, executive VP at PolyGram Group Distribution, says the company will cut off all one-stops servicing the greater New York area from Friday delivery if there continues to be violations of street dates (Retail Track, Nov. 2). "The market is truly out of control [on street-date violations] and I didn't feel confident that the NARM warnings were enough, so I instructed our branch manager, Ron DiMatteo, to have a meeting with one-stops," Caparro says. "This was the next step in the process of controlling the problem. We wanted to share it with one-stops collectively, and let them all look each other in the eye so that they know they are jeopardizing the early shipment policy." U2's "Achtung Baby" is coming out Nov. 19, and Caparro says PGD wants to make sure that the album is not available before that day.

bany, N.Y.-based Trans World Music Corp. According to the buzz making its way through the industry, Musicland was supposedly asleep at the wheel and let the lease run out, allowing Trans World to steal the location. But real estate sources confirm the claim of Bruce Bausman, senior VP of real estate at Musicland, that the chain has been operating the store without a lease for some time now, while negotiating with landlord Olympia & York for renewal. Somewhere

lease for a 3,000-square-foot store on 86th Street on the East Side. When that opens, it will make for a very crowded market, considering HMV has a 40,000-square-foot outlet there; West Sacramento, Calif.-based Tower Records will build a megastore on 87th Street and Third Avenue; and Nobody Beats The Wiz already has a store on Third Avenue between 86th and 87th streets. On the West Side, as already reported by Billboard, Trans World plans to build a 22,000-square-foot store somewhere within two blocks of Tower's 66th Street and Broadway store.

In Astoria, Queens, Trans World will build a Coconuts on Steinway Street, across the street from Nobody Beats The Wiz. Steinway Street—named after the world-famous piano, manufactured at the company's factory at the foot of the street—also contains two independent retailers: Sound City II and Empire Compact Disc & Tape.



by Ed Christman

along the way O&Y supposedly got fed up with negotiations and refused to talk to Musicland anymore, real estate sources say, allowing Trans World to enter the picture. Now, Trans World president Bob Higgins says he has a lease, which will give the store an additional 5,000 square feet of space, bringing the outlet's total size to 17,000 square feet. Meanwhile, Bausman continues to coyly say, "Musicland is running that store and it's a very fine store." When pressed, he adds, "The full story has yet to unfold on that store." And the person that can clear up the mystery, O&Y's Victor Menkin, refuses to talk to the press.

Trans World, meanwhile, is busy fulfilling a Retail Track prediction made back in 1990 that the chain will have 10-15 outlets in New York within two years. While Higgins declined to confirm that prediction, he did say that the chain has signed a number of leases in the city recently. In addition to expanding, renovating, and renaming from Discomat to Coconuts its Lexington Avenue location between 57th and 58th streets, the company has signed a lease for a 4,000-square-foot space in Grand Central Station, he says.

Also, the company has signed a

ALPHA ENTERS PACKAGING Sweepstakes: Larry Mundorf, formerly senior VP of operations at Camelot Music, has been making the rounds among the six majors for the last two weeks with his new boss, Jim Sankey, president of Alpha Enterprises Inc., to introduce the company's entry into the longbox-replacement sweepstakes. Dubbed the Alpha Pak, the CD is packaged in a longbox-size plastic container that, upon purchase by the consumer, is folded down into a package very similar to the jewel box.

Mundorf, VP of marketing with East Canton, Ohio-based Alpha, says, "We are coming to the table six weeks earlier than we want to because, in calling around to the marketplace, we were told now is the time to come. So our package is a rough prototype and still being refined."

Nonetheless, Sankey claims that Alpha Pak answers environmental, security, and merchandising issues. On the environmental front,

(Continued on page 50)

ELSEWHERE IN NEW YORK, the music industry continues to talk about Minneapolis-based The Musicland Group allegedly losing its Rockefeller Plaza location to Al-



Artist's Rendering. Recording artist Sting, left, and illustrator Roberto Gligorov make an in-store appearance at B. Dalton bookstore on 8th Street in New York to promote the new book "Sting: The Illustrated Lyrics," published by I.R.S. Books with illustrations by Gligorov. All 540 copies in stock at B. Dalton sold out during the in-store visit.

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CONVENTION CAPSULES

The following is a roundup of events at the WaxWorks/VideoWorks Conventions, held Oct. 5-10 at the Executive Inn in Owensboro, Ky.

AWARDS: Ten employees earned awards at the conclusion of the WaxWorks meetings. **Mike Tony**, Uniontown, Pa., was named merchandiser of the year. The creative-marketing award and Mid-east region manager-of-the-year honor went to **Mike Craven**, Lexington, Ky. **Sue Hahn**, Moline, Ill., won the community service award. And **John Bronicki**, State College, Pa., earned the rookie-sales-manager-of-the-year title.

Other regional sales managers for the year were **Pat DuBrall**, Sioux Falls, S.D.; **Ty Kirkpatrick**, Little Rock, Ark.; and **Dan Mollitor**, Eau Claire, Wis., all of whom tied for the Midwest honor. **Mike Lee**, Longmont, Colo., won the West region sales manager prize. And **Allen Roser**, York, Pa., picked up the trophy for the East region.

In recognition of the former manager of the Morgantown, W.Va., Disc Jockey store, who died this year, the company instituted the **Leslie Leyh Spirit Award**. It was conferred on **Machelle Isabella**, store manager of the Disc Jockey No. 26, Bridgeport, W.Va.

STARS: As is usual, some of the brightest new country music stars made the two-hour drive from Nashville to Owensboro to perform for conventioners. Showcasing this year were **Joe Diffie** and comedian **James Gregory**, from Sony Music; **Billy Dean**, Capitol/SBK; **Marty Brown**, MCA; and the **Kentucky Headhunters**, Mercury. Indie acts, who worked the WaxWorks event only, were **Keri Leigh & the Blue Devils**, Select-O-Hits; and **Big Shoulders**, Rounder.

Brown packed a local Wal-Mart a few hours before his convention appearance. Owensboro is close to his hometown of Maceo, Ky., and there were plenty of family and friends in the audience, many of whom he acknowledged during his brief performance and autographing session. The stop was a part of his multicity Wal-Mart tour (Billboard, Nov. 2).

THE LAST WORD: In his state-of-the-chain speech, WaxWorks owner **Terry Woodward** said he was puzzled by the higher prices and stiffer return policies the record labels have instituted during the current recession. He said it reminded him of a sign posted in a factory that read: "Terminations will continue until morale improves."

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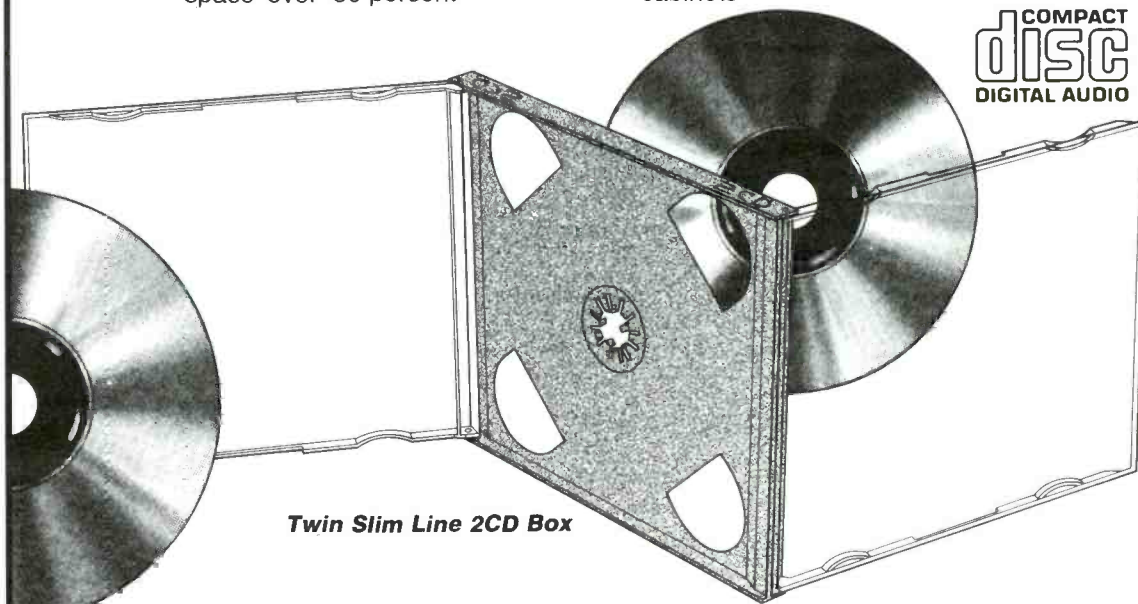
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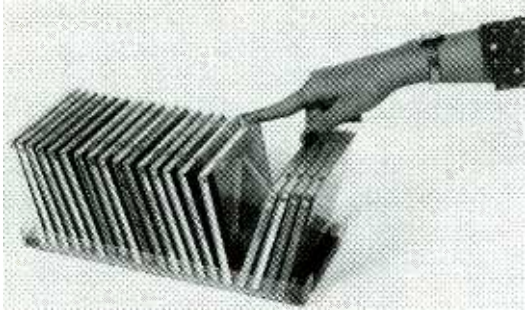
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RETAIL TRACK

(Continued from page 48)

he notes that nothing is thrown out except for shrink-wrap, which can be made of recyclable material. As for security, the Alpha Pak's merchandising size measures almost 5 inches wide and 10³/₄ inches high, but when broken down it fits all current home and portable storage cases.

Finally, he says the package provides a graphic impact comparable to the longbox since Alpha Pak is almost the same size. The main face of the package would show a cardboard poster similar to the longbox album graphic, with its reverse side allowing for lyrics and other notes. When the Alpha Pak is broken down into a jewel-box-like package, the poster is folded down into the equivalent of a CD booklet and placed in the same slot that it occupies in a jewel box.

The negative aspect of the graphics is that the package doesn't provide for a standard CD booklet. Also, the broken down Alpha Pak doesn't allow for the main spine to have graphics.

Sankey and Mundorf maintain

that Alpha Pak makes economic sense, too. They claim that the cost of the package will be reasonable but they couldn't provide an estimate because the company is still crunching numbers. But it won't be that much more expensive than the jewel box, nor would it require extensive retooling by manufacturers, Sankey says. On the other hand, Mundorf adds that when all the numbers are added up, Alpha Pak likely will be a good deal less expensive than some of the other alternative packages.

Blei says. "The old computer was seven years old and we bought it when we only had 16 stores. Even though we have paused for a while, we are preparing to become a much bigger chain." In fact, the chain is about to open its first store outside of Florida in Puerto Rico.

On another front, Blei adds that Spec's renewed its revolver credit facility with NCNB, getting a \$2 million increase under the terms of the new line to \$7 million.

HIT CONFIGURATION: Naughty By Nature's smash hit "O.P.P." is the first maxicassette single to go platinum, without a cassette single—or in days gone by, a 7-inch—since "Planet Rock" by Soul Sonic Force, according to Tommy Boy chairman Tom Silverman. Last week the song hit No. 6 on the Hot 100 Singles chart. The title, which lists for \$5.98 on maxicassette and \$6.49 on CD single—or \$1 more than other titles in those formats—so far has shipped 820,000 units, says Silverman. Maxicassette singles require sales of 500,000 for the platinum designation.

Silverman says that by not releasing a standard single, "we feel we had less cannibalization of album sales. So far, we have shipped just under 800,000 units on the album, and we haven't even dropped a second [maxicassette single] into the market."

Of total sales of "O.P.P.," 78% were on the maxicassette configuration, 12% on 12-inch vinyl, and 10% on CD. Silverman states that the success of "O.P.P." disproves claims that the maxicassette is not a viable configuration.

ON THE MOVE: In other Alpha news, Sankey says that Alpha is starting a consumer-product division and has named **John Friday**, formerly of Rohnert Park, Calif.-based Napa Valley, to head that effort... At PolyGram Group Distribution, Mid-Atlantic branch manager **Curt Eddy** will replace **Rick Rogers** as VP of field marketing. Rogers will move over to PolyGram Special Markets, which handles premium product, budget lines, and licensing arrangements... **Bob Douglas**, previously with HMV in Ireland and the U.K., has been appointed VP of operations of HMV USA.

BYTES & \$\$: Peter Blei, VP and chief financial officer at 57-unit Miami-based Spec's Music & Video, is happy to report that the chain has just installed a new and more powerful computer, which is up and running. The unit—a Motorola 8840, RISC/Unix, for the techno-minded out there—"will improve the chain's productivity in all areas, particularly in distribution and inventory management,"

ALBUM RELEASES

(Continued from page 45)

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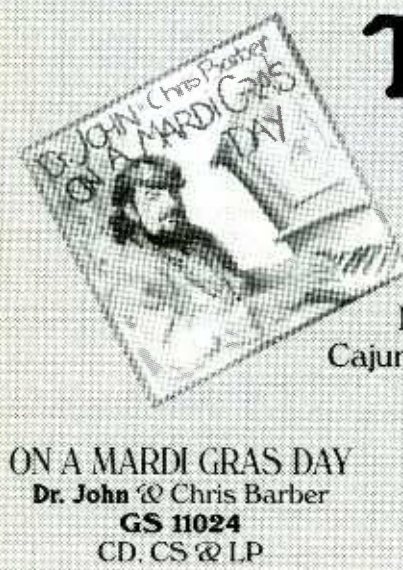
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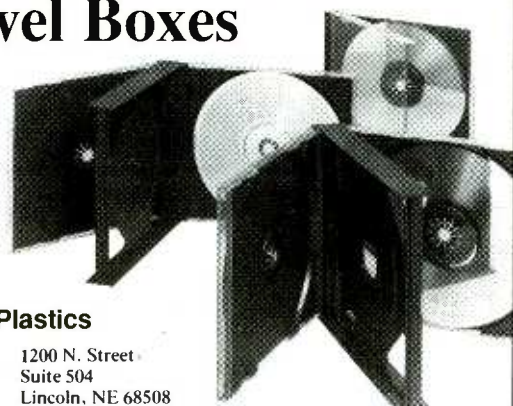
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"It's not a hit until
it's a hit in Billboard."



He Gave Them 'The World.' Mesa/Bluemoon recording artist Al DiMeola is congratulated after his in-store appearance at the Sam Goody/Suncoast Beverly Center store in Los Angeles. DiMeola entertained the crowd of about 200 with selections from the recently released "World Sinfonia." Joining him for the performance were all of the artists who perform on the release. Shown in top row, from left, are Mesa/Bluemoon district managers Henry Perez and Phil Olney; Mesa/Bluemoon West Coast advertising coordinator Julie Douglas; Suncoast manager Parker Bostwick; and Sam Goody classical manager Russell Frost. Shown in bottom row, from left, are musicians Arto Tunçboyacı, Gumbi Ortiz, and Dino Saluzzi, who appear on "World Sinfonia"; DiMeola; Sam Goody/Suncoast GM Jodi Henderson; and Sam Goody manager Jim Wertz.

TWO YEARS AFTER THE WALL

As two nations become one, the world's third largest music market braces for new growth—and looks for new stars.

If 1991 in the German music business had a theme song, it would probably be "Re-united, And It Feels So Good." The assimilation of 15.5 million people from the five former East German states into the Federal Republic of Germany has proved a significant windfall to German music companies in the last year. Of the \$877 million sales achieved by IFPI companies in the January-July period, 1991—a 25% increase over the figure for the first half of last year—a whopping 60% was contributed by the five new states. And although there's still a yawning gap between the standard of living of the people of the former GDR and those in the west, the long-term prospects for German music are equally bright.

Just don't look for more of the same runaway growth, says Warner Music managing director Gerd Gebhardt: "Now that the majority of the record dealers in the former GDR have recovered from the gold rush-type ambush of some German record companies, we'll see a normalization of the retail landscape. Certain markets have reached saturation. I expect the five new states will account for around 10% of total sales this year."

Ed Heine, managing director of Warner Chappell Germany, the country's number one publisher, agrees that 1991's revenue bonanza won't be repeated next year, but feels unification will pay ongoing dividends: "As the economic reality of the cost of unification becomes evident, we'll probably get some negative effects. But long-term, the whole Germany music business will benefit, not just from the increased size of the market but also from a general feeling of rejuvenation. The demographics of the old East Germany are such that the percentage of children under 10 years of age is significantly higher than in West Germany, while the percentage of people over 60 is considerably lower. Before unification, West Germany's population growth rate was less than zero."

In a purely product sense, the citizens of the former GDR have altered the German-language market by their adherence to cassettes. The once- tepid sales of that format have surged, and there's even renewed interest in the cassette single. And East Germans have helped fuel the current wave of German folk music, a more lyrical form of schlager some call "German country music." But in a larger sense, the creative excitement engendered by reunification—kreativitat—has created a hunger for truly national artists, and heightened German, Austrian and Swiss industry leaders' sensitivity over how much of their market is dominated by international sales. As the following pages reveal, they're not taking these challenges lying down. —MIKE HENNESSEY and WOLFGANG SPAHR

INSIDE

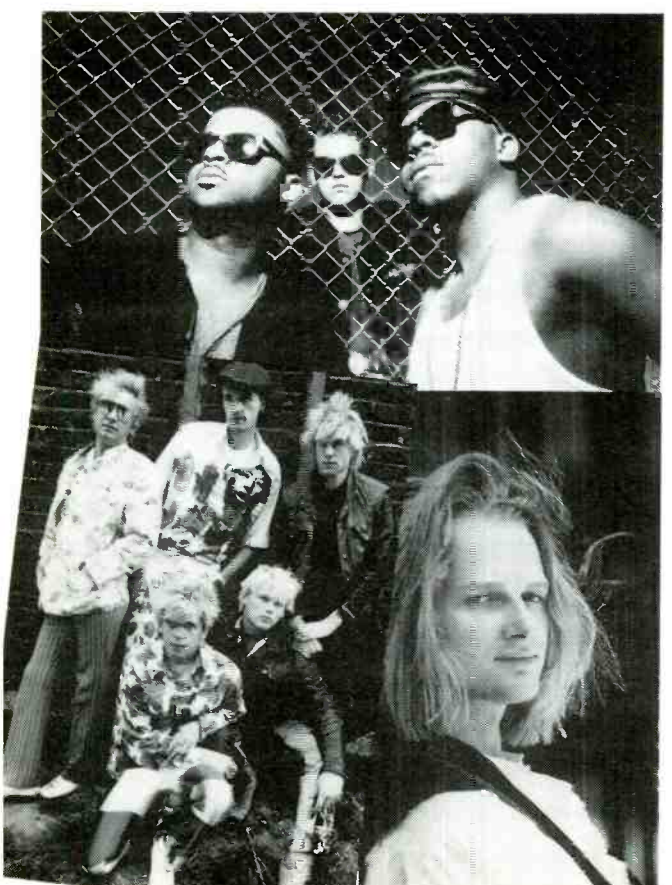
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Clockwise from top:
Karl Keaton, Pe Warner,
Chocolate, Tom Astor,
Stephan Eicher.



Clockwise from top: Blaque, Michel van Dyke, Tote Hosen



GERMAN OVERVIEW

THE NEW KREATIVITÄT

Young German domestic talent faces a tough climb, but time is on its side.

By MIKE HENNESSEY

Asksed for a comment on German creativity in the 1990s, music industry veteran and former EMI-Electrola chief Wilfried Jung answers with typically Jungian forthrightness: "What creativity?" As far as he's concerned, domestic A&R in Germany seems increasingly to stand for "ancient and recycled." "If you look at the national talent in the German charts," he explains, "you see Scorpions, Reim, Pe Werner, BAP, Groenemeyer, Kraftwerk, Westernhagen, Maffay—all names that have been around for a considerable time. The Scorpions' new album is wonderful, but the band has been in the business for 15 years. The situation is not helped by the broadcasting media, which are almost totally preoccupied with the play-safe presentation of established talent. So even when German A&R departments do manage to find a new act, it is extremely difficult to get exposure for it."

Jung, a staunch advocate of domestic repertoire during his 40 years with EMI, goes on to say he has apprehensions that in a German market already overwhelmingly dominated by Anglo-American music, the domestic share will suffer further erosion unless new trend-setting German artists are discovered and given the necessary exposure. "I don't argue," Jung continues, "that we must constantly seek acts with international potential. If international breakthroughs happen, fine; but German A&R people should seek to recoup their investments on the local market and not expect huge international sales."

Jung's castigation of such contemporary German domestic repertoire as "predictable, unimaginative and non-innovative" is (to no one's surprise) not shared by German major-label producers. But it is true that most of the impetus for the dramatic boost in domestic market share in the past twelve months to nearly 40% of total sales has tended to come from the regional

folk music boom, rather than from the pop and rock segment of the music spectrum. As elsewhere, the problem of breaking new acts is exacerbated by the collapse of the singles market, which has slumped 29% since 1978.

The industry hopes that its concerted campaign to launch the cassette single will regenerate interest in two-track carriers and thus provide a new promotional tool. The industry-wide, one-million-DM (\$588,000) campaign which kicked off Oct. 10 is seen as important both in finding a substitute for the vinyl single and as a test-operation to see if joint-label efforts can work in a highly competitive market. IFPI member companies

supporting the scheme funded it on the basis of their subscriptions to the federation. "The primary aim," says German IFPI director Peter Zombik, "is to see whether the consumer takes to the format and this is why the industry is concentrating on Top 30 product initially. If the response is good, then companies will expand the repertoire base to include new releases by established and developing artists." He adds that the recommended retail price of a cassette single is 6.95 DM (about \$4).

Echoes Warner Music managing director Gerd Gebhardt, "We are hopeful that with the cooperation of 250 of the most important dealers in Germany, this cassette single campaign will succeed. We really need this configuration and I will do everything I can to get it established."

It remains to be seen whether support for the two-track cassette is based on hope rather than realistic expectations. The format was tried in Switzerland more than a year ago by EMI, PolyGram and Musikvertrieb, but it failed to find favor there. Among the companies not participating in this new effort is independent Intercord, whose managing director Herbert Kollisch explains, "We believe that Germany is not an appropriate market for music cassettes as compared with the U.S. and U.K. But should the campaign have positive results, then we could very easily adapt our policy and start to release cassettes in early 1992."

Germany has traditionally been cool toward the cassette configuration. In fact, cassettes only pulled ahead of LP sales in 1988. The format enjoyed a near-30% increase in unit sales last year, however, much of it coming from the addition of the five former East German states to the market—states in which the cassette is the predominant carrier. And in the first half

(Continued on page GAS-18)

NEW GERMAN TALENT

TIPS FOR THE TOP

Can these up-and-coming German artists hit big? Some industry leaders think so.

By ELLIE WEINERT

Many of Germany's new breed of pop and rock artists are knocking hard on that door marked International Acceptance. They perform in all styles and genres. Most of them understand that popularity earned first at home, via record sales and concerts, is the best route to success worldwide. And they're all aware what even the biggest talent can do with a little good luck. Which acts are most likely to make it really big? In this industry-wide survey, a good-sized sampling of key executives reveal their Tips For The Top.

Karl Keaton, originally from St. Louis, Missouri, but resident in Germany since finishing military service, is a hot tip from BMG Ariola in Munich. His Al Green-style voice took his debut single, "Love's Burn," into a long stay in the national chart and the second, "I Remember," also did well. His first album, "Just Another Love Affair," produced by Ben Liebrand, was released this fall. Enthuses BMG Ariola managing director Thomas M. Stein, "His chart success and the album quality marks just the start of a long-term career for Keaton." Stein also says Julian Dawson, English singer/songwriter, previously regarded as a talented outsider, shows real prospects with his new album "Fragile As China," and he also tips American Mike Linney.

Axel Alexander, head of A&R, BMG Ariola, Hamburg, cites Berlin-based band Chinchilla Green, who, he says, "laid the groundwork for a big breakthrough with live shows and the first album." He thinks the second album, "Gravity," produced by Steve Power of the Charlatans, will provide the right momentum for international acceptance.

Global Records chief Peter Kirsten sees great potential in En-Sonic, showcasing the voice of Terry Bean (originally from Georgia in the States). The band's first single was "No One Is To Blame."

Punk rock outfit Die Toten Hosen is a confident tip from Virgin, Germany. The band's album "Auf Dem Kreuzzug Ins Glück," ("On The Crusade To Happiness,") created a national sensation: punk band tops charts for three weeks, goes platinum! The group even opened two shows on the German leg of the Rolling Stones' world tour. This fall's new album includes German covers of hits of Hosen's own punk idols. Says Udo Lange, head of Virgin, "The band has made a name in various festivals in Scandinavia, France, Benelux and even New York, and this album will boost that reputation." Virgin also notes young German folk singer Patrick Lindner, who has won many awards in the past two years as his first album went gold in Germany, Austria and Switzerland—and the second struck platinum in Austria.

Tips for the summit from East West Records include the band Chocolate, whose debut dance single "Ritmo de la Noche" charts in Germany, Holland and Spain. The current single, "Everybody Salsa," sung by front girl Verona, has sold well. And the label chiefs note the London Boys, whose debut album "Twelve Commandments Of Dance" sold 800,000

(Continued on page GAS-16)

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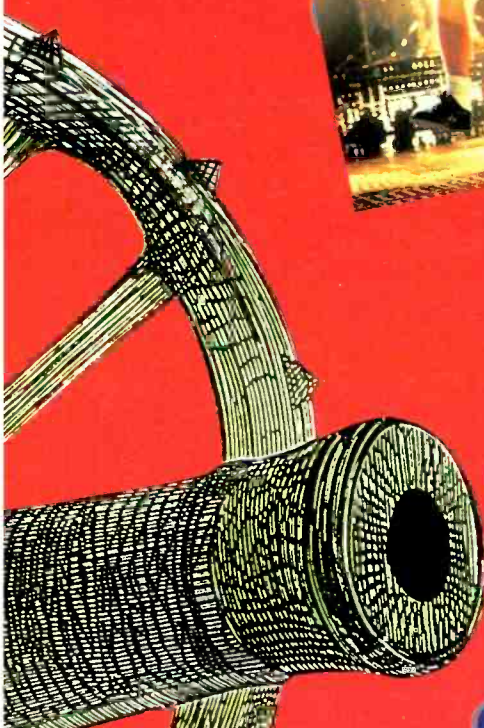
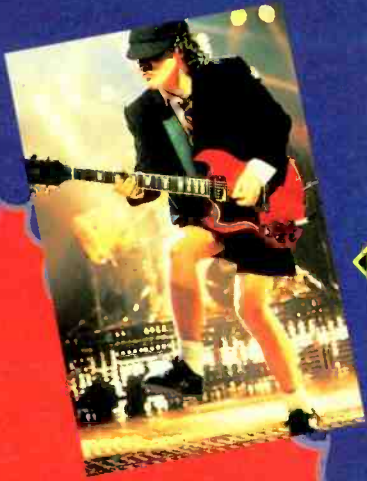
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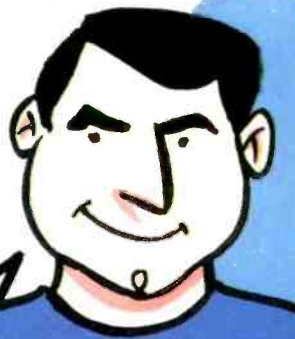
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The Black Crowes

Thanks to Peter Mensch (Metallica and Queensrÿche) Doug Thaler and Motley Crue Patrick Whitley and the Black Crowes.



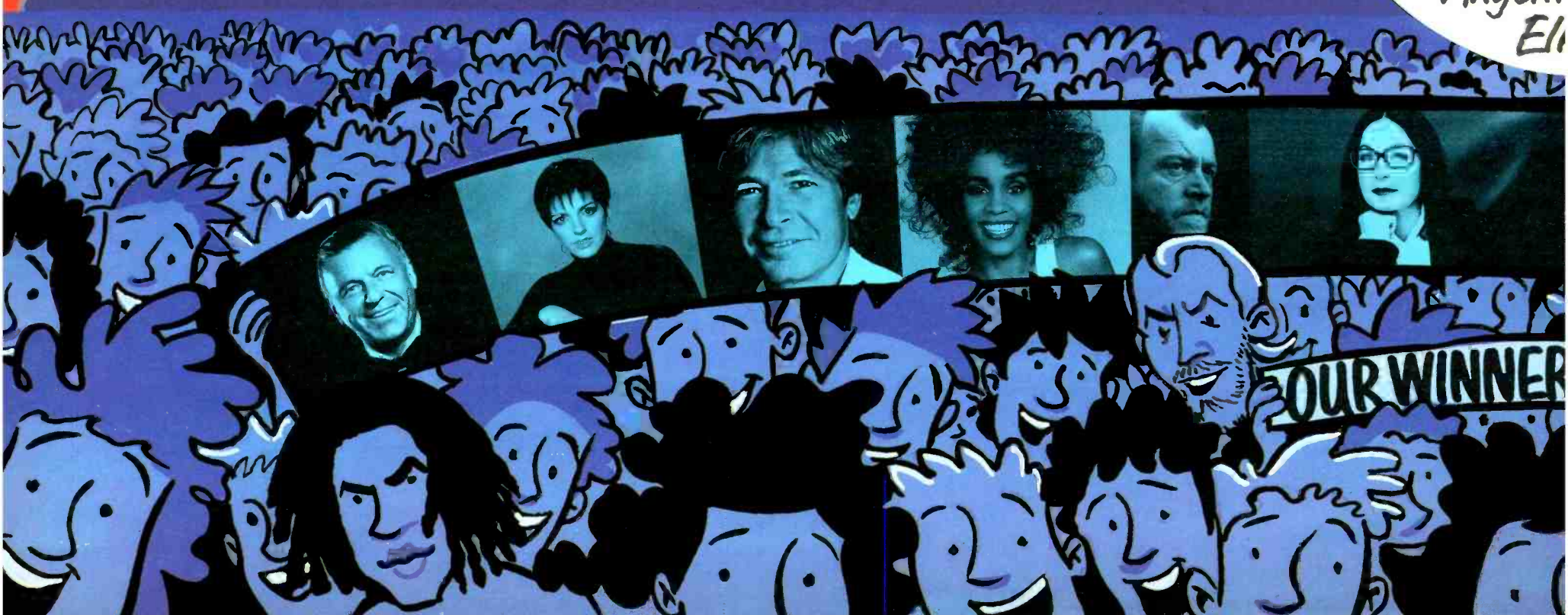
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AUSTRIAN OVERVIEW

BREAKOUT FROM AUSTRIA

Mission Impossible? Native acts try to get heard over lots of international pop.

By MANFRED SCHREIBER

distantly by classical music's 11.5%. It's all daunting competition for the next generation of Austrian artists. "We get hardly any success with new young talents," admits Wolfgang Arming, president of PolyGram, "We have a great many creative people but we just don't get enough support from ORF, the state-owned radio/TV company, which has monopoly control in media sector." This is echoed by Stephan von Friedberg, managing director of BMG Ariola: "The future of Austrian pop music clearly depends on national broadcast support."

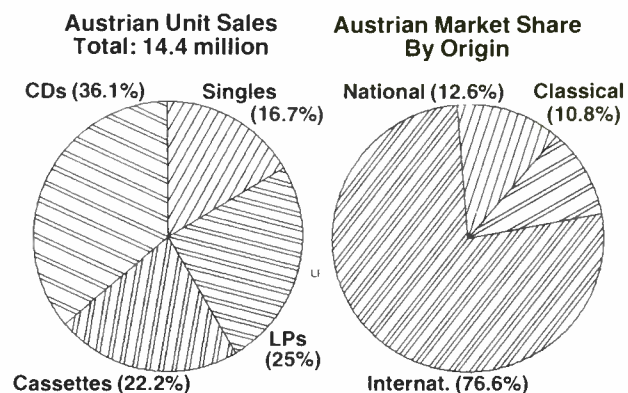
Notwithstanding obstacles, Martin Bammer, recently appointed general director of Sony, is bullish on

home-grown acts: "We're reaffirming our commitment to new Austrian talent. One major hope for the top is Alexander Bisenz, already selling well with his album 'Auszuckte Gfrasta.'" And the new managing director of EMI Austria, Hans

"Austria is a small country, yes, but we do produce creative artists who can hold their own in the global marketplace," says Markus Spiegel, managing director of GIG Records, who masterminded the international breakthrough of Falco some years ago. "But what's missing right now is that really big act. Our last international success was the group Edelweiss."

Austria may not have another Falco in the wings, but some Austrian artists have been producing some excellent sales figures. For instance, the band Erste Allgemeine Verunsicherung, known as EAV and signed to EMI Austria, sold well over a half a million copies each of three singles, and 350,000 units of their album "Kann den Schwachsinn Sunde Sein." Another Austrian mega-selling act is Styrian group STS, who collected sales of 200,000-plus for their last album "Grenzenlos" on PolyGram, earning quadruple platinum. And Stefanie Werger went gold with her "Intim" album (BMG/GIG), as did Rainhard Fendrich with his BMG/Ariola LP "Von Zeit Zu Zeit." Even a New Year concert recording by the Vienna Philharmonic, conducted by Herbert von Karajan (PolyGram), topped the 50,000 mark. And few would deny the importance of well-established Austrian artists like Ostbahn-Kurti (PolyGram), Jazz Gitti (Musica), Thomas Forstner (Warner), Boris Bukowski (EMI) and Wolfgang Ambros (PolyGram).

Still, when you consider that Austrian national pop accounted for only 6.7% of the first half of 1991's Austrian sound carrier market, with Austrian folk accounting for only another 6.2%, it's a tough nut to crack. International pop accounts for a dominating three-quarters of the market, followed



Reinisch, hopes to cast a more distinct Austrian identity for EMI as "a sexy, trendy company. While it is important to make the artist well known, it's also vital that the company becomes well known, with our own defined company identity. I've

(Continued on page GAS-14)

Clockwise from top: STS, Die Hektiker, Boris Bukowski, Ostbahn-Kurti, Wolfgang Ambros



SWISS OVERVIEW

PRIDE OF SWITZERLAND

With only a small share of a CD-dominated market, domestic artists still stay vital.

By URS HUGIN

Nowhere else in Europe has vinyl been so comprehensively rejected as it has been in Switzerland, where CD player penetration is currently estimated at 60% and where the industry derives 80% of its revenue from optical discs. Of every 100 long-play carriers bought in Switzerland in the first half of this year, 70 were CDs, 27 cassettes and a mere three LPs. IFPI figures show that the Swiss market for the first half of this year was worth nearly \$80 million at dealer level, slightly more than 5% up on the figure for the first half of 1990. But with some strong product in the pipeline, estimates are that the Swiss market will enjoy a growth of between 7% and 10% this year.

EMI managing director Peter Mampell says that, after a quiet summer, sales are expected to pick up dramatically through the fall. "The excitement generated by Dire Straits will have a positive impact on record sales generally and we're expecting good results from a 'Best Of' Tina Turner album and a new Joe Cocker release." EMI will be spending more than half a million on radio advertising for 12 new albums this fall.

A country whose record-buying public is strongly Anglo-American oriented, Switzerland's record industry derives between 75% and 80% of its revenue from non-domestic pop repertoire. With classical accounting for around 15%, there is only a small fraction of the market open to national repertoire. But what it lacks in volume, it compensates for in vitality. Victor Pelly, head of marketing and A&R at PolyGram, Switzerland, sees the country as strong in creative talent. "We're always looking for new acts and trends," he says. "Our policy is to build a small roster of artists and give each national release a top priority rating. We want long-term partnerships with our acts."

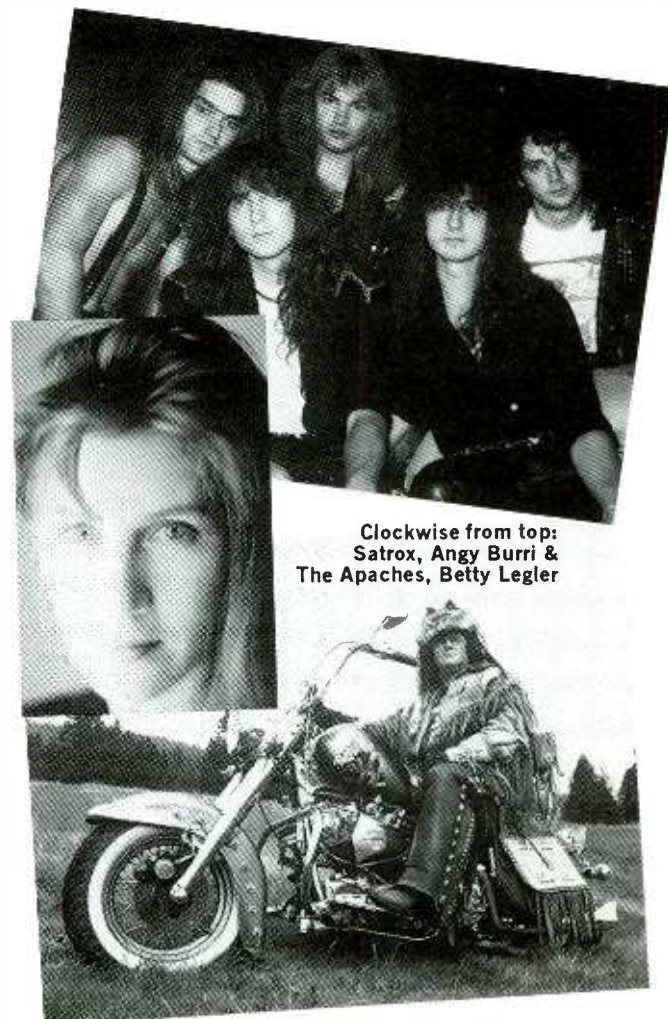
Among those acts are MOR singer Peter Reber, who has re-

leased four albums; Cocktail (five albums so far); and Koreana. Pelly adds, "We think comedy duo Marcocello will be very big, along with platinum earners Peach Weber and the ventriloquist act Kliby."

Satrox is a Swiss band with a very big future, according to Norman Block, head of Sony Music Switzerland. The group quickly topped the 20,000 sales mark in Switzerland alone with its first album, "Heaven Sent." And the band has been working on their follow-up album in London at the famed Hit Factory, supervised by engineer Marc Dearnley (AC/DC). The band is supported by two separate sponsors, one paying the hefty production costs for the album (due in February) and the other financing a 40-date tour of Switzerland.

These commercial pacts were negotiated by All Access Ltd., a company founded earlier this year and describing itself as "a conception, acquisition and marketing agency with an affinity to the entertainment industry." They've been active in the field of classical music and were responsible for bringing together Italian opera star Luciano Pavarotti and Fernet Branca for a marketing campaign. The firm has links with the Promovico Cato Johnson company, which organizes the Marlboro Rock-in contest, a showcase which has launched some top acts, including China. Until now, the Rock-In contest has

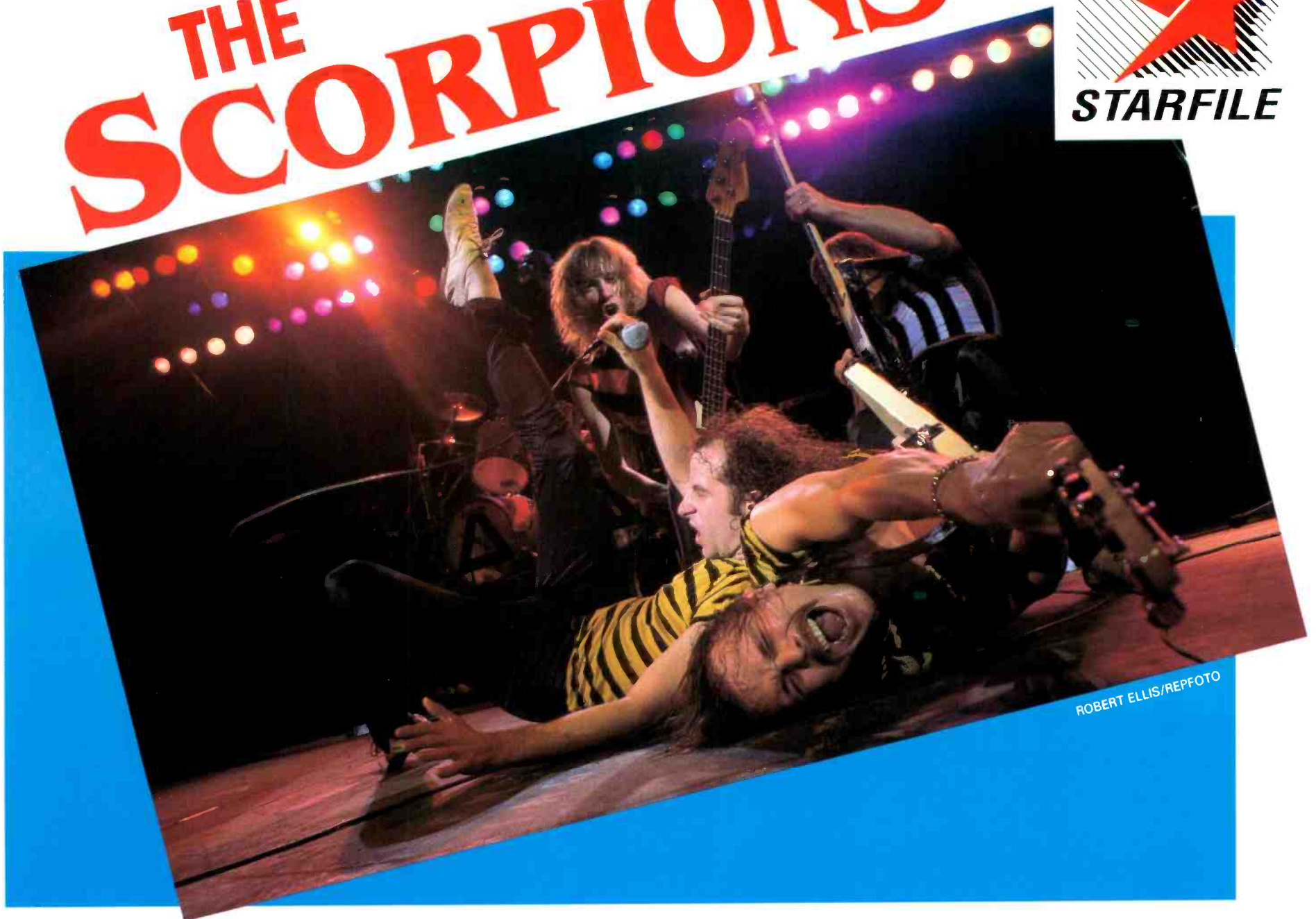
(Continued on page GAS-20)



Clockwise from top: Satrox, Angy Burri & The Apaches, Betty Legler

THE SCORPIONS

Billboard
STARFILE



ROBERT ELLIS/REPFOTO

Twenty Years On, And Germany's Fab Five Are Bigger, Better Than Ever

"The important thing," says Klaus Meine and Rudolf Schenker, founders of the Scorpions, Germany's most successful band, "is that we have always believed in ourselves, have always done things our way."

"When we first started, we had a feeling that maybe we had been born in the wrong country because we decided right from the beginning that we had to sing in English to make it as rock band."

"At first being German worked against us. People in our own country laughed at us for even attempting to compete with American and British rock bands. But, in the end, being German worked in our favor, because it made us approach the music in a slightly different way. After all, our mentality and our culture are different so, ultimately, it gave us an advantage because we had our own identity."

When the Scorpions first played the United States in 1979, most people in the audiences had no idea that they were German. "They weren't asking where we came from. They just wanted to listen to the music," says Meine. "We grew up listening to American and

British rock bands but we didn't really understand a word of the lyrics. But we did get the message of rock 'n roll. That was the music we wanted to play and we wanted to play it all over the world. That's why we decided to sing in English. If we had sung in German, our horizons would have been limited to Germany, Austria and Switzerland."

The early influences were Fats Domino, Little Richard, Elvis Presley, Jerry Lee Lewis and Eddie Cochran. Then, in the 1960s, the inspiration source switched to Britain with the emergence of the Beatles, the Rolling Stones, the Pretty Things, Led Zeppelin and the Yardbirds.

"It was really difficult in the early 1970s," says Rudolf Schenker. "We were outsiders and we got no support from the media. Nobody really believed that a German band could begin to compete in the rock 'n roll idiom with American and British groups. 'Who needs a German band singing in English?' they asked."

"Later we got more and more support from the German public, yet still the media were indifferent."



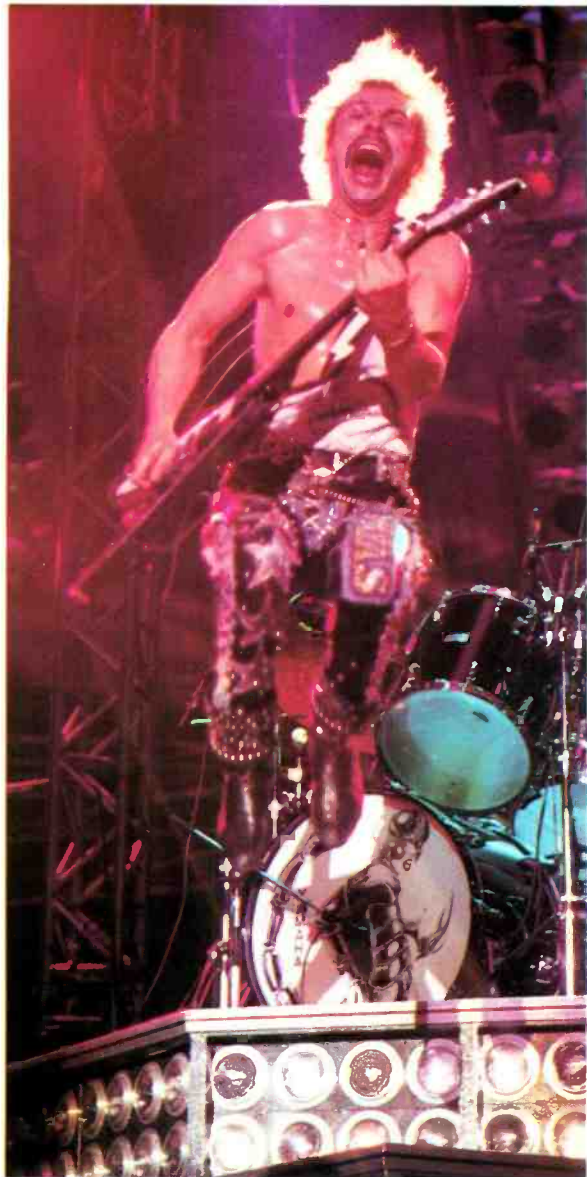
ROBERT ELLIS/REPFOTO

But there was a positive side to this because it made us seek recognition outside Germany."

Early in 1975, when they had two albums out, the Scorpions decided to try their luck outside their native Germany. They went to Britain and played in small club venues for very little money. But they were encouraged by the reaction of the British fans. It is one thing to sing rock 'n roll in English to German audiences, but quite another to do the same thing in Britain.



STARFILE



ROBERT ELLIS/REPFOTO

▶▶▶ The response boosted the Scorpions' confidence and they went on to win new fans in France and the Benelux countries. At this point, the band managed itself because personal management of artists in Germany is illegal. "We had to do everything ourselves," says Meine. "We booked the gigs, dealt with the record company and so on. Our deal with the record label was that if we played gigs in countries outside Germany, then we'd get our records released in those countries. So we looked for work in France and Scandinavia and so on, and in this way our records gradually became known to more and more people and we started to build an international following." One of the countries where reaction to the Scorpions was most enthusiastic was Japan. The band's fourth album, "Virgin Killer," achieved gold status within a week of release. And when the Scorpions toured Japan in 1978, they were astonished and delighted by the intensity of the fans' reaction.

Says Schenker, "This was really a major step up for us after playing for many years in Europe. They treated us like superstars and we could hardly believe it. We had girls at the airport screaming as we arrived. It was a little like the Beatles' reception 14 years earlier when they first went to New York."

Success in Tokyo stimulated interest in the group in the U.S., where bookers argued, "If the Scorpions can make such a major impact in Tokyo, why can't they play in L.A.?"

And the United States was the next hurdle for the Scorpions. In 1979, they signed a new record deal with Mercury in the States and made their concert debut in Cleveland, Ohio, in the World Series Of Rock. Says Meine, "We went on stage at 10 o'clock in the morning to play for about 70,000 people. It was an incredible experience. We got a great reception.

"We played all the big arenas on that tour. We didn't have to start on the club circuit in the States — we went straight into the big venues. In fact, we only played one club date in the U.S., in Chicago."

And it was in Chicago, as early as 1972, that the Scorpions' fan following had its origins. Their first album, "Lonesome Crow," had been released there on the now defunct Billingsgate label and it sold a remarkable 25,000 copies.

Later a substantial following for the Scorpions developed in California and finally it spread throughout the States. "And the good thing was," Schenker says, "that our success in Japan and America reinforced our image back in Europe. We had always had our fans back home but the feedback



ROBERT ELLIS/REPFOTO

from the States and from Japan helped to elevate our status. We came back to Germany almost like an American band."

Certainly the international acclaim did much to break down any lingering prejudice which may have existed in Europe towards a German band which actually had the temerity to take on the Brits and Americans at good old rock 'n roll.

"But in the end," says Schenker, "it has nothing to do with where you come from. It's where the music comes from that counts and the music must come from the heart."

The Scorpions were back in the States in 1978 and subsequently, with the release of each new album, they returned for a concert and promotion tour. By



1981, they were well on the way to achieving headliner status but at this point in the bands' career, 10 years after its creation, fate struck a cruel blow.

Lead singer Klaus Meine developed a throat infection and was unable to sing. Dates had to be cancelled and the ninth album was held up while Meine sought medical help to retrieve his voice — a voice that was such an important element in the Scorpion's appeal.

Says Meine, "I wanted to quit so that the band could carry on with another singer. But all the guys said, 'No way. You do everything you can to get your voice back and we'll wait until you are ready.' "

And Schenker adds, "The band has always believed in team work. Our idea has always been to have a team in which everyone has enough space to grow. The idea of continuing with a different singer was unthinkable.

"You know, when we were auditioning for drummers and guitar players in the 1970s, we naturally tried to find great players. But even more important was to find good friends, because that's so important to the spirit of the band. Our primary concern is to enjoy being together and making music together.

"When you spend so much time on the road, you just have to have a good team — a team of real friends."



ROBERT ELLIS/REPFOTC

Happily, an operation restored Meine's voice, the "Blackout" album was completed and the Scorpions were firmly back on course in 1982 — on course for further international triumphs.

In 1984, the team of Klaus Meine, Rudolf Schenker, Matthias Jabs, Francis Buchholz and Herman Rarebell delivered their most successful album to date, "Love At First Sting." And the world tour that followed took the Scorpions finally into the big international league. The next major landmark in the band's career was an invitation in 1988 to play some concerts in Leningrad. "That was another overwhelming experience," says Meine. "We played 10 concerts and we had 15,000 people every night. They came from all over the country and their response was fantastic. We really felt like musical ambassadors.

"The Russian band Gorky Park supported us in Leningrad and I will always remember them telling us that big changes were under way in the Soviet Union and that it was only a matter of time before the old system was overturned.

"That was really an emotional trip for us as a German band and we found the people in the Soviet Union really warm and welcoming. A week later we were back in Russia for the Moscow Music Peace Festival and when we saw the Lenin Stadium and they lit the Olympic flame we had a strong feeling that something was changing — that the whole world was coming together and sharing the same language: music. You could feel the hope in the air."



ROBERT ELLIS/REPFOTO

That experience provided the basic inspiration for Klaus Meine's first composition for the Scorpions, "Wind Of Change," now a giant hit.

Up to this point, the Scorpions had depended principally on the songwriting talents of Rudolf Schenker to build their repertoire. "But," says Schenker, "I was very concerned not to be the only source of songs. You have to write 50 or 60 songs to find 10 or 11 good enough for an album.



ROBERT ELLIS/REPFOTO

"This was no problem in the beginning, but when all the music comes from one person, it is difficult to enlarge the band's perspective and, of course, there is an increasing danger of repeating yourself.

"So I'm delighted we have a new writer in Klaus and that the first song he wrote by himself has become such a worldwide hit."

A few weeks after Meine wrote "Wind of Change," the Berlin Wall came down. And the Scorpions were a part of Roger Waters' musical staging of Pink Floyd's "The Wall," performed on the Potsdamer Platz in Berlin.

Guitarist Matthias Jabs remembers the occasion vividly. "It is difficult," he says, "to express the feelings we all had as we stood on that stage looking out at the Berlin Wall. There were flags waving in the audience from all over the world and, while we had always felt that music was a means of achieving solidarity, was a true international language, this moving experience really brought it all home for us. It was so real, I shivered when I walked on stage."

The album "Crazy World" and its first mega-hit single "Wind of Change," have set the Scorpions on a new level, according to Rudolf Schenker. "This is our greatest ever recording success," he says, "and success always bring pressures. But we intend to go on doing what we have always one, getting out on the road and bringing music to the people."

And Meine adds, "Yes, we have always been a live band. We belong on the road. That's where we have most fun. And we don't forget that that was why we got into music in the first place, to have fun rather than be in some boring nine-to-five job. And we feel that if we enjoy doing what we do, then the chances are that the audience will enjoy it, too.

"We want to carry on for as long as we have something to say and as long as people want to hear us."

And all the indications are that millions of people are going to want to hear the Scorpions for a very long time to come. ▶▶▶



THE SCORE OF THE SCORPIONS

Highlights Of Two Generations

One of the first generation of European hard rock bands, the Scorpions are proof that dedication, perseverance and a strong sense of direction can lead to big international success.

Refusing to be deflected from their goals and their musical philosophy by ephemeral trends or fashions, the band has remained faithful to rock music for 20 years now, producing 11 studio albums, two live double albums and a number of hit singles.

The Scorpions is the only hard rock band from Germany to have achieved international success on such a major and enduring scale — success which has attained a greater dimension through the worldwide response to the song “Wind Of Change” and to the outstanding album, “Crazy World.”

1971: Singer Klaus Meine and guitarist Rudolf Schenker from the suburbs of Hanover get together to form a five-piece rock group.

1972: The Scorpions sign their first record contract and make their debut album “Lonesome Crow” with Schenker’s younger brother, Michael, on lead guitar. The band plays 136 gigs in this year, opening for various major acts in venues around Europe.



ROBERT ELLIS/REPFOTO

1973: In April, Michael Schenker leaves the band to join English hard rock group UFO. His departure causes the Scorpions to break up temporarily.

1974: With Uli Roth on lead guitar and Francis Buchholz on bass, the Scorpions re-emerge, sign a new record contract and release “Fly To The Rainbow.”

1975: A turning-point year for the band. They embark on their first tour outside Germany, produce a new LP, “In Trance,” and, in November, make their concert debut in England, opening at the Cavern in Liverpool. Their performances in the U.K. meet with glowing reviews.

1976: The Scorpions are now enjoying headline status in Europe and Japan. The release of a new album, “Virgin Killer,” confirms that they are securely launched on the route to international stardom. In Japan, the album goes gold within a week of release.

1977: The Scorpions return to Britain for a more extensive tour, at the conclusion of which drummer Rudy Lenner leaves, to be replaced by Herman

Rarebell. Rarebell is the drummer on the album “Taken By Force,” released towards the end of the year.

1978: This year brings one of the biggest triumphs of the band’s career so far. They make a sell-out, five-day tour of Japan. Excerpts from their two evenings at Tokyo’s Sun Plaza are released on a double album, “The Tokyo Tapes.” Later, lead guitar player Uli Roth calls it a day and quits the band.

1979: Auditions are held in London to find a replacement for Uli Roth. More than 100 guitarists apply but, in the end, the band pick a musician from Hanover, Matthias Jabs. Immediately they go into the studio to record “Lovedrive.” Also featured on the album is Michael Schenker, having left UFO. He contributes half of the guitar solos on the album but, for personal reasons, is unable to stay with the band on a longterm basis. Matthias Jabs continues on lead guitar and is with the band when it plays before 68,000 fans at Cleveland Municipal Stadium, Ohio, for a World Series Of Rock event, opening for Ted Nugent. “Lovedrive” enters the American charts and stays for 30 weeks.



ROBERT ELLIS/REPFOTO

1980: The release of “Animal Magnetism” in March is followed by extensive tours in Britain, continental Europe and the U.S.

1981/82: The recording sessions for “Blackout” are disrupted when singer Klaus Meine suffers a serious throat infection. After an operation, Klaus returns to deliver some of his most powerful vocal performances. Released in 1982, the album achieves gold status in many countries and goes platinum in the U.S. The Scorpions are on the road for seven months, playing 150 concerts in many countries and entertaining a total of 1.5 million people.

1983: The Scorpions appear as co-headliners in the world’s biggest outdoor rock festival in the U.S., playing to an audience of 300,000 fans.

1984: “Love At First Sting” is released and becomes a massive hit. A single from the album “Rock You Like a Hurricane” hits the Billboard Top 40, stays for seven weeks and reaches the number 15 spot. A second single from the album, the ballad “Still Loving You,” breaks first in France and then conquers the rest of Europe.



ROBERT ELLIS/REPFOTO

1985: The runaway success of “Love At First Sting” elevates the Scorpions to international superstar status. A live double album, “Worldwide Live,” incorporating highlights from the “Love At First Sting” world tour, confirms the Scorpions’ music as Germany’s biggest selling rock export.

1986: The Scorpions head the German participation in the celebrated “Monsters Of Rock” open-air concert in August.



ROBERT ELLIS/REPFOTO

1988/89: The Scorpions are invited to the Soviet Union and do 10 sell-out concerts in Leningrad, playing each night to 15,000 people coming from all parts of the country. “Savage Amusement,” an album which marks the end of the band’s long and successful association with producer Dieter Dierks, is released.

1990: For the first time, the Scorpions collaborate with Keith Olsen on the production of an album, “Crazy World.” Also involved in Canadian songwriter and friend of the band Jim Vallance.

1991: “Crazy World” and the Klaus Meine-penned single “Wind Of Change” become the most successful records of the Scorpions’ 20-year career. “Wind Of Change,” inspired by the dramatic events in Eastern Europe, becomes the anthem of a generation with a year-long run in the German singles chart. “Crazy World’s” heads for worldwide sales of more than 5 million.

SCORPIONS DISCOGRAPHY*

1972	Lonesome Crow	Metronome, Germany
1974	Fly To The Rainbow	RCA
1975	In Trance	RCA
1976	Virgin Killer	RCA
1977	Taken By Force	RCA
1978	Tokyo Tapes	RCA
1979	Lovedrive	Mercury/PolyGram
1980	Animal Magnetism	Mercury/PolyGram
1982	Blackout	Mercury/PolyGram
1984	Love At First Sting	Mercury/PolyGram
1985	Worldwide Live	Mercury/PolyGram
1988	Savage Amusement	Mercury/PolyGram
1989	Best Of Rockers 'N' Ballads	Mercury/PolyGram
1990	Crazy World	Mercury/PolyGram

*U.S. labels

Germany seems to have become a haven, a creative home-away-from-home for international artists. More acts from outside this territory are signing direct to record companies here than in virtually any other country outside Britain and the States. Some are very big names indeed, who are taken on the artist roster and under the promotional wing of German labels—with a remarkable consistency of success.

INTERNATIONAL SIGNINGS

HOME AWAY FROM HOME

Non-German stars are finding a sympathetic ear for their music on German labels.

By ELLIE WEINERT

"We're doing just what Anglo-American distributors are doing: expanding in an otherwise diminishing market," says Jochen Neubauer, head of publishing at Siegel Musikverlage. "We can reach international markets much easier with international artists." Siegel's Jupiter label signed the Bellamy Brothers for an album production which included re-recordings of their greatest hits, plus new songs including the title track "Neon Cowboy," which was written and produced by Ralph Siegel. The album had a long stay in the German chart and has been released in Austria, Switzerland, Benelux and Scandinavia. Another Siegel signing is Ruth McCartney, Paul's half sister, whose first single is "I Will Always Remember You," which is also the title of her debut album under the deal.

David Brunner, of Hansa Records (distributed by BMG Ariola), feels "it's now a trend in England for artists to sign to German companies, largely because of the short-lived chart situation in the U.K." The Catch, who had a 1980s hit with "25 Years" is a case in point. Hansa released a re-mix of this title and sales response to that, as well as the original, led to an album of new material under the title "25 Years: The Album," plus a single "A Man's Gotta Do What A Man's Gotta Do," released in GAS, Benelux and Scandinavia.

Welsh-born Bonnie Tyler ("Total Eclipse Of The Heart") has also signed with Berlin-based Hansa, who co-ordinated her "Bitterblue" album with such producers as Nik Kershaw, Albert Hammond, Roy Bittan, Dieter Bohlen and Giorgio Moroder, who is featured on a duet with Tyler.

Direct signings at BMG Ariola Munich include Canadian rock group Saga, who have a string of platinum and gold records to their credit. "The band has always been big in Germany, reason enough to sign with the mother company here," says

Gerd Ludwigs, head of national and international repertoire. Saga's new single is "Gotta Love It," off the album "The Word." The group Fischer Z, a cult band built around John Watts, signed with BMG in 1987 and has had two albums and a single—new product is due in early 1992. Formerly of Manfred Mann's Earth Band, Chris Thompson has been with Ariola in Germany for two years and charted with the single "The Joker." His album, "Beat Of Love," was produced by two-time Grammy Award winner Harold Faltermeyer. And the Danish group Laid Back is another strong charter on the BMG roster.

Nigerian-born Dr. Alban has lived in Sweden for 12 years becoming one of that country's top musical exports. His "Hello Afrika" album charted in seven European countries. With Swemix in Scandinavia, he's signed to Logic/BMG for the rest of the world, and his second single via Arista is out, with plans for him to break in Australia and Japan.

Producer Jack White has scored heavily with U.S. actor David ("Knight Rider") Hasselhoff on the single "Looking For Freedom," and this fall's simultaneous release of two albums, "David" for the GAS market, and "Close To Heaven" angled at the global market, both linked to a 38-city European concert trek. Also signed to BMG Munich is the U.K. singer Tony Christie, veteran of several early 1970s hits, now in the middle of a remarkable White-inspired comeback with the Top 20 album "Welcome To My Music" and a third hit single, "Come With Me To Paradise." He tours extensively early 1992.

BMG Ariola Hamburg is proud of signing the U.K. band Sailor, another key 1970s hit group, back now in the German charts with the eponymous album and two hit singles. Also

(Continued on page GAS-14)

Clockwise from top: Bonnie Tyler, David Hasselhoff, Chris Thompson, Katrina The Waves, Ofr Ha



GERMAN PUBLISHING

UNIFICATION BOOGIE

As Germany turns to its own native folk and country music, publishing revenues are booming.

By WOLFGANG SPAHR

with gross revenue up, mechanicals greatly so. EMI's Peter Ende looks for a further market share upturn in the coming year, even though the flow of extra income from the former eastern Germany states will inevitably slow down. But 1991 will be a best-ever year for EMI Publishing, he asserts, adding that he predicts "psychological effects" in 1992 as European countries get much closer. Ende says that EMI Germany, as part of an international organization, is already set up for the challenges to come. "In Europe we'll

combine creative and business sources to create hits across Europe and also in the international market."

Global Music chief Peter Kirsten says that once the economy of the old East Germany has been sorted out, which he thinks will take three to five years, German publishers can expect a natural growth of another 20%-25%. The firm has had its own record label since 1970, consistently releasing product distributed by BMG Ariola. Apart from German-language productions by top acts like Konstantin Wecker and newer acts like Ziad & Sandra (second in the national Eurovision Contest this year), Kirsten also produces in English. "We've placed masters abroad, notably in the U.S. and U.K. and charted even in that competitive atmosphere."

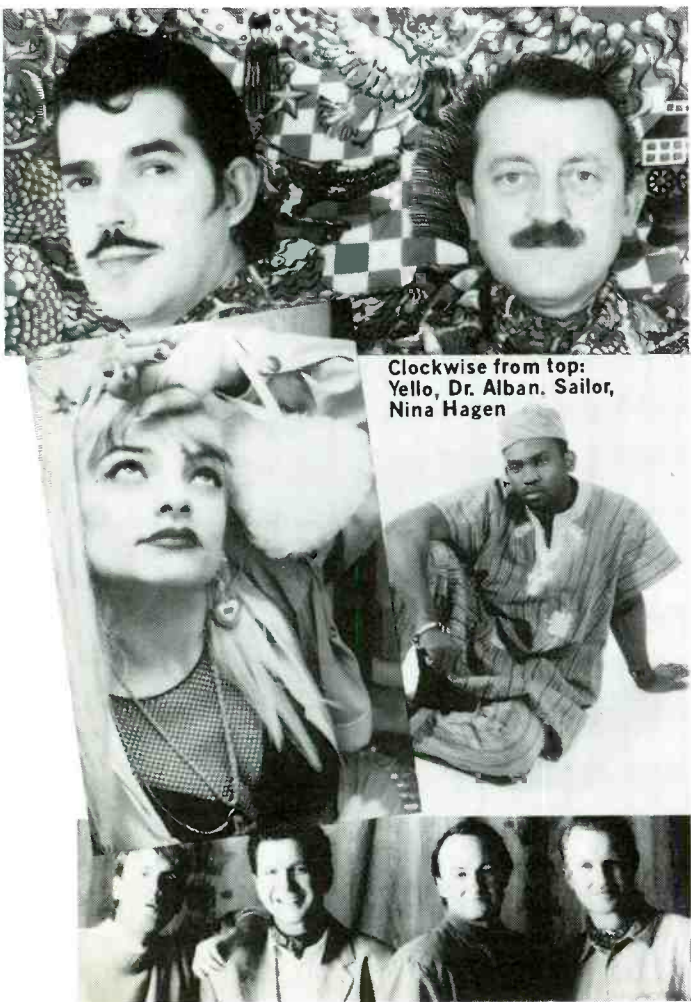
Joachim Neubauer, managing director of Siegel Musikverlage, sees continuing and increased success for German productions in the EC and in the rest of the world. "To be honest, there aren't that many successful major independent German-owned companies these days—our industry has become so international that profits tend not to stay in Germany. Nothing much will change this year, but soon we'll see important developments in eastern Germany and music publishers will get

(Continued on page GAS-18)

"German publishers have been especially active in the introduction and development of new German artists," says Dr. Hans Sikorski, head of Sikorski Musikverlag. "And they have been prominently involved in the success of the new wave of folk music—what might be called German country music, which is a more lyrical form of schlager, particularly popular with the people of the former GDR."

Sikorski also notes that with most German television channels screening regular folk music programs and more airplay on radio given to German music, the market share of domestic product has climbed to between 30% and 35%. One of the biggest publishers of sheet music in Germany, Sikorski says that profitability in this sector is minimal because of widespread illegal duplication of printed music. "But in it all other aspects, the publishing business is thriving and its prosperity seems set to continue," he insists. "We are now looking forward to the end of 1992 and the harmonization upwards of the copyright protection term for music, bringing the rest of the Community into line with France and Germany at 70 years after the death of the author."

EMI Music Publishing Germany has also had a great year,



Clockwise from top: Yello, Dr. Alban, Sailor, Nina Hagen

HOME AWAY

(Continued from page GAS-13)

signed is Norway's Dance With A Stranger, whose album "Fools Paradise" and single "Invisible Man" have sold well. The new album is "Atmosphere," released pan-Europe early 1992.

Phonogram Germany signed Swiss duo Yello, whose "Baby" album went Top 5 in GAS, Benelux, Portugal, Scandinavia, Australia and South Africa. Dutch girl singer-songwriter Nadiéh is a "joint venture" signing with Phonogram Holland—she was named "best singer" at the 1989 Yamaha World Festival in Tokyo.

Former Smokie lead singer Chris Norman is signed to Polydor in Hamburg, and his new album is "The Interchange," with a spin-off single "If You Need My Love Tonight." He's getting worldwide release from Scandinavia to Korea and Australia.

The duo Master Boy, Top 20 with the single "Shake It Up And Dance," is another Polydor signing as is Belgian girl singer Viktor Lazlo, whose new album is "My Delicious Poisons"

along with a single cover version of Chris Rea's "Teach Me to Dance." She's on release worldwide, including Japan and Australia.

Virgin Records in Germany has signed a worldwide deal with Katrina & the Waves, and their latest album "Pet The Tiger" has been released in Scandinavia, Benelux and France, and charted in Denmark. Virgin's Udo Lange says, "We signed them because I believed that if they delivered a great album, which they did, they could really build on their previous success."

A key Sony Music signing in Germany is Sally Natasha Oldfield, sister of Mike Oldfield, and she has done consistently well in Germany. Sony's latest international signing is Ben Liebrand, Europe's best-known re-mix man, with the label as an artist. His single "The Eve Of War" made number three in the U.K. and he's been touring the U.S. this fall. His follow-up album to "Styles" is to be delivered next year.

After a seven-year hiatus, Shirley Bassey has recorded a new album, "Keep The Music Playing," handled worldwide by Bernhard Mikulski's ZYX Records worldwide. She, too, has played U.S. concerts this fall. And Sony's signing Ryan Paris,

from Italy, has had his first single for the label, "And The Beat Goes On" out Europewide.

Ian Gillan, former lead singer of Deep Purple, signed with East West Records in Hamburg two years ago, when his first solo album, "Naked Thunder," was released all over Europe, Japan and Latin America. His new album is "Abandoned," linked with a major tour.

East West in Germany had deals with both Jose Carreras and Placido Domingo on non-classical, crossover repertoire. Given that they are two of the three most famous tenors in the business, international sales prospects are enormous. Domingo's album is titled "The Very Best Of Broadway," and Carreras is recording a new album of popular favorites for the German firm. Prior albums from Carreras under the deal were "Hollywood Golden Classics" and "Carreras Sings Andrew Lloyd Webber".

Ofra Haza, Israeli girl pop singer who broke big with the ethno-pop song "Im Nin'Alu" has recorded a new album with Don Was in Los Angeles, for an early 1992 launch, along with a video of the first single, "Kyria."

Kenyan-born U.K. star Roger Whittaker, directly signed to Intercord, has had a huge German fan following for two decades. Singing in German, he's accumulated armfuls of gold and platinum awards and broken box-office records. And Italian singer Milva, signed to Metronome, is another major foreign success also singing in German. But Italian rock superstar Gianna Nannini, that country's best-selling girl, has been signed to Metronome since 1987 but still sings in Italian.

Nannini's European tour last year comprised 40 shows in 12 countries. This year she's played open-air stadiums from Berlin to Vienna and Budapest with Rod Stewart as well as starring in many festivals, and headlining the Italian night at the 25th Montreux Jazz Festival at the personal invitation of Quincy Jones and Claude Nobs. Her current live album "Giannissima," recorded at concerts in Milan, Cologne and Montreux, was released alongside her first long-form video.

Germany's Bellaphon recently signed Limahl, former front man of Kajagoogoo, and Suzi Quatro, rock chart-topper originally from Detroit now resident in London, is out with an album produced by Rob & Ferdi Bolland, "Oh, Susi Q," with spin-off single "Kiss Me Goodbye." Leo Sayer recorded "I Will Fight For You" for Bellaphon. Then there is Chris White, sax player with Dire Straits, who recorded his solo album "Shadowdance" for Bellaphon just before the supergroup set off on their current world tour.

LaToya Jackson has found a home at Dino Music in Germany via a worldwide deal. The single "I Wanna Be Your Sex-box" was the first release, with an album to follow. Another worldwide signing is young streetband BVSMP from Fort Lauderdale, who had a worldwide hit with "I Need You." The current single "Hold Me," as well as the upcoming album gets worldwide release. And George McCrae, whose "Rock Your Baby" was a chart-topper back in 1974, is with Dino Music in Germany, his new album "With All My Heart" set for pan-European release, plus South Africa.

U.S. singer Kate Yanai, signed direct to WEA in Germany, found fame with the chart-topping "Bacardi Feeling," originally a jingle for a white rum commercial—it went gold (500,000 units) in Germany in just five weeks. A new version, "Summer Dreaming," has been completed for foreign release and the Los Angeles-based singer, who's been touring with James Taylor, is now working on a second single and an album. It all just goes to show that prophets may not be honored in their own land, but they might get a good label deal in Germany. ■

AUSTRIA

(Continued from page GAS-8)

changed the marketing and promotion divisions and the aim is to make the artists, like Boris Bukowski, Falco, Mo or Etta Scollo, feel the company is their home, and vice versa."

Many contemporary Austrian success stories sound nothing like international pop. GiG Records recently topped the Austrian charts with Die Hektiker and the album "Endlich." It's the first gold record in Austria by an act specializing in comedy cabaret-style songs. And also very successful in Austria in recent years has been the musical theater, Theater an der Wien. The German version of "Cats" ran seven years on stage and was the biggest-selling album of all musicals in Austria, selling 150,000 units. It was followed by "Phantom Of The Opera," now in its third year. Currently onstage in Vienna is "Freudiana," a co-production of Alan Parsons and Eric Woolfson, built musically around the life and times of Sigmund Freud. The album package is through EMI Austria/Electrola. And next on the Theater an der Wien schedule is "Elisabeth," by composer Sylvester Levay and lyricist Michael Kunze, and based on the life of Empress Elisabeth of Austria, wife of Emperor Franz Josef I who was assassinated in Geneva in 1898. It's the kind of national subject that epitomizes Austria's renewed confidence in its own unique musical destiny. Bring on the next Falco. ■

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ELECTROLA



Remember this dog from Cologne who likes music so much?

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He's always on the go.



On the lookout for new German artists.



After all, we have to encourage new talent.



Well, found anything?



Ah, dance music!



Blaque – hip hop made in Cologne.



Hey, great – techno jazz.



By Color Blind.



Of course there's really good rock, too. By Lawdy.



And U-Man.



This is fantastic pop music all the way from Nuremberg: Throw that beat in the garbage can.



Hot stuff, eh?



But that's not all by a long chalk.



Soul Clack are on their way up.



Then there's Tom Astor who plays country music in true American style.



What else have you got?



Yuk!



But what's this? Brings, great music from Cologne.



We're constantly on the trail of hot new talent.



For you and you alone!



There's just one thing that's still giving us a headache...



How do we fill this hole?

TIPS FOR THE TOP

(Continued from page GAS-2)

units worldwide and went platinum in the U.K. The new album, "Sweet Soul Music," and single "Is This Love," get worldwide release.

Tipped by Stefan Trapp, head of A&R at Electrola is the group centered on Peter Brings, and using his last name. Brings perform in the Cologne dialect but shouldn't be compared with BAP, another Electrola band, because their musical and lyrical approach is very different. Brings' first single charted and Trapp is confident the studio album due next year will be the big breakthrough.

Tom Astor, a Germany-language country singer, has built his career through several albums and now, Trapp claims, is on the brink of a crossover to a much broader MOR/AOR audience. Trapp also tips hip-hop group Blaque (two U.S. rappers and a German cut master), already accepted in clubs, and with a tour and an album under their collective belt.

Jochen Kraus, head of Chrysalis Records in Germany, is concentrating on young singer Michel van Dyke, whose self-penned album "One Life," produced by Mike Hedges, generated a first chart single, "Tell Him." Says Kraus, "He has star quality and long-term potential." The singer opened five shows on Simple Minds' tour, then toured with Scottish band Runrig.

At Intercord, head of A&R Peter Cadera pushes the cause of hard rock band Thunderhead, whose third album, "Crime Pays," is, he says, "a classic example of straightforward powerhouse rock with street credibility." And two German-language pop acts heavily tipped for the top by Cadera are the band Pur and girl singer-songwriter Pe Werner, both produced by Dieter Falk, who uses top Nashville and Los Angeles musicians.

Says Oliver Helwig, Metronome's A&R chief: "If Hanover, the Scorpions' home town, is any indication, the band Terry Hoax is set for big national and international success." Tracks for the album "Life And Times Of Terry Hoax" were originated by producer Jens Krause, who recorded Fury In The Slaughterhouse, then re-worked by London-based Mark Wallis (U2, the LAs and the Primitives). Helwig: "The end product is strong influences from U.K. guitar pop, spiced with improvised elements of 1960s psychedelic beat music." Also from Metronome is three-piecer Nize Boyz, headed by German/American guitarist/songwriter Udo Parker. The band, already big in the club scene, opened for Rod Stewart in Hamburg.

Louis Spillmann, head of Phonogram, puts his money on

controversial girl rocker Nina Hagen, whose current album "Street," produced by London-based Zeus B. Held, charted in Germany. Spillmann says: "She already warrants Europe-wide release and is a sure bet to make the international charts." Phonogram's deal with Stephan Eicher, a superstar in Switzerland where he went platinum with his "Engelberg" album (gold in France) is a 50:50 joint venture with Barclay Records. Eicher sings in at least four languages on all of his albums—and "Engelberg" was his first pan-European release.

Polydor's progressive label manager Tim Renner has high hopes for young folk-pop group Poems For Laila, whose debut album, "La Fillette Triste," produced by David M. Allen, has sold well and for Walking On The Water, a psychedelic folk-pop group whose first album charted in Germany and was widely released in Europe. Renner: "Both acts have a continental feel to their music. French audiences in particular will relate to them." Also from Polydor's tip list: five-man band Jeremy Days, who have already had three U.K. chart singles—their current album "Circushead" was produced by hitmen Clive Langer/Alan Winstanley.

Sony Music's Hubert Wanjo, artist management director, says newcomer B.G. The Prince Of Rap is a surefire bet for the top. He reckons, "He's the finest example of modern dance rap and produced in Frankfurt, the leading city for dance-floor acts, where we base our Dance Pool label. He's one for the world." The artist was originally from Washington DC., later a GI stationed in Frankfurt. His first single "This Beat Is Hot" went Top 20 in Germany and then topped the Billboard Dance Chart. His new album is "The Power Of Rhythm."

Apart from Falco, German rap has basically been built round novelty songs. Probably the only group to incorporate serious German rapping is Die Fantastischen Vier (or the Fantastic Four), who have 24 tracks on their debut album. Four white guys from Stuttgart, they are heading up the "Krauts With Attitude" tour this month. A third top tip from Sony is Berlin-based romantic rock team Peacock Palace, with single and album releases this fall.

Bernd Dopp, WEA Germany marketing manager, tips boy/girl duo Splash, noting "this is a team which combines infectious grooves with sparkling hooklines." It's a newcomer dance act, but already used to chart success, with their debut single, "I Need Rhythm," a hit in Germany and the U.K. and released in 14 countries, including the U.S. (on Atlantic).

Claiming to be "the perfect hard rock seduction sounds," Casanova's line-up is from Warlock, Mad Max and Bonfire. Though young, they've gained a lot of experience touring with the likes of Judas Priest, Dio, Megadeth, Stryper and Uriah

Heep. Dopp says, "We're confident they'll get international success with their second album next year."

Reinhard Piel, of ZYX Records, is tipping M.C. Sar, from Berlin, for even bigger success following his first three singles charting in Germany, France and Holland. The current release, "No Shobo," is also the theme of a Benelux-wide campaign for child safety with consequent heavy promotion. Piel adds, "One our most promising projects is Recall IV, a three-man band from Wiesbaden, who made dance and techno charts in Europe with their first single 'Contrast,' while the follow-up, 'Aesthetic,' should pitch them into international acceptance."

Dieter Stemmer, at Dance Street, is touting young singer Daisy Dee, whose "Crazy" single was released by RCA in the U.S. and was three months in the Top 100. The follow-up releases are the single "I Got U" and the "Daisy" debut album.

Not all of these would-be stars will go to the top of the German market, let alone achieve the kind of international stardom their labels dream of. But the sheer weight of their numbers will give Germany plenty of musical Kreativitat for years to come.

HELMUT FEST

(Continued from page GAS-20)

viewed by up to 8 million Germans alone but, of course, what they see and hear is almost exclusively Anglo-American repertoire. How indeed can local talent be introduced to the public? But it would be unfair to blame only radio and TV for the lack of new local talent in the German music business. In my opinion, there's a serious shortage of professionals, particularly in the fields of management, production and A&R in the record companies. The talent is there, but it needs to be nudged.

And let's lay to rest some old stereotypes. The post-war years, when the Germans in particular had some catching-up to do in learning about jazz and rock 'n roll, finished about 40 years ago. Our artists and bands have long since proved they can offer quality music whether it is in the German language or in English. Do the old prejudices against our music live on outside the GSA region, particularly in the U.K., where the press has been very quick to create discriminating expressions such as "Kraut rock," even if artists like Kraftwerk and the Scorpions enjoy worldwide success. If so, it's time to bury those prejudices, because music should be judged on one criterion alone: quality.

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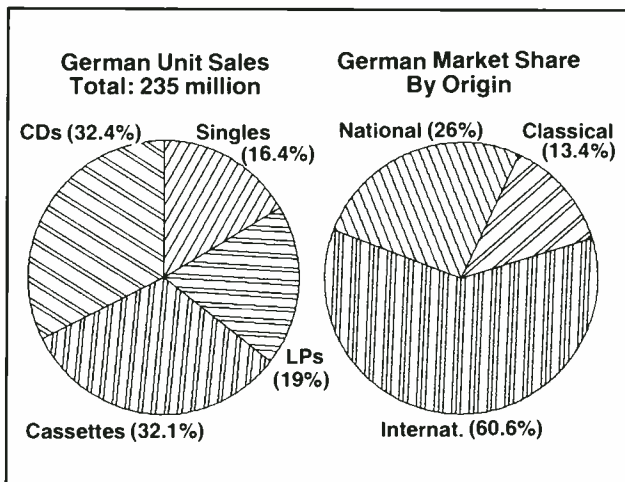


KREATIVITAT

(Continued from page GAS-2)

of this year, sales are up an impressive 44% over the first half of 1990.

After the "gold rush" there has come a shakeout among East German retailers. Wilfried Jung reckons there are around 125 retail outlets of some importance for record companies in eastern Germany, survivors from an original count of 250. "Slowly, an efficient distribution and retailing network is being established," he says. Intercord's Kollisch agrees, noting that his label is continually increasing sales staff to serve the former GDR. It's the potential for the expansion of the CD market in the five new states, plus the continuing progress of the carrier in western Germany, that lead PolyGram chief Wolf Gramatke



to make optimistic predictions for the market in the coming years. "I think we shall see continued steady growth in CD sales and that, within three or four years, player penetration in the five eastern states will be on a par with that of the rest of Germany.

"I think sales will be up by between 15% and 20% this year," he adds, "and with the advent of DCC next year, creating and meeting the need for high quality mobile listening and new excitement, I'd expect 1992 to show a further 10% in-

crease in sales." But Gramatke definitely agrees with Wilfried Jung on the importance of domestic product: "I believe the German industry should make determined efforts to promote German repertoire, especially in the German-speaking territories."

Intercord's Herbert Kollisch believes this is already occurring: "There are clear indications of this. Because of the new Media Control chart system, dance product does not play the role that it played in the past. There's a new trend toward German product, and this means not only rock music, but also traditional German pop and schlager product, helped by the German public service radio stations which are increasingly programming German repertoire."

Warner's Gebhardt is also optimistic about the growth potential in the German market. "We have a lot of superstar product coming up—from A-Ha, Simply Red, not to mention Dire Straits and U2. And I think the growth will continue through 1992." Gebhardt concurs with Gramatke's forecast of a 10% increase in volume next year, but feels international success with German productions won't be easy. "Certainly the Milli Vanilli affair didn't help matters," he smiles. "Nevertheless, German acts are getting better and better, and I believe it is only a question of time."

SOUND CARRIER SALES IN GERMANY, AUSTRIA & SWITZERLAND* 1989/90 In Retail Value (In Millions of \$)

	1989	1990	%Increase	Population	Annual Per Capita Expenditure
GERMANY**	1,700	2,200	18.7	76m	\$29.00
AUSTRIA	176	193	9.6	7.6m	\$25.40
SWITZERLAND	214	256	19.5	6.5m	\$39.30

CD PLAYER PENETRATION (1990)

GERMANY:	25%
AUSTRIA:	20%
SWITZERLAND:	47%

* By IFPI Members
** Germany's population increased by around 15.5 million with reunification.

UNIT SALES OF SOUND CARRIERS BY IFPI COMPANIES IN GERMANY BY CONFIGURATION (In Millions of Units)

	1978	1984	1986	1987	1988	1989	1990	%Variation
Long-play	159.8	117.4	132.7	147.3	156.7	163.5	196.4	+20.1

SALES OF SOUND CARRIERS BY IFPI COMPANIES IN GERMANY AT RETAIL (Inc. VAT) in DM (Millions)

	1978	1984	1986	1987	1988	1989	1990	%Variation
	2,170	2,010	2,365	2,560	2,785	3,095	3,675	+18.7

* 1989 = 100
(Figures courtesy German Group of the IFPI)

UNIFICATION

(Continued from page GAS-13)

their share. We'll see increases on the performance side in the next year or so."

Christian de Walden, Los Angeles-based producer and publisher, a regular visitor to Hamburg, says Germany is wide open to new trends and hits from the U.S., particularly MOR and country repertoire songs by American writers. He has close links with German companies and has promoted such U.S. artists as Bonny Bianco, Brigitte Nielsen and "Dallas" star Audrey Landeers in Germany.

In the past, a large percentage of MOR music was written and produced by Europeans specifically for the European market, but De Walden says, "We've proved you can produce successful MOR material for Europeans both in Germany and in the U.S. The potential is there. U.S. writers and producers can even overtake their European counterparts—on top of today's wide acceptance of U.S. material."

Michael Karnstedt, managing director of Hamburg-based Peer Music, also says the numbers are looking good: "The sales upturn of the record industry has been a positive benefit for the publishing business. We hope it will rub off on our national product as well. The trend in performing rights is very positive, and we see 1991 as a big success year for our national, pan-European and international repertoire." Peer Southern Productions/Peer Musikverlag has its own high-tech studio facility, with substantial funding injected for the development of national artists, Karnstedt says. Artists linked to the group include Frank Ryan, Taco, Louise Fribo and David. Another high-flyer in the German publishing industry is BMG-UFA. Hartwig Masuch, managing director of the Munich-based firm, says, "We predict sustained growth for our international and national activities. But we won't be getting into record production. We see our strength as developing writers and artists in collaboration with record companies."

Gunter Ilgner, owner of Gerig Musikverlage in Cologne sees it from a slightly different perspective: "For us, performance revenue is more of interest than mechanicals, or record sales," he says. He's predicting increased success when 1991 year-end figures are out, but cautions, "A lot depends on the economic situation in those five new eastern countries." Ilgner adds that having a private label can be a big boon for a publisher: "All record companies have their own publishing divisions, so generally a publisher with new compositions has to record them himself. Our Papagayo label provides us with extensive national repertoire and since April this year we have our own distribution set-up, plus strong sheet music sales."

Berlin-based publisher Rolf Budde notes the record industry's 25% sales upturn for the first half of this year, reflecting unification growth, but points out that it will take time for those sales to show through in publishers' mechanical statements. "Performing rights income will also be good for us, but again there will be a delay until the restructuring of radio in the various East German states is settled." Budde concentrates on English language acts aimed at a pan-European market, and insists, "We have a strong roster of German composers who can hold their own against foreign competition. But we provide a package deal as a company in which sign the writers, promote the music, merchandise it, and get involved in television and movies."

Says Hans Sikorski: "Music publishers are already very much a part of the European Community and are flexible enough to go on adjusting to its needs. That also applies to the collecting societies. We have strong catalogs and we'll get our fair share of the cake." And Warner Chappell chief Ed Heine notes: "Most of the key legal issues have been settled, apart from the actual term of copyright. The psychological aspects of a united Europe could be a catalyst for added combining of the musical tastes of Europeans—for better or worse. I see a continuing acceptance of German and European music throughout the world and through that a further development of a kind of international music community."

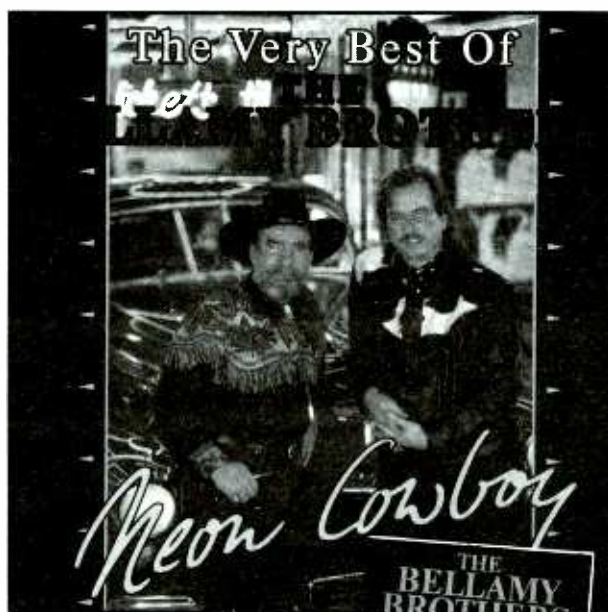
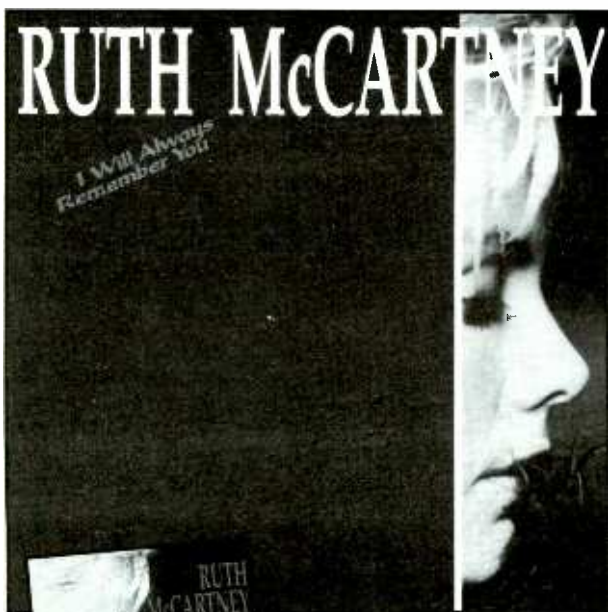
Basic changes in the pan-European market media landscape are being closely noted by German publishers because of the accessibility of a greatly increased market potential. Says Siegel's Neubauer, "We're moulding our contracts to suit the unified European market. Royalty rates, licensing and retail prices shouldn't be much of a problem, and I don't foresee much change in the music itself. National material will continue in every territory, more strongly in some, less so in others. But to get an international hit, we mustn't just surrender and record in English."

The one-market concept in 1993 will be positive, not negative, for the music industry, says Global Music's Peter Kirsten. "We're already established in each European country and in all the local collecting societies, so we can offer full European representation." And Gerig's Gunter Ilgner says the single-market concept will ease record distribution and build links between all European manufacturers. "We'll probably meet some unexpected problems, but there are two basic issues. We have to solve the sub-publishing situation between all the different countries. And we have to see how our U.S. partners will act and react to a combined Europe."

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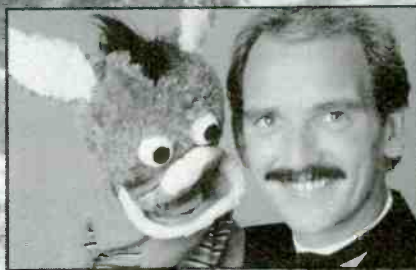
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Nella Martinetti

PolyGram
Switzerland

VIEWPOINT

**NOT A
ONE-WAY STREET**

By THOMAS STEIN

(Chairman of the German Phonographic Assn. and managing director of BMG Ariola, Germany.)

Until recently, the German market was like a sponge, soaking up all the various worldwide musical trends and styles. Unlike other markets, where an extremely strong emphasis has always been placed upon local product, Germany has never attempted to restrict the flow of product from other countries. The advantage gained from this free inflow of multilingual, multinational repertoire is that Germany is now recognized as a source of artists and repertoire with potential for international exploitation.

The background to Germany's new surge of musical creativity is that, for the past two years, the record industry has been deeply committed to strengthening artist development on a local level.

In addition to English-singing acts, German rock bands, singing in regional German dialects and, in particular, German folk music artists, have sold millions of units, not only in Germany but also in Austria, where a strong reciprocal cross-over element exists. The Swiss are more receptive to Italian and French product. Can the local product boom be explained by aggressive marketing, or is this the result of heightened A&R standards? The

answer is a combination of both, a flexible A&R strategy combined with an integrated global marketing concept.

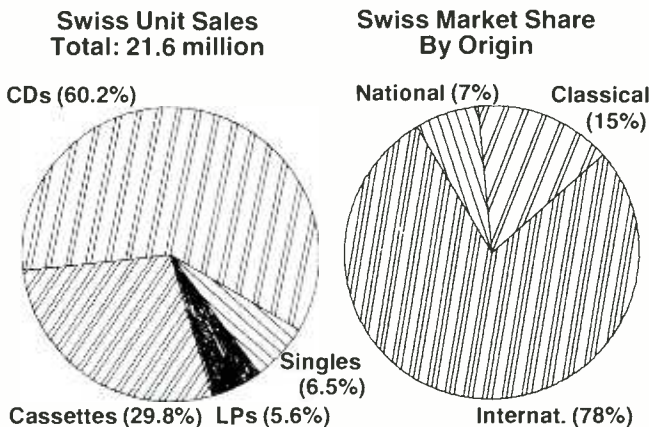
Other changes in the market must be taken into consideration. It's become more diversified, with separate, identifiable groups of consumers for different local music styles and trends. As such product becomes more specialized and specifically targeted, its potential lifespan is in most cases considerably reduced, and, as a result, the music industry has to constantly adapt to new trends by establishing successful artists much more rapidly in a wide variety of musical idioms. This means the importance of label identification and image, and of satellite companies, has increased enormously. One of the best examples of this is the hyperactive German dance label, Logica.

Such independent, creative A&R units usually have the following characteristics: 1) They work under the operational umbrella of a major company; 2) They are free from the burdens of administrative and financial restraints; 3) Their main job is to find, mold and produce young artists; 4) Being a generally small team, they are highly flexible and are able to concentrate their know-how on a particular musical style which gives them closer proximity to the actual product source.

The record industry is increasingly ready today to invest in young people. Ours has always been a high-risk business and our future prosperity clearly depends on the individual development of these gifted, creative young people who function at their best without the constraints inherent in the mega music and media companies. The role of A&R people in the future will be one which demands a much broader, but individually tailored, artist development program. All these endeavors will have to be controlled from a central location—and this is a strategy which can only succeed if coupled with independent creativity and the artistic individuality of all involved.

We in the record industry must also make sure when we invest in an artist and in product that we do everything possible to win the support of the German media, which still tends to give more exposure to international unknowns than to national artists. We should work hand in hand with broadcasters, editors and publishers, and we should also recognize that if a domestic production is good enough to achieve hit status in the third largest market in the world, it should be comparable in other countries. Musical tastes aren't that different between one country and another, and industry people in key markets, like those of the U.K. and U.S., should reorient their attitude toward the music of other nations and cultures.

We must obviously recognize that the Anglo-American language is still the trend-setting, predominant language of popular music, but we should also insist that the conduit for the flow of repertoire between countries is not a one-way street. ■

**SWITZERLAND**

(Continued from page GAS-8)

leaned strongly towards hard rock. Confirming this, Joerg Rindlisbacher, who is managing director of both All Access and Promovico Cato Johnson, says: "We've now worked out a new format for the 1992 contest and it will involve any bands active in contemporary pop music." Whereas the Marlboro contest is aimed at musicians over 20 years of age, the Schweizerische Volksbank, one of the larger banks in Switzerland, has set up a platform for a younger age group. The bands discovered at the Volksbank Rock Contest all seemed talented, but none was quite ready for a professional career, though the winners Conspiracy and Watermelon have had records released.

One of Switzerland's most potent acts is a veteran: it's been 10 years since Betty Legler's last album. She collected a gold disc for her debut package in 1981 but she retired from the business just a year later. The music on her new Muve comeback album "Now" is reminiscent of both Chris de Burgh and Joni Mitchell. She's gone for a synth-slanted backing and written most of the arrangements herself.

For Tuxedo Music, the record company affiliated to CD manufacturer Tecval Memories SA, a major coup has been the signing of a worldwide exclusive contract (U.K. and Spain excepted) with composer Michel Huygen, creator of the official "Barcelona 1992" song. Tecval Memories SA, founded in 1987 as an offshoot of the Posso Group and currently producing 8 million CDs annually, created its record division, Tuxedo Music, in 1989, largely as a distributor of classical repertoire never previously released on CD. The recordings, made over the last 40 years, were digitally transferred to optical disc and the 80-title catalog is now available in most major countries through distribution deals. Tuxedo also has exclusive international representation of the French classical label, Harmonic, and is Swiss distributor of a substantial range of foreign catalogs, including those of Balkanton, Supraphon, SPV, CAM, Intuition and Music India.

The independent label Disctrade has signed on a mixed bag of artists. Angy Burry & the Apaches have been together for years but their last record, "Hokahe," was the first by the R&B/country band to sell well. There's a follow-up due early 1992. And Disctrade's Coroner have also built a solid reputation over some years, with their fourth album "Metal Vortex" a big seller. The speed-metal trio regularly tours Europe.

New product is on the way from two of Ariola's brightest talent contenders. Managing director Bruno Huber says, "Gottard is a young rock band and we're marketing them in collaboration with our company in Munich. We've also got high hopes for the act Just Two." Vera Kaa and her former husband Rams have been a part of the Swiss creative pop/rock scene for years and a major breakthrough for the two musicians seems certain.

There are strong hip hop and dance-floor scenes in Zurich and in the French-speaking part of Switzerland and also a flourishing heavy metal scene, despite this genre earning only scant media attention. But it's a big CD- and LP-seller in this territory. Another highlight of this summer's release schedule was "Sitting Back In My Chair," the first album by Betterworld, released on the independent COD label, which is based in Cham. Betterworld is a five-piece band from Zurich that's been working since 1982 and the current line-up has been together for nearly four years. Also new to the Swiss scene is Blue (Inter-tape), a band formed by ex-Krokus singer Marc Storage and ex-Toad guitarist Vic Vergent.

The only fly in the ointment for the Swiss music market continues to be a flood of imported low-price CDs of dubious legality, particularly in stores and supermarkets in the French-speaking region, which exploit the absence in Swiss law of specific protection of producers' and performers' rights. ■

**OLD PREJUDICES
DIE HARD**By HELMUT FEST
(Regional Managing Director, EMI Music, Germany, Switzerland, Austria.)

Over the last seven years, the German-speaking area, GSA, or Germany-Switzerland-Austria market, has enjoyed continuously increasing growth. Following the integration of the East German states, the GSA region represents 95 million consumers and a sales volume for all configurations of over \$3 billion. The German market will have expanded by 50%, no less, in the last three years, even though eastern Germany accounts only for 12%-13% of total volume. In the summer of this year, however, the economic climate has changed noticeably as a result of higher taxes, higher interest rates and—by German standards at least—pretty high inflation. The consumer environment is becoming tougher, and we expect a period of consolidation over the next few years.

Unfortunately, the largest European recorded music market

has unfortunately also succeeded in becoming the cheapest in Europe, although still considerably above the U.S. level. This dubious achievement can be clearly charted: in 1970, a full-price LP cost DM17.34 on average, in 1980 DM17.85 and by 1990 DM17.60. In other words, consumers paid exactly the same 10 and 20 years ago for a record as they do today. But because inflation has meanwhile "eaten up" half of this monetary value, the price of a record has literally dropped by half. Taking this objective comparison, a CD, which these days costs about DM30 and is viewed by some as "too expensive," in fact costs less than the LP cost in 1970.

Since we need to prepare for a period without any great increase in sales, prices will become the market's key word. Any further price reduction would not only be irresponsible, but downright dangerous. If we don't wish to lose our grip, prices must increase by at least as much as the inflation rate, which stands right now in Germany at 4.5%. This requires constant dialog, discussion and admonition of our partners in the market, in industry and the trade and also in the media. Specialist retailers are most likely to undertake sensible costing. It is the aggressive discounters offering new product under cost price, sometimes even far below cost, who are giving us the biggest headache. It is not unusual either, for non-music retail organizations to misuse a selection of records as bait for other consumer goods! We must fight for legislation against such practices through the political channels.

We must have higher CD prices because a great deal of creative and innovative effort has gone into this product, together with similarly extensive marketing and promotion campaigns. Why can't we have a price differentiation based on these various costs? We don't sell a VW Golf for the same price as a Mercedes 600SEL, so why shouldn't an album which cost DM30,000 to produce be sold at a different price to one which, all in all, has cost in excess of half a million. And while on this subject, why don't we introduce a new artist to the market at a much more reasonable price than established artists whose productions cost far more effort and finance even if they sell in larger quantities?

In the international music market, GSA's sales potential is undisputed, but the creative potential of GSA artists is hardly heard. German music's low rating stems, however, from the domestic market: the proportion of German copyrights is only just over a third of all pop music sales, though artists like Herbert Groenemeyer, Marius Muller-Westernhagen and BAP can sell in excess of 1 million units. The problem is that half a dozen or so mega-acts lead the field, but there is very little of any significance in the middle zone and the action only starts again in earnest below sales of 100,000 units. The crucial lack of this middle zone prevents the rise of at least one or two artists every year to make the grade into the superstar bracket.

It is the job of the German music industry to place new acts in this middle zone, and this means investing considerably in marketing and promotion, as I mentioned in the price argument. The media must also play its part, especially the radio and TV sectors. Music programs like MTV can theoretically be

(Continued on page GAS-16)



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Pepsi, American Airlines Tout Tie-Ins 'Home Alone' Gives Both Companies A Boost

BY JIM McCULLAUGH

LOS ANGELES—Pepsi-Cola's tie-in with FoxVideo for the videocassette release of "Home Alone" has been worth about \$200 million in additional sales to the softdrink company, according to a Pepsi executive.

Speaking at the third annual EPM Entertainment Marketing Conference, held Oct. 27-29 at the Universal City Hilton & Towers here, Pepsi national promotions manager Harvey Popolow said the promotion built around the title, which included a \$5 consumer rebate with the purchase of the tape and minimum amounts of Pepsi product, boosted Pepsi's share of the softdrink market by about one-half of 1%, while also holding to its pricing margins.

He called the promotion a major success from Pepsi's perspective.

Speaking on the same panel, a representative from American Airlines, which also had a tie-in to the film's release on cassette, said American gained significant "tactical" and "strategic" marketing positioning from its promotion.

"Home Alone" hit video shelves Aug. 22 with a suggested list of \$24.98. It is backed by an eight-month umbrella campaign valued at \$25 million.

Pepsi and FoxVideo are jointly offering a \$5 rebate to consumers who

purchase Pepsi products and the cassette; Pepsi also has an ad spot on the tape.

American is also offering travel discount coupons inside the cassette, and has a 10-second spot on the tape.

FoxVideo has already racked up sales of 10.2 million units of the sell-through title and expects minimal returns.

To date, according to Popolow and C. Bruce Pfander, FoxVideo marketing VP, rebate requests are at about 780,000, with about 70% termed "legitimate." The value of redemptions of that magnitude would be about \$2.73 million.

Final rebate requests are projected at 10%, considered high for this type of promotion. According to Pfander, Pepsi and FoxVideo are splitting the rebate fulfillment funding "with a formula that made us both happy."

Pfander estimates that more than 70% of "Home Alone" tapes have sold through to consumers and places total consumer playbacks on the tape to date at about 44 million.

The case-study seminar—called "Home Alone With Pepsi, American Airlines & FoxVideo"—also featured Dee Storck, manager of special market promotions/entertainment marketing, American Airlines; and Devery Holmes, VP, Norm Marshall Associates, the agency that manages American Airlines' entertainment

marketing program.

From FoxVideo's perspective, Pfander said the studio was able to achieve all its objectives with the partnership.

Among "deal points" for the studio, he said, were nonconflicting sponsors, added value, extra point-of-sale and distribution opportunities, added leverage at "in-and-out" accounts (such as grocery stores), lots of extra promotional "spin" at retail, dedicated TV advertising from Pepsi, and extended media support.

Even accounts that normally do not devote a great amount of time and space to video, such as K mart and Target, "went all out" on this promotion, said Pfander.

Pfander also said FoxVideo is pleased thus far at its new inventory transfer system, which is designed to keep the pipeline as clean and as re-

(Continued on page 57)

Philips Plans Ad Interaction To Bolster CD-I Acceptance

BY CHRIS MCGOWAN

LOS ANGELES—Philips Consumer Electronics will back its new CD-I format with \$20 million-\$25 million in consumer advertising over the next 14 months, according to Gerald Calabrese, VP of Philips Interactive Media Systems.

The \$1,000-list CDI910 player and some 30 CD-I titles are currently available in nearly 1,000 retail outlets nationwide.

Video chains are also participating, including Blockbuster, which has agreed to demonstrate CD-I in its high-traffic stores, according to Emiel Petrone, president of Philips Interactive Media of America.

Calabrese and Petrone's announcements came Oct. 31 at the first annual CD-I Publishing & De-

velopers Conference Exposition, a two-day event held at the Bonaventure Hotel in Los Angeles. Some 400 program developers, publishers, producers, and rights holders from the entertainment, education, training, and corporate communications sectors attended.

Both Philips executives were speaking at a session titled "The U.S. Launch," which laid out the master plan for the introduction of the new interactive multimedia format.

The CD-I disc is the size of a CD audio disc, and marries digital audio to video, text, graphics, animation, and interactive capabilities. The CD-I player resembles a standard CD-audio player, connects to any TV and stereo system, and can play

(Continued on page 60)

AVA Denounces Underage Porn Star's Vids

NEW YORK—Manufacturers and distributors of adult video product moved last week to have retailers pull from their shelves all copies of titles featuring the actress Alexandria Quinn.

Quinn, a Canadian citizen whose real name is Diane Purdie Stewart, was underage when she made as many as 60 X-rated features for various manufacturers, including such top sellers as "Edward Penishands" (Video Team) and "Curse Of The Cat Woman" (VCA). Quinn used a fake Canadian birth certificate and college

ID to obtain work in the films.

The situation contains echoes of the celebrated Traci Lords scandal several years ago. Lords, at the time a top adult actress, was discovered to be underage when she made most of her X-rated films, prompting a massive video recall.

According to Mark Schwed, spokesman for the Adult Video Assn., which is spearheading the most recent recall effort, Quinn turned 18 in March, at which point she started using her legal ID. "Five years ago this would not have hap-

pened, but now producers make the performers provide ID before hiring them," Schwed says. "In this case, she showed her new, correct ID and someone checked it against what was on file for her and noticed the discrepancy."

The AVA has compiled a list of almost 100 adult titles featuring Quinn (including compilation tapes) that will be provided to retailers through distributors. The manufacturers have agreed to reimburse dealers for the cost of the tapes.

(Continued on page 57)



Warm Welcome. Walt Disney Studios chief Jeffrey Katzenberg was in Germany recently to help promote the simultaneous worldwide release of "Fantasia" on cassette. Joachim Fischer, the mayor of Katzenberg, in Saxony, presented the Disney executive with a city limits sign, old documents, and pictures of the Katzenberg Inn, where Napoleon once spent the night. Shown, from left, are Buena Vista Home Video executives Karl Jorde and Michael Johnson, Katzenberg, and Fischer.

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Health & Fitness Video

More Than Just Aerobics



Ten years ago, fitness video meant essentially one thing: aerobics. Now, the category encompasses anything from yoga to stress management to weights workouts to massage.

There is still plenty of aerobics, of course, but newer programming in the health-and-fitness category increasingly focuses on more specialized audiences.

"We started out with aerobics," says Kristin Houghton, VP of marketing for Los Angeles-based Feeling Fine Programs Inc., "and now we do everything from aerobics to how to stop smoking. The market [got] so oversaturated with exercise, exercise, exercise, it's now necessary to have a variety."

Feeling Fine—which is owned by Dr. Art Ulene of NBC's "Today" fame—began putting out videos a decade ago, with Judi Sheppard Missett's groundbreaking "Jazzercise."

"We [subsequently] licensed 'Jazzercise' to MCA, and just this year got it back," notes Houghton, who says she sees more overall health programs as the wave of the future. "You'll be seeing more programs on how to eat, how to handle stress," she says. "Ten years ago, people didn't know how to take their pulse;

now they're worrying about cholesterol levels."

For Feeling Fine and other special-interest video companies, sales potential is maximized by exploiting alternative distribution channels, in addition to traditional retail outlets. One such company is Santa Monica, Calif.-based Healing Arts Home Video.

"About 60% of our clientele is mail-order customers," says Healing Arts president Steve Adams. "Thirty percent is retail and 10% is direct sales."

Healing Arts began releasing videos four years ago, with the fitness video industry already well established. From the start, says Adams, "We've been putting out alternative exercise titles—comprehensive mind/body fitness tapes." Current best-selling titles are "Yoga Journal's Yoga For Beginners" (\$29.95) and "T'ai Chi For Health" (\$59.95 for longform, \$49.95 for shortform.)

Other titles include "Massage For Health," featuring Shari Belafonte, and "Say Goodbye To Back Pain." "The market has become more sophisticated," says Adams, who notes, "The concept of aerobics, Jane Fonda jumping up and down, has worn out."

Not true, say the producers of the genre's superstars: Fonda and Kathy Smith. Their aerobics tapes are consistent top sellers—and as Julie LaFond, president of the Jane Fonda Workout, points out, their focus is varied and specialized.

"Jane was diversifying from the beginning," says LaFond of the woman often credited with launching the exercise craze. "She knew that one workout wouldn't work for everybody. Her second tape was 'Birth, Pregnancy, And Recovery Workout' [1983], and her third [1984's "Easy Going Workout"] was aimed at older people."

The recent closing of Fonda's studio, notes LaFond, "does not portend anything. The studio business is not something you can be only partially involved in—and since the mid-'80s, our primary thrust has been our consumer products."

Fonda's 15th and newest video, says LaFond, is a case in point. "Jane Fonda's Lower Body Solution," which carries a suggested list price of \$19.97, the lowest price so far for a full Fonda workout (the rest are \$29.95), features an aerobic step routine. "We'd watched what was happening with step aerobics for two years," says LaFond, "but before we made a step video, we wanted to make sure [such a workout] would be

(Continued on page 55)



Keeping Up With All The Fondas

■ BY CATHERINE APPLEFELD

NEW YORK—How do consumers spice up their exercise routines? The top health-and-fitness pros are counting the ways as they continue to add new titles to their already-robust video coffers.

With the release of her new "Lower Body Solution," Jane Fonda has pumped 15 workout titles into the marketplace since the original "Jane Fonda Workout" first hit stores in 1982. Her latest Warner Home Video title bowed Oct. 30.

Kathy Smith's 10th contribution, "Instant Workout," arrived Sept. 5 from Media Home Entertainment, followed Oct. 3 by "Quick Callanetics," a trio of titles that together constitute the fourth MCA/Universal Home Video release from exercise pro Callan Pinckney.

Additionally, Cher is making her fitness foray with "CherFitness: A New Attitude," available Nov. 21 from CBS/Fox Video.

Variety, say studio executives, is the predominant motive behind the near-constant stream of new fitness titles and consumers' willingness to keep shedding the bucks for them.

"If you like to listen to music, you want to own more than one album. If



you're a person who enjoys exercising, you may not want to do the same thing every day," says Judy McGuinn, Media VP of communications/international sales.

Julie LaFond, president of The Jane Fonda Workout, concurs. "Like anything, you get tired of a program, or a place to go out to dinner, or a certain drive to work," she says. "If you can take a new route, variety is something to take into consideration."

Evan Fong, publicity director at MCA/Universal, believes that though variety is indeed important to purchasers, the vast majority of them are loyal to one specific workout line. "The exercise pros are so different in their approach. People tend to choose and stick to what works for them," he says.

McGuinn, however, concedes that some crossover purchasing does take place. "Variety could mean another Kathy Smith tape or it could mean someone else's tape," she says. "That's where the crossover comes in." McGuinn adds that the decision of which fitness tape to buy generally occurs at the "store level."

LaFond likens the decision to purchase a particular tape to the process of choosing a favorite instructor in an exercise-classroom situation. "Sometimes people will buy someone else's tape and buy Jane's tape and decide they like a specific teacher. It's all in-



dividual preference," she says.

Evidence that the public may indeed be open to following a new fitness guru comes with the arrival of "CherFitness," a release CBS/Fox is backing with an aggressive campaign that includes an unusual tie-in with the NutraSweet Co. yielding a \$5 rebate offer (Billboard, Sept. 7).

"People are always seeking to improve themselves, and with some of the other videos, we felt their life-cycles had run their course," says Sal Scamardo, marketing manager at CBS/Fox Video. "There are only so many Jane Fonda titles you can buy."

Scamardo also thinks the widespread appeal of Cher will attract consumers who may not have previously considered a home-exercise program. "There is a huge audience for Cher in general," he says. "All of the focus groups we've done show that women really respect her and admire her for everything she's done in the recording industry, the TV industry, and in film."

Scamardo adds that while details are still being firmed, CBS/Fox intends to release a second Cher workout video sometime in 1992.

While each fitness queen has her own approach to exercise, the raft of new fourth-quarter releases do contain a common denominator: Sensitivity to the fact that consumers' schedules are often tighter than their buttocks.

All of the abovementioned titles feature "mini" exercise programs, modular sections with specific emphasis that generally can be completed in about a half-hour. "CherFitness," for example, contains three segments that are color-coded for convenience, according to Scamardo.

The "Quick Callanetics" tapes, in fact, do not contain any new exercises, according to Fong, but instead

(Continued on page 56)



Retailers Stretch To Fit Exercise Vids Onto Shelves

BY EARL PAIGE

LOS ANGELES—The consumer's love affair with getting and staying fit just keeps growing stronger, say retailers, making health and fitness one of the most profitable, if still challenging, categories in home video.

The category spans an enormous price range, notes Steve Furman, sales manager at rackjobber Levy Home Entertainment, making it workable in a wide variety of retail settings. Moreover, he adds, many titles have elongated shelf-lives, such as "Kathy Smith's Body Basics" and "Callanetics," which have logged more than 250 weeks on Billboard's Top Special Interest Video Sales chart.

"The category is 30% of our total volume in unit sales," Furman says. "And that's everything from \$6-\$7 product right up through Jane Fonda

'There's so much fragmentation. It gets confusing for the customer'

at \$30."

"We have categories like special-interest and sports. But those categories are far less popular than exercise," says Furman.

Although it may sound like a cliché to characterize health and fitness as a category that benefits from "New Year's resolutions," retailers have it in black-and-white sales reports.

"The category really pops out in January," says Jim Ulsamer, senior VP of sales and marketing with distributor Baker & Taylor and its rack wing, Merchandising Services.

"Maybe you could kid Hallmark for creating 'Sweetest Day,' but it looks like the video industry really has built a business around this theme" of annual vows to trim off holiday pounds.

Merchandising Services is pleased, according to Ulsamer, that "price points have trended downward, to where you now have a lot of product at \$14.95 and even \$9.95."

The rack company is placing heavy emphasis in three titles in upcoming months, Jane Fonda's "Lower Body Workout," Kathy Smith's "Instant Workout," and the new Cher title.

"Unfortunately, Cher's tape comes out Nov. 21, and there is a lot of product in the last two months of the year it has to go up against," Ulsamer says. "We really look for it to get stronger in January, when the whole category picks up."

At Musicland Group, health and fitness is the fourth-strongest category "of the basic eight or nine that we offer" in sell-through, says Gary Ross, president of Suncoast Motion Picture Co. Ross says that ranking holds across the 216 Suncoast outlets as well as the 812 stores under the Musicland and Sam Goody logos.

Though popular, Ross says, "It's a (Continued on next page)

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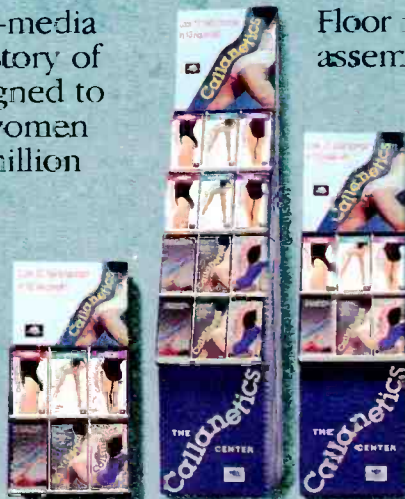
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O N V I D E O C A S S E T T E

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Suppliers Step Out Of Superstar-Vid Routine & Into New Territory

BY DEBBIE HOLLEY

NASHVILLE—The fate of fitness video is no longer in the stars. While the exercise tape field was once dominated by such celebrities as Jane Fonda and Kathy Smith, several product suppliers now say they are thriving by offering an increasingly diverse mix of nonsuperstar product through various, often unconventional, sales channels.

Many labels are releasing tapes featuring step aerobics, a fairly new development in fitness training, while others are aligning their product with such name brands as Cosmopolitan, Redbook, Woman's Day, Betty Crocker, Reebok, and Ujena.

While suppliers of exercise video acknowledge the value of star recognition—i.e., Fonda, Smith, Cher, Shirley Jones, Jody Watley, etc.—many cite series tapes as success stories. Some expect to see more male instructors and more minority instructors on tapes, and some even note the possibility of tapes becoming more available in languages other than En-

glish, as companies continue to broaden the horizon for fitness videos and vie for consumer dollars abroad.

Roy Winnick, president of Best Film And Video in Great Neck, N.Y., says, "Business has been good this year." Best has five new fitness titles

'We market direct and we're always doing tie-ins'

coming out before the end of the year (series titles from the "Betty Crocker," "Woman's Day," "Great Bodies," and "Dance Away" lines), in addition to the six the company released within the last 12 months.

He says marketing exercise tapes, even those without a built-in audience provided by a celebrity, is easy once you find the right outlet and price point. "We have markets for them. The 'Betty Crocker' and 'Woman's Day' tapes work sensationally in the

supermarkets. Our 'Dance Away' and 'Great Bodies' series are in the top 10 every year. Our tapes sell for \$9.95-\$14.95 depending on the outlet."

Steve Eckles, director of marketing and sales at Brentwood Home Video in Los Angeles, placed four new exercise tapes in the marketplace this year, and has several new titles for release in 1992. Three of his titles were priced at \$9.99 and one at \$14.99.

Video Treasures released four fitness titles this year, reports Sandra Weisenhour, VP of marketing. She says, "We released two 'Redbook' videos in September—the first in that series—plus a Kathy Smith 'Instant Workout' in September [through a distribution deal with Media Home Entertainment]. Earlier in the year we released 'California Calorie Burner.'" Video Treasures has two more titles in the "Redbook" series slated for release in January.

Kandra Inga, Morris Video's VP of sales, says the label released "L.A. Body Works" and "Aerobics On Location" this year, both of which are

themed around exercise and travel. The "Body Works" video, which was sponsored by Ujena, a fitness and active-wear company, is priced at \$9.95 and "Aerobics On Location," released in January at \$9.95, has been rereleased at \$7.99, according to Inga, "in order to compete with the big push

'We wouldn't release 5 new tapes if there wasn't a market'

on exercise that comes during December and January."

Shelly Rudin, senior VP of sales at Parade Video, reports that his company has released 13 exercise tapes this year, including titles by Denise Austin, Corey Everson, Mr. Olympia Lee Haney, movie actress Maria Conchita Alonso (which is available in both English and Spanish), Leslie Sansone, and Joanie Greggains.

Parade's tapes, the majority of which are \$14.98, range in price between \$9.98 and \$19.98. "We market direct and we're always doing tie-ins," says Rudin. Austin, who is tied in with Theragram vitamins and Reebok shoes, does tours and presentations for them. Sansone, tied in with Easy Spirit shoes, was spokesperson for the company and did a tour of different department stores around the country. The stores ran a promotion around her videos.

Jeff Baker, senior VP at GoodTimes Home Video, says there were a couple of new titles released this year in the three-year old Cosmopolitan series, two more in the Slimatics series with Susan Anton, and five new titles that are coming out before the end of the year under the "29-Minutes" series. Those five join seven previous "29-Minutes" tapes. "One of the new ones," he notes, is a step video, the label's first.

Companies say their tapes are available everywhere from specialty stores to the mass merchants, supermarkets and drug stores, sporting goods outlets and some music outlets, depending on the type of video. Many say nontraditional channels like catalogs provide additional ways

of competing in the exercise market.

Best's Winnick says, "We wouldn't be releasing five new tapes if we didn't feel that there was a market for them."

Best Video beefs up its marketing efforts with point-of-purchase displays and co-op advertising. Many trade on brand confidence and name recognition. "When someone is looking at the fitness department in a large retailer," says Arlene Winnick, "certain things have to jump out at them. Buyers may suddenly see a comfortable, familiar name like Betty Crocker or Woman's Day, and say to themselves, 'I like their products or I like what the magazine says.' We work closely with the magazine editors in determining who they want to reach."

Weisenhour says she has little problem marketing the Kathy Smith product. "We have seven of her videos and she had three before us," she says. "She is a very big name in fitness and generally always has at least two in the top sellers." Weisenhour adds that Video Treasures can move 50,000-100,000 units on Smith's product initially.

While Video Treasures moves 50,000-100,000 copies of a Kathy Smith tape, Weisenhour notes that those kind of numbers are an exception. "Something with not as big a name, you might get 25,000," she says.

Smith also works hard to maintain high visibility, Weisenhour notes. "She is a fitness consultant for 'Good Morning America,' she gets quite a bit of press, she does satellite tours, personalized live tapes for key buyers, and she makes various other personal appearances."

Other tapes, according to Weisenhour, are a little more difficult. She says the \$9.99 suggested price on the "Redbook" series affords price positioning. "Packaging on the 'Redbook' line," says Weisenhour, "was geared to look exactly like the magazine. In addition, we're doing special header cards that have a Redbook tote bag consumer offer on them."

"Ten bucks is considered an impulse item," Morris Video's Inga, says. "It is a very little amount of money to spend and our videos are more like dancing and fun than like doing 9,000 sit-ups until your stomach burns. Besides, not everybody is going to spend \$30 for a Jane Fonda."

Inga says Morris Video initially moved about 30,000 units of each of its two tapes and expects those numbers to be up to 50,000 by December or January. "We like to shoot for a minimum of 20,000, which we consider really good on special-interest tapes," she says. "They can peak out anywhere between 50,000 and 100,000." Morris has plans to release some new fitness tapes next year, one of which will be a step aerobics title.

GoodTimes' Baker reports that the Cosmo Titles "are all 100,000-plus unit titles." He says the label concentrates on the mass merchants and has an exclusive distribution agreement with Ingram on a national basis. "We're feeding a mass market," he adds.

Rudin, who claims Parade has moved in excess of 1 million units in exercise this year, says that to help

Billboard.

FOR WEEK ENDING NOVEMBER 16, 1991

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	1	93	BASEBALL FUNNIES Simitar Ent. Inc.	14.95	1	1	63	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
2	3	24	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	2	2	253	CALLANETICS MCA/Universal Home Video 80429	24.95
3	2	37	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	3	3	253	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	4	21	JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95	4	5	145	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
5	5	240	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD VidAmerica VA 39	19.98	5	7	5	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95
6	6	3	NFL 25 YEARS SILVER COLLECTION FoxVideo M102824	19.98	6	4	107	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
7	19	39	GOLF YOUR WAY Sports Marketing Group	23.99	7	6	253	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
8	9	40	FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.95	8	9	29	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
9	NEW		LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	9	8	55	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
10	7	5	WWF SUMMERSLAM '91 Coliseum Video WF095	59.95	10	15	223	JANE FONDA'S NEW WORKOUT Warner Home Video 069	29.98
11	8	38	HOCKEY-HERE'S HOWE: DEFENSE KVC Entertainment	14.95	11	13	54	KATHY SMITH'S PREGNANCY WORKOUT FoxVideo (Media) M032223	19.98
12	10	33	HOCKEY-HERE'S HOWE: GOAL TENDING KVC Entertainment	14.95	12	RE-ENTRY		SUPER CALLANETICS MCA/Universal Home Video 80809	24.95
13	11	9	HOCKEY-HERE'S HOWE: SHOOTING KVC Entertainment	14.95	13	12	43	KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732	19.98
14	12	30	HOCKEY-HERE'S HOWE: FORWARDS KVC Entertainment	14.95	14	14	3	KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835	19.98
15	13	5	HOCKEY-HERE'S HOWE: STICK HANDLING KVC Entertainment	14.95	15	NEW		QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063	14.95
16	15	17	COACHING HOCKEY KVC Entertainment	14.95	16	11	92	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT FoxVideo (Media)	19.98
17	NEW		MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	17	NEW		QUICK CALLANETICS-LEGS MCA/Universal Home Video 81061	14.95
18	16	52	BASEBALL CARD COLLECTING JCI Video 8212	9.95	18	10	41	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
19	14	13	LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS FoxVideo (CBS/Fox) 3272	19.98	19	20	73	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
20	18	95	CHAMPIONS FOREVER J2 Communications J2-0047	19.95	20	17	7	CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9	19.95

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

FITTING EXERCISE VIDEOS

(Continued from preceding page)

category that's getting a little over-SKUED," referring to the proliferation of health and fitness titles. SKU refers to stock-keeping units. "There's so much fragmentation. It gets confusing for the customer. There are so many different types of exercise formats, like right now all the emphasis on step classes."

As a result, Ross says, retailers must work ever more closely with manufacturers and distributors to promote the category. Ross advocates cross-promotions, in-store events with exercise stars, and fresh point-of-purchase displays.

"We also have to cull through our inventory on a regular basis and get the poor sellers out of the array," he says. "I am not complaining about new titles, you need new titles all the time. But it becomes a challenge in a category [that's] growing so quickly."

MORE THAN AEROBICS*(Continued from page 52)*

physiologically sound and able to be adapted to all levels."

"This tape fills a need," says La Fond, noting, "It's hard to hit the market with the latest thing all the time—not only to meet a demand, but to fore-run a demand."

Staying a step ahead of demand has long been the specialty of maverick special interest label Meridian Films of Columbia, S.C. Its six-volume series, "The Firm Workout With Weights" (\$49.95 for Vols. 1 through 3 and 6; \$44.95 for Vols. 4 and 5), is aimed at the serious exerciser; its third volume, which involves a step routine, was released almost three years ago. All tapes can be used interchangeably; the consumer simply increases the poundage of the dumbbells used as proficiency increases.

Meridian Films flouts a number of established fitness-video conventions, according to VP Mark Henriksen, the writer/director of the series. For instance, "The Firm" workouts require different-sized dumbbells, which translates to an extra investment for consumers (albeit a relatively inexpensive one).

Manufacturers tend to shy away from producing programs that require such extra expenditure, says Henriksen, "but that's because they're concentrating on selling tapes, not on their clients' getting results." Each program, he notes, sports a budget of half a million dollars.

Currently, only volumes 1 through 3 are available at retail, says Henriksen, with 4, 5, and brand-new 6 purchasable only through mail order or by calling the Firm's toll-free number. "We had 21,000 pre-orders for Vol. 5," he notes.

"The Firm" series has worked its specialized niche from the beginning, and so has Wood Knapp Video, according to VP of sales Harold Weitzburg. The Los Angeles-based special interest video manufacturer began releasing fitness videos in 1987, with "Angela Lansbury's Positive Moves"; other big titles include Rita Moreno's "Now You Can" and Sandy Duncan's "5-Minute Workout."

"We tend to target the older demographics," says Weitzburg. "We aren't selling to the 18-year-old hardbodies."

In general, he says, "Special interest video should not just cater to one type of customer." It is unfortunate, in Weitzburg's opinion, that video stores "tend to do with the big names only."

One of those big names is Kathy Smith, whose sales are in the multi-

*(Continued on next page)***NEW FITNESS TERRITORY***(Continued from preceding page)*

nudge sales along, some of the instructors do in-stores, special promotions, and appearances at the different conventions.

Roy Winnick says Best moves more than 1 million exercise tapes a year and says shopping for exercise tapes is much like "going to an ice cream store—there's a lot of different flavors. There are a lot of different tastes, a lot of different needs, and people like change. Women who work out like a number of tapes, they don't want just one."

BODYWORK*New from Jane Fonda: Lower**Body Solution. Designed especially**for the #1 problem areas for**women: abs, buns, and thighs,**the Lower Body Solution can**help you to trim, tighten and tone.*

- *Low-impact and optional step aerobics for fat burning and conditioning.*
- *Floor exercises for toning.*
- *For all fitness levels.*



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EVERYWHERE.*

\$19.97*



Color / 67 Mins. / \$6.55 HiFi Stereo VHS/Beta. Program Content & Photography © 1991 Jane Fonda. Photography: Herb Ritts. Design © 1991 Warner Home Video Inc. All Rights Reserved.

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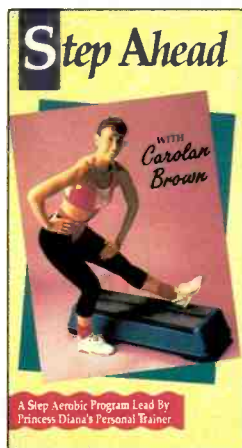
BY FONDA

“Take 10% Off” with Strand Home Video

Let **Strand** get you ready for the New Year's fitness blitz with an extraordinary **limited time offer**. This promotion gives you -

- **10% off** (Ask your distributor for further details)
- **An additional 30 days dating**
- **12 pack counter display unit***
- **36 pack floor display unit***

To qualify, orders must be placed by December 31, 1991.

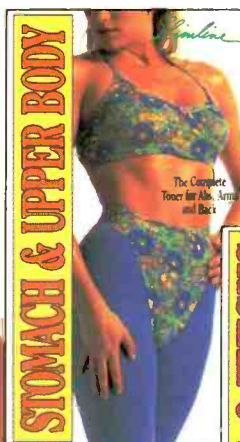


A 90's Step Aerobics workout lead by Princess Diana's personal trainer.

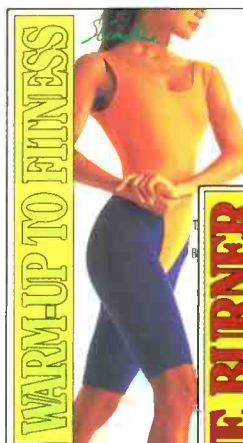
SRP \$19.98
Cat # 6006

The *Slimline* -
Five different workouts
that will workup your
profits!

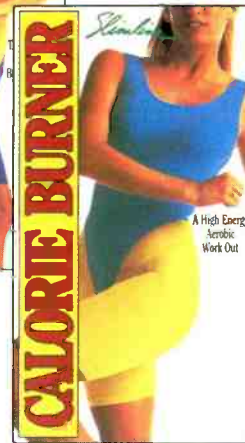
SRP \$9.98 each



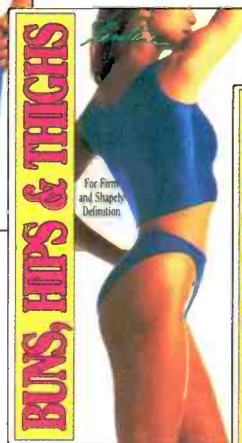
Cat #6003



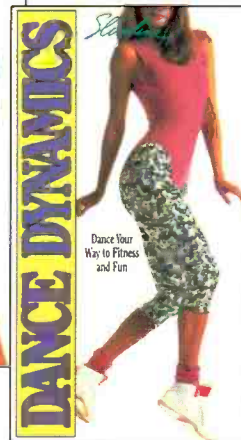
Cat #6001



Cat #6002



Cat #6004



Cat #6005



Distributed By:
Strand Home Video
3350 Ocean Park Blvd.
Santa Monica, CA 90405
213 396-7011

* With qualifying orders

MORE THAN AEROBICS

(Continued from preceding page)

platinum range. Her six titles for Media Home Entertainment have moved more than 2 million units, and her newest title, "Kathy Smith's Instant Workout," recently debuted on Billboard's Top Video Sales chart.

Smith, too, has been targeting specialized audiences for some time, says Media president Glenn Greene, including pregnant women and those interested in toning their lower bodies.

"The market has become less geared toward aerobics," says Greene, "and more geared toward stress management and body toning. 'Instant Workout' focuses on toning and body sculpting." The new workout is divided into three 20-minute segments, which can be done separately or in sequence.

The latest offering from Callan Pinckney—whose "Callanetics" series has sold in the millions for MCA/Universal Home Video—is a three-tape collection called "Quick Callanetics." The programs are "20-minute workouts for stomach, legs, hips, and behind," says Suzie Peterson, VP of new product development for MCA Home Video, whose fitness roster also includes Heather Locklear and Jake Steinfeld of "Body By Jake" fame.

The new Pinckney tapes, says Peterson, illustrate what she perceives as a growing trend toward "more personalization. Video is a permanent and important way to exercise, and what's coming is more diverse, informative programs that fit people's personal needs."

KEEPING UP WITH VIDS

(Continued from page 52)

comprise maneuvers from Pinckney's previous workouts. But while "the movements are the same as in the [existing 'Callanetics' videos]," says Fong, he expects the new tapes to be strong sellers because of their accessibility. "It's the difference between having the entire book and having a book in three sections," he says.

That the burgeoning health-and-fitness genre is nowhere close to bursting at the seams is echoed by all of the executives interviewed for this story. In fact, they point to increased sales of catalog titles each time a new release hits the stores.

"One [new] title doesn't cannibalize the others," says Fong. "If anything, it makes people want to go on and do more."

The added visibility and recognition afforded each pro through promotional campaigns and tie-ins surrounding the debut of a new title is seen as a prime benefit of releasing new tapes in a particular line. Putting out new videos is also a way to trumpet a particular pro's continued credibility in the fitness field, executives say.

"Each tape is unique and is serving as a catalyst to get the consumer into the store," says Russell Kamalski, VP of marketing at Media. "There is usually a surge in sales [of Smith titles] when we release a new video."

"A new release helps the sales of the whole line," says LaFond. "As Jane is now releasing her 15th video, her credibility continues too."

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.								
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	7	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
2	2	11	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
3	3	11	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
4	5	27	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
5	4	49	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
6	11	2	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
7	8	9	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
8	9	30	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
9	6	13	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
10	7	7	PRINCE AND THE N.P.G.: GETT OFF	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
11	10	55	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
12	NEW ▶		FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
13	12	77	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
14	15	5	SIMPLY MAD ABOUT THE MOUSE	Buena Vista Home Video 1217	Various Artists	1991	NR	19.99
15	14	11	PLAYBOY: WET & WILD III	Playboy Home Video HBO Video 90625	Various Artists	1991	NR	19.98
16	19	13	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
17	16	57	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
18	30	2	ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	24.98
19	13	57	THREE TENORS IN CONCERT ▲ ²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
20	18	3	MARCH OF THE WOODEN SOLDIERS	GoodTimes Home Video 7012	Stan Laurel Oliver Hardy	1934	NR	19.95
21	17	25	THE MIND'S EYE	Miramir MPV6001	Computer Animated	1991	NR	19.95
22	22	59	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
23	35	26	PLAYBOY SEXY LINGERIE III	Playboy Home Video HBO Video 0602	Various Artists	1991	NR	19.99
24	20	7	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	9.98
25	33	4	R.E.M.: THIS FILM IS ON	Warner Reprise Video 3-38254	R.E.M.	1991	NR	19.98
26	24	18	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
27	32	15	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
28	NEW ▶		OZZY OSBOURNE: DON'T BLAME ME	SMV Enterprises 19V-49103	Ozzy Osbourne	1991	NR	19.98
29	21	30	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
30	NEW ▶		THE SIMPSONS CHRISTMAS SPECIAL	FoxVideo 1915	Animated	1989	NR	9.98
31	31	5	SHE'S GOTTA HAVE IT	Island Pictures PolyGram Video 440083653-3	Spike Lee	1986	R	19.95
32	NEW ▶		ELTON JOHN/BERNIE TAUPIN: TWO ROOMS	PolyGram Music Video 083589-3	Elton John Bernie Taupin	1991	NR	19.95
33	NEW ▶		YESYEARS	A*Vision Entertainment 50250	Yes	1991	NR	19.98
34	38	3	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R	92.95
35	27	6	K.D. LANG: HARVEST OF SEVEN YEARS	Warner Reprise Video 3-38265	k.d. lang	1991	NR	19.98
36	29	3	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R	92.95
37	25	18	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14.95
38	34	4	THE DOORS: THE SOFT PARADE	The Doors Video Company MCA/Universal Home Video 81097	The Doors	1991	NR	19.95
39	23	269	THE SOUND OF MUSIC ◊	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
40	39	3	STAR TREK COLLECTOR'S SET	Paramount Pictures Paramount Home Video 12953	William Shatner Leonard Nimoy	1991	NR	74.75

▲ 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. ◆ IFA 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. ◊ IFA 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.

PEPSI, AMERICAN TOUT RESPECTIVE 'HOME' TIE-INS

(Continued from page 51)

turn-free as possible.

Popolow said that Pepsi, which has a home video track record with involvement with "Top Gun" and "E.T. The Extra-Terrestrial," will continue to exploit home video in its future entertainment marketing plans although "our criteria for a video partnership are fairly stiff." They include box-office success, national media, and expanded distribution.

For "Home Alone," said Popolow, "The plan was to make the promotion the final big push of the summer and really own the Labor Day time period through extensive retail merchandising throughout all our retail channels of business."

The promotion, he said, was featured on more than 25 million packages of Pepsi product and more than \$8 million was spent on a national TV media blitz. The company ran two commercials that he estimates have been seen by more than 95% of American households an average of six times. Every Pepsi bottler supported the promotion, he said, with exposure

at 50,000 retail outlets.

According to both Storck and Holmes, American was involved in the film from the outset since American's new Chicago O'Hare terminal was featured in key scenes in the movie.

Among the criteria the airline was looking for during both the theatrical experience and video promotion, they said, was how much American was enhanced in the eyes of the public, showcasing American as the leading Chicago-based carrier, and highlighting American as both an international as well as domestic carrier (the movie depicted a family flying from Chicago to France). They said they felt the promotional tie-in allowed those goals to be achieved.

American is supporting the video through ads in its in-flight magazine, its frequent-flyer newsletter, and an in-flight commercial.

Storck also said American Airlines is still in the process of quantifying if there has been a noticeable blip in ticket sales directly due to the tie-in.

Popolow Debates Rebate Says Coke Didn't Harm Pepsi Promo

LOS ANGELES—In his company's first public comments since controversy erupted over a competing rebate offer on "Home Alone" sponsored by Phar-Mor and arch-rival Coca-Cola, Pepsi national promotions manager Harvey Popolow called the incident a "minor glitch."

Speaking at the third annual EPM Entertainment Marketing Conference, held Oct. 27-29 here, Popolow said the Coke offer did not put a damper on Pepsi's sanctioned \$5 rebate offer pegged to the title, nor effect the promotion's results.

The 270-store, Youngstown, Ohio-based Phar-Mor discount drug chain, which has an exclusive sales arrange-

ment with rival Coca-Cola, offered a \$6 rebate to consumers after purchasing the movie and minimum amounts of Coke product (Billboard, Sept. 7). Executives at FoxVideo and Pepsi were said to be irate at the time.

"They say imitation is the sincerest form of flattery," Popolow told the audience. "I guess our competitor might have felt we had a leg up. They [Coca-Cola] wound up teaming up with one of their exclusive accounts [Phar-Mor] that we don't sell to, and they launched their own guerrilla ambush marketing plan.

"[Nobody] at FoxVideo or Pepsi knew anything about this. We only learned about it when the ads hit the newspapers. We made numerous calls to their legal departments and sent cease-and-desist letters. Eventually, we were successful in getting the promotion pulled."

Popolow said he wanted to relate the incident to attendees "not as a sour grapes story by any means, since we are pleased with the results. I bring it up to illustrate that even in a relationship that is protected contractually, you don't know what's going to happen out there.

"I don't know how to tell you to protect yourself. But even with a little competitive game playing, it didn't detract from a great promotion and experience." JIM McCULLAUGH

PORN VIDS BEING PULLED

(Continued from page 51)

Schwed cautions, however, that dealers should be careful to destroy the tapes, rather than shipping them back to the manufacturer. "Shipping these things is a crime," he says. "You can't ship anything that involves minors."

Schwed admits that, without asking dealers to return the tapes, manufacturers will not be able to monitor compliance accurately, but notes, "It would be stupid [for retailers] not to destroy [the tapes]." PAUL SWEETING



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'Fantasia' Heist Prompts Advice For Vid Biz From Theft Expert

KEEP ON TRUCKIN': Operations personnel up and down the home video pipeline hope that it can continue to be business as usual, but the dramatic truckload theft of Disney's "Fantasia"—the largest such heist in industry history—has many executives on edge (Billboard, Nov. 9).

Sgt. Paul Hayes Jr., a motor vehicle theft expert for the Boston Metro Police Department, offers the following tactics to deter theft: surveillance video cameras trained on the loading docks; mugshot photo machines

placed on the dispatching counter to document the drivers picking up the bill of lading; and even electronic tracking devices installed in the trucks.

Hayes' father handles operations for four plants of **American Sound & Video**, based in Detroit. Hayes Jr., who is also a member of the Massachusetts governor's task force, says hidden radio transmitters on vehicles are a great help, pointing to experience with the Lojack system used by police in Boston. "Lojack is almost



by Earl Paige

100% effective in tracing stolen vehicles," he says. "The reason it's not 100% comes from owner fraud. These systems [one-time installation costs \$300-\$400] could be triggered once a

stolen load is reported and it's entered into the computer. That activates the Lojack transmitter."

No matter how sophisticated the anti-theft technology, companies are still vulnerable to "inside jobs," say Hayes Jr. and others.

Also, a lot of safeguards become moot with product movement in huge quantities, as was the case with "Fantasia," which shipped more than 9 million units initially.

The fact the phony driver appeared six hours early at the **Video Interna-**

tional loading dock in Detroit could have been a tipoff to the Video dispatcher that something was wrong, but Hayes Jr. says, "There can be a lot of confusion in a shipping yard, this load being moved up on the schedule for whatever reason, that driver not available, and so on. The sheer volume becomes a problem in guaranteeing proper paperwork and dispatchers recognizing drivers."

ADD TRUCKIN': Transportation experts report an epidemic of "trailer ripoffs," says J.P. Moery, managing director of the national claims and security division of the **American Trucking Assn.** This is why the trade group has just initiated a theft-alert program that will spread the word of hijacks throughout 1,000 American truck stops. "We have the **National Assn. of Truck Stop Operators'** support on this," says Moery.

CHRISTMAS PARTIES: Among the **Video Software Dealers Assn.** regional chapters making big plans for yearend bashes, the **Los Angeles** group is braced for a mob scene. The chapter has had record attendances in the past at the Universal Sheraton and, following meetings in other sites around the Southland, will be back in Universal City Nov. 20 for the "Holiday Showcase Spectacular."

Vicki Lundin-Taylor, newly elected president of the neighboring **Southern California Chapter**, says that group will not hold a Christmas event and instead will urge members to attend the L.A. soiree... A number of chapters are experimenting with new meeting formats or, as with the L.A. group, are moving meetings around their area. **Delaware Valley Chapter** drew 60 to a meeting in Southern New Jersey and revitalized the chapter, according to retiring president **Dennis Della Franco**, who co-owns a **West Coast Video** store in Havertown, Pa., and owns **Eden Enterprises**, a distributor. **Herman Junkerman**, owner of **Movie Man Video**, Glassboro, N.J., is the new president and is planning a Dec. 8 event at the Philadelphia Marriott... Luncheon meetings are working for the **Montana Chapter**, says **Dave Wadsworth**, owner of **Lolo Video** in Lolo, Mont. Again, to expand membership, the Christmas meeting, a board huddle with all members welcome, will be moved to Billings Dec. 4 and will include a movie-theater screening.

PUMPKIN PATCH: That's what a portion of **Jim Salzer's** video store resembles every Halloween and it's also the name of a grower's firm that supplies **Salzer's** each fall. This was **Salzer's** fourth season with pumpkins. He paid **Pumpkin Patch** opera-
(Continued on next page)

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FOR THE RECORD

Commtron Corp.'s newest branch in Baltimore is the distributor's first facility located in the mid-Atlantic region. Previously, three other branches serviced the mid-Atlantic region, but are not based there.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	3	3	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R
2	4	4	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R
3	2	10	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
4	1	5	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R
5	6	3	ONE GOOD COP	Hollywood Pictures Hollywood Home Video 1212	Michael Keaton	1991	R
6	5	7	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R
7	11	2	SWITCH	HBO Video 90550	Ellen Barkin Jimmy Smits	1991	R
8	7	4	A KISS BEFORE DYING	Universal City Studios MCA/Universal Home Video 81068	Sean Young Matt Dillon	1991	R
9	NEW ▶		THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
10	8	13	AWAKENINGS	Columbia TriStar Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
11	9	10	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
12	12	14	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
13	10	4	THE MARRYING MAN	Hollywood Pictures Hollywood Home Video 1150	Kim Basinger Alec Baldwin	1991	R
14	14	7	OSCAR	Touchstone Pictures Touchstone Home Video 1203	Sylvester Stallone	1991	PG
15	NEW ▶		CLASS ACTION	FoxVideo 1869	Gene Hackman Mary Elizabeth Mastrantonio	1991	R
16	13	13	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
17	15	4	CADENCE	Republic Pictures Home Video 482	Charlie Sheen Martin Sheen	1991	PG-13
18	16	5	NOTHING BUT TROUBLE	Warner Bros. Inc. Warner Home Video 12068	Chevy Chase Dan Aykroyd	1991	PG-13
19	19	4	CAREER OPPORTUNITIES	Universal City Studios MCA/Universal Home Video 81015	Frank Whaley Jennifer Connelly	1991	PG-13
20	20	12	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
21	17	8	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
22	18	6	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G
23	36	2	DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	PG
24	22	7	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
25	NEW ▶		FANTASIA	Walt Disney Home Video 1132	Animated	1940	G
26	21	6	PERFECT WEAPON	Paramount Pictures Paramount Home Video 32519	Jeff Speakman	1991	R
27	23	16	MISERY	New Line Home Video Columbia TriStar Home Video 7777	Kathy Bates James Caan	1990	R
28	24	7	EVE OF DESTRUCTION	New Line Home Video 7753	Gregory Hines Renee Soutendijk	1991	R
29	26	15	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
30	27	20	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
31	25	5	CYRANO DE BERGERAC	Orion Pictures Orion Home Video 5058	Gerard Depardieu	1991	R
32	28	10	TRUE COLORS	Paramount Pictures Paramount Home Video 9736	John Cusack James Spader	1991	R
33	NEW ▶		ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
34	NEW ▶		THE OBJECT OF BEAUTY	Live Home Video 68948	John Malkovich Andie MacDowell	1991	R
35	31	6	TWIN PEAKS	Warner Bros. Inc. Warner Home Video 35198	Kyle MacLachlan Michael Ontkean	1990	NR
36	30	16	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
37	NEW ▶		THE FIELD	Live Home Video 68965	Richard Harris Tom Berenger	1990	PG-13
38	29	11	HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon Elizabeth Perkins	1991	PG-13
39	37	11	SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	R
40	33	2	INNER SANCTUM	Epic Home Video Columbia TriStar Home Video 59703	Tanya Roberts Margaux Hemingway	1991	NR

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

HOME VIDEO

STORE MONITOR

(Continued from preceding page)

tor David McGrath 75 cents "and sold about a third of them at \$5. We gave the rest away as a promotion, free pumpkin with four rentals," says the Ventura, Calif., video store owner. "They had to rent either a catalog title at \$2.50 or new release at \$2.99." An exception is the horror and sci-fi sections. For the Halloween period, Salzer's prices those two categories at 99 cents on a two-day rental basis. Exception to that—new releases. "They're just offered on a one-day basis."

PLAYING PARKING LOT: Video rental customers take things serious-

ly when it comes to identifying parking spaces with the names of their favorite stars, according to Salzer. The store's 32 spaces are each so enshrined. "George Kennedy comes in here and sometimes people won't go in his slot out there," says Salzer. "Johnny Depp, who stars in 'Edward Scissorhands,' also comes in. We're wondering if we want to put his name on or not. We had one woman who complained about the star name we had in our handicapped spot. She said that star had never played a handicapped role, so we changed the name to Tom Cruise, who stars in 'Born On The Fourth Of July.' It's amazing how people react.

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	3	27	THE JUNGLE BOOK	Walt Disney Home Video 1122	1967	24.99
2	1	7	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	1991	24.99
3	2	168	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	4	77	THE LITTLE MERMAID	Walt Disney Home Video 913	1989	26.99
5	5	59	PETER PAN	Walt Disney Home Video 960	1953	24.99
6	6	15	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	1988	19.99
7	7	109	BAMBI	Walt Disney Home Video 942	1942	26.99
8	12	179	AN AMERICAN TAIL ◇	Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
9	8	320	DUMBO ♦	Walt Disney Home Video 24	1941	24.99
10	9	5	SIMPLY MAD ABOUT THE MOUSE	Buena Vista Home Video 1217	1991	19.99
11	15	101	THE LAND BEFORE TIME	Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
12	11	164	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
13	10	265	ALICE IN WONDERLAND ♦	Walt Disney Home Video 36	1951	24.99
14	14	61	ALL DOGS GO TO HEAVEN ◇	MGM/UA Home Video M301868	1989	24.98
15	13	33	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	1990	22.99
16	18	21	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	1991	12.99
17	NEW ▶		THE SIMPSONS CHRISTMAS SPECIAL	FoxVideo 1915	1989	9.98
18	23	3	DONATELLO'S DECREE	Family Home Entertainment 27379	1990	12.95
19	19	122	PETE'S DRAGON ♦	Walt Disney Home Video 10	1977	24.99
20	RE-ENTRY		A CHARLIE BROWN CHRISTMAS	Hi-Tops Video HT0059	1990	9.98
21	17	161	CINDERELLA	Walt Disney Home Video 410	1950	26.99
22	24	5	LEONARDO LIGHTENS UP	Family Home Entertainment 27377	1990	12.95
23	21	5	RAPHAEL MEETS HIS MATCH	Family Home Entertainment 27378	1990	12.95
24	20	173	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	24.99
25	22	5	KIDSONGS: VERY SILLY SONGS	Warner Reprise Video 3-38221	1991	14.98

♦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.

Scholarly 'Soldiers'; Grand 'Delusion'; Bright 'Future'

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

• **"Toy Soldiers" (1991), SVS/Triumph, prebooks 11/6.**

A gang of terrorists takes over a college and holds the pupils hostage. Luckily, the principal (Louis Gossett Jr.) didn't expel a contingent of incorrigible students led by Sean Astin. They turn out to be the only ones capable of saving the day. This well-made, engrossing, and action-packed thriller is somehow as believable as it is far-fetched. Rent it with "Beverly Hills Cop."

• **"Delusion" (1991), Columbia TriStar, available now.**

A quirky, film-noir thriller about two men who make fools of themselves in the desert over stolen money and a beautiful woman. The performers are all fresh and exciting, and first-time film maker Carl Colpaert delivers an amazing amount of excitement with a minimum of moola. Rent it with anything by Jim Thompson.

• **"Rodrigo D: No Future" (1990), Kino International, prebooks 11/8.**

Street gangs in Medellin are the focus of this compelling and violent look at the Colombian underworld. They form punk bands, develop at-

titudes, steal motorcycles, and shoot each other once in a while. I can't think of an American film that so accurately represents punk life in the streets, so rent it with "Wall Street" to put both films in perspective.

• **"Inside Out" (1987), Hemdale Home Video, prebooks 12/4.**

In this unpredictable and neurotically perceptive comedy, Elliott Gould plays a man who never leaves his home. It didn't do well in theaters, but now that you virtually

have to stay home to see it, it's a profoundly bizarre experience—especially with Roman Polanski's "The Tenant."

• **"The Wanderer" (1967), Connoisseur Video Collection, prebooks 11/18.**

A French classic, with film-making so stylish and extravagant that it's actually hard to tear your eyes away from the scenery to read the subtitles. Those who can actually pay attention to the story will be rewarded with a passionate dreamscape of the natural cycles of love and nature. A man falls in love with a woman at a mysterious chateau in the woods. The seasons change as their lives continually cross. This is a deeply serious but nevertheless quite screwball fable, much like "The Company Of

(Continued on next page)



by Michael Dare

PHILIPS PLANS AD INTERACTION TO BOLSTER ACCEPTANCE OF CD-I

(Continued from page 51)

CD-I, CD-audio, CD+Graphics, Photo CD, or CD ROM-XA discs.

Calabrese opened the session with a description of Philips' ongoing public-relations and marketing push for CD-I. The goal, he said, "has been to position CD-I as the ultimate home entertainment medium" and "to achieve the critical mass to stimulate sell-through."

Following on the heels of the Oct. 16 worldwide launch of CD-I at New York's Ed Sullivan Theater, Philips is mounting an ambitious advertising campaign in trade and consumer publications.

Three-page ad spreads will appear this month in audio and video consumer magazines, and two-page spreads will be seen in December in such publications as Fortune, Smithsonian, Omni, Popular Science, Business Week, and Newsweek.

Elaborate direct-mail material will be sent to select consumers. And many retail outlets will be provided with 8-foot-high interactive kiosks that hold the Philips CD-I player, a 27-inch Philips television, consumer literature, and several dozen software titles.

Retailers such as Circuit City, Montgomery Ward, McDuff, Silo, Sears, Tandy, and Dillards are currently carrying CD-I hardware and software. "We're getting some sell-through already and we're delighted," said Calabrese.

Petrone led off his remarks by predicting that CD-I will "stimulate the consumer electronics business in the '90s in much the same way that the VCR did in the '80s. The world of home entertainment will never be the same."

He noted that all of PIMA's CD-I titles are developed with the international market in mind, and some include narration or graphics in two or more languages. He add-

ed that Philips is actively licensing programs in Europe and other areas for use in CD-I.

In the initial launch, there are CD-I programs available that have been produced by PIMA (formerly American Interactive Media), Rabbit Ears Productions, Sonic Im-

'We're getting some sell-through already and we're delighted'

ages Productions, Spinnaker Software, Interactive Production Assn., Children's Television Workshop, GLYN/NET, Compact Publishing, VPI, and Fathom Pictures.

In addition, upcoming CD-I programs will be produced by or licensed from ABC Sports, Compton's NewMedia (former Britannica Software), Hanna-Barbera Productions, National Audubon

Society, Rand McNally & Co., Smithsonian Institution, and Time-Life Books Inc. The number of CD-I titles will reach 50 by the end of this year.

Petrone also announced that Philips has developed a standard software packaging for CD-I, a durable jewel case design that it will offer to all interested companies with no royalty charge.

The well-attended conference was produced by Knowledge Industry Publications Inc. and included Matsushita Electric Industrial Co., Microware Systems Corp., PIMA, Philips Interactive Media Systems, and Sony Corp. as its sponsors. Among those displaying products were Philips (with its CD1910 units and PIMA titles), Sony (with its upcoming portable CD-I viewer, with a full-color LCD display), and Kodak (with its Photo CD system).

Hanna-Barbera Greeting CD-I Format With 'Birthday'

■ BY JIM McCULLAUGH

LOS ANGELES—At least one major home video supplier is moving ahead quickly to produce programming for the new Compact Disc Interactive software format.

Wendy Moss, senior VP/GM of Hanna-Barbera Home Video, told a children's programming workshop Oct. 31 at the inaugural CD-I Publishing & Developers Exposition, held at the Westin Bonaventure Hotel here, that "Hanna-Barbera's 'Happy Birthday To Me'" will be available in CD-I format next year. (See story on the

U.S. launch of CD-I hardware and software, page 51).

The program will feature such familiar Hanna-Barbera characters as Scooby-Doo, Fred Flintstone, Yogi Bear, Huckleberry Hound, and George Jetson.

A co-production between Hanna-Barbera Productions Inc., Hanna-Barbera Home Video, and Philips Interactive Media America, the disc, according to Moss, will incorporate existing video footage with new interactive material.

Moss said Hanna-Barbera, which established its home video division in 1987, has always been interested in the interactive qualities of video.

"We believe that children love to participate and want to do something when they are watching a video," she said.

As an indication on how sizable the CD-I children's programming market may become, Moss said that 50% of the current sell-through home video market is children's product.

"The children's market is a very strong one," she added, "and it's important now to find these other areas of technology growth.

"We've also found that it is very important to parents that there be an educational slant to children's video. With CD-I that opportunity is there."

Demonstrating a portion of the work-in-progress, "Happy Birthday To Me," Moss said, "One of the most exciting aspects of it is that there is full-motion video."

The Full-Motion Video function, she said, extends CD-I players the capability to play moving natural pictures interactively on a full screen, along with quality sound indistinguishable from CD audio.

According to PIMA, this integration means that CD-I players will be able to feature highly interactive Full Motion Video presentations ranging from a "talking head" linear play sequence to full-motion, full-screen digital video, allowing the viewer to dictate the course of events.



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HOME VIDEO

NEWSLINE

Vidmark To Issue Four Versions Of Russell's 'Whore' In January

Vidmark Entertainment will release four different versions of the widely publicized Ken Russell film "Whore" in January. The film, which stars Theresa Russell (no relation) and depicts the life of a Los Angeles prostitute, was produced by Vidmark's feature film arm, Trimark Pictures. It was released theatrically in the U.S. in October, after receiving critical acclaim at film festivals in Europe. In addition to the theatrical, NC-17-rated version, Vidmark will release an R-rated version and an unrated version containing footage cut from the theatrical print. In an unusual move, Vidmark will also release the R-rated version under the title "If You Can't Say It, Just See It." The packaging for the retitled version will be identical to the others. The video will also carry a public-service announcement from The Children Of The Night, a nonprofit organization dedicated to helping teenagers get off the streets and out of prostitution. The PSA will include a toll-free number for donations and information. All versions of the title will list for \$92.95. A three-pack will list for \$263.85. Prebook is Jan. 7.

LIVE, MCA Canada Extend Distrib Deal

LIVE America Inc., a wholly owned subsidiary of LIVE Home Video, has entered into an agreement to extend its current distribution arrangement with MCA Home Video Canada. Under the agreement, MCA will exclusively manufacture, market, and sell LHV product in the Canadian market. LIVE's product is still marketed under the IVE label in Canada. MCA has distributed LIVE's product in Canada for three years, and the new agreement extends that arrangement for an additional three years. The deal is unrelated to LIVE's distribution arrangement with Uni Distribution, an arm of MCA, in the U.S.

2ND FEATURES

(Continued from preceding page)

Wolves." See them together.

• "The Boat Is Full" (1982), First Run Features, prebooks 11/21.

A tense, true story out of World War II about a Jewish family and a deserting Nazi who take refuge in a Swiss farmhouse in 1942. When the authorities are notified, they discover that Swiss law states that deserters can stay but Jews must be returned. This realistic and poignant thriller is filmed with a total lack of melodrama but an unpredictable sense of suspense. Rent it with "The Train."

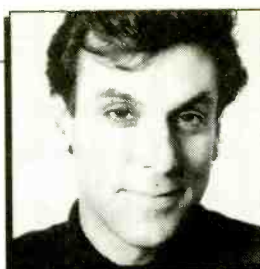
• "Lifepulse" (1991), Island Visual Arts, available now.

A spectacularly organic documen-

tary that traces the cycle of survival by showing earth as an endless chain of species stalking each other. With impressive nature photography and an engaging percussive soundtrack by "The Startled Insects," this curious evolutionary think piece is about as good as new age gets. See it with "Koyaanisqatsi."

• "The Terminator" (1984), Super Source Video, available now.

Customers will be lining up for "T2" shortly, so stores might want to surprise them with the opportunity to see this incredible Super-VHS letterboxed edition of the original. It's vastly superior to the regular release.



by Jeff Levenson

SMOKIN' THE DEVIL'S PAC(T): Gitanes, France's government-owned tobacco company, has now entered the business of underwriting jazz projects, a move that perpetuates the uneasy alliance between commerce and art.

Three new titles, Abbey Lincoln's "You Gotta Pay The Band" and Toots Thielemans' "For My Lady," both issued on PolyGram, and Teddy Edwards' "Mississippi Lad," issued on Antilles, feature the cigarette manufacturer's logo on their front covers. The graphic is that of a saxophonist blowing his horn atop a rectangular box that contains the words "Gitanes Jazz." Gitanes, it seems, has earmarked a significant sum of money (at least seven figures, I'm told) toward the development of a jazz label, including upcoming works by Shirley Horn and Stan Getz with Kenny Barron, to be issued by PolyGram.

Corporate sponsorships in music, especially those involving the tobacco industry, are hardly news. For years now, coinciding with federal legislation limiting media access and advertising opportunities for the tobacco industry, companies like Philip Morris and Benson & Hedges have turned to the arts as a tactic for courting consumers. Whether the art in question is new music or blues matters only in terms of the audience demographic each attracts.

The controversy, of course, centers around the neediness of arts businesses, in this case record companies, and their zeal for accepting money from purveyors of a product that causes lung cancer, heart disease, and complications during pregnancy.

The interview has financially strapped jazz execu-

tives desperate for funding, especially when documenting artists whose records can't possibly break even without supplemental financing. Without Gitanes' assistance on Horn's "You Won't Forget Me," could PolyGram have afforded the album's guest shots by Miles Davis or Wynton Marsalis? Or could that same label have paid Getz a reported \$50,000 for his special appearance on the new Lincoln release?

Clearly, corporate funding expands the range of artistic choices and improves pay scales for deserving artists who have labored long and earned little. And just as clearly, tobacco underwriting invites questions regarding the social responsibilities of art and mass culture.

But before cutting our conscience on this double-edged saber, there's a companion question begging to

Where there's smoking, there's jazz—and questions

be asked: As long as jazz record companies are unwilling to finance risky projects, then why don't other advertising categories, not just the tobacco or alcohol concerns, jump into the fray and attempt to marry their interests with the music? Why not soft drinks? (Pepsi's "Uh-Huh" campaign with Ray Charles ought to awaken some creative minds to the possibilities.) Or stereo hardware? Or health foods? Or fashion wear? Or any other wholesome goods or products that could tie in with jazz music's Made-in-America image? There are plenty of underwriting opportunities waiting to be explored.

Of course, jazz consumers may have something to say about all this. Or, will they? One label insider projected that without a marketing push from Gitanes, the Edwards title would sell only *hundreds* of pieces, maximum. With Gitanes' help, the record will sell thousands. If true, buyers obviously don't care who's stamping what corporate logos on the front covers of their records. Couldn't care less.



by Is Horowitz

LIKE OTHER INDIES, Dorian is reacting to the business slowdown by trimming production and release plans a bit, while it concentrates more resources on items actually turned out to market. It is also shifting emphasis from chamber to orchestral recordings, where it senses greater potential, says topper Craig Dory.

Upcoming recordings with Eduardo Mata and the Dallas Symphony include an American program of works by Harris, Copland, and Bernstein. Sessions are scheduled in January and April. Set for April, as well, is a live recording of the Schumann Piano Concerto with Ivan Moravec as soloist. It will be coupled with the Brahms Piano Concerto No. 2, to be recorded the following year. Also due with the Dallas and Mata are recordings of Prokofiev's "Alexander Nevsky" and Shostakovich's Symphony No. 9.

Chamber music, however, still figures on the Dorian agenda, if on a somewhat reduced level. In September, for instance, it began a series of Haydn Trio recordings with the Kalichstein, Laredo, Robinson Trio. The label also brought Chilean cellist Andres Diaz and pianist Samuel Sanders to its home recording venue in Troy, N.Y., for a Brahms program.

READING MATTER: Classical music magazines have come and gone with depressing frequency in recent years, some quickly disappearing behind clouds of recrimination, leaving behind debts and frustrated subscribers.

Now, at least one is on the way back. The British publication Classic CD, which appeared here in an American edition for a mere two issues last spring, will have a new domestic presence beginning in

March. This time its backers hope it will stick.

Tony Rudel, former programming VP at WQXR New York, will be publisher of the new U.S. edition, which will be printed in the States. The sampler CD that is bound in the magazine will also be pressed here, says Rudel.

The CD, a 70-minute disc, holds cuts from new albums given feature editorial or review attention in each issue. Cuts are compiled with label cooperation.

The British edition will be imported until the new American edition is launched in March, says Rudel. He puts the latter's initial print order at about 22,000.

PASSING NOTES: The agreement that settled the recent Chicago Symphony Orchestra walkout raises

Dorian orchestrating changes in reaction to biz slowdown

minimum weekly wages from \$1,140 to \$1,300 over the three-year run of the pact. The players also won increases in pension benefits and seniority increments.

Biddulph Records, which specializes in the reissue of historic violin recordings, is now distributed by Koch International. The label was formerly handled by Allegro Imports.

A number of New England universities, including Harvard, Boston, Northeastern, and Tufts, will be among institutions honoring Lukas Foss next March on his 70th birthday. As members of the Share A Composer Consortium, they'll sponsor concerts and lectures, as well as student/composer interchanges.

As the flu season approaches, the Warner-Lambert Co. is again distributing cough drops gratis to concert audiences, this year in more than 40 halls around the country. The campaign to keep hackers at bay began with the New York Philharmonic in 1985.

Dennis Drake, former VP of operations at PolyGram Studios in Edison, N.J., who worked with Wilma Cozart in transferring much of the Mercury "Living Presence" catalog to CD for Philips, will be setting up his own mastering facility in New York.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The People Under The Stairs (Universal)	5,522,250	1,850 2,985	—	5,522,250
2	Curly Sue (Warner Bros.)	5,321,727	1,634 3,257	1	11,239,084
3	Highlander 2—The Quickening (Interstar)	5,280,490	960 5,500	—	5,280,490
4	Billy Bathgate (Buena Vista)	4,051,590	912 4,443	—	4,051,590
5	House Party 2 (New Line Cinema)	3,666,714	1,185 3,094	1	11,932,001
6	Little Man Tate (Orion)	3,551,331	987 3,598	3	10,165,013
7	Other People's Money (Warner Bros.)	3,099,225	1,246 2,487	2	14,989,475
8	Frankie & Johnny (Paramount)	1,953,343	1,150 1,699	3	15,794,306
9	The Fisher King (TriStar)	1,786,480	1,304 1,370	6	33,515,465
10	The Butcher's Wife (Paramount)	1,562,844	800 1,954	1	4,739,473

Music Video

Rebecca Blake's Take On Vid-Making Cites Film As Biggest Creative Influence

This is another installment in an ongoing series on top directors in the music video industry.

BY JIM BESSMAN

NEW YORK—Music video director Rebecca Blake, who has just completed Prince's "Cream" video, eschews the word "video" for two reasons.

First, she sticks with 35mm film, "the good stuff," and, like many directors, has no desire to shoot in video. Second, the biggest influence on her videos, as well as her entire creative output, is film.

Indeed, although she progressed into music video and commercials out of a celebrated career in still photography, she credits critically acclaimed film directors such as Bernardo Bertolucci, Lina Wertmuller, and Francis Ford Coppola for the inspiration behind her stylish videos for such artists as Vanessa Williams, Sheena Easton, Kiss, TNT, Jennifer Rush, and, of course, Prince, for whom she also directed "Kiss" and "Diamonds & Pearls."

"Photographers were less of an influence on my work than film makers," says the Belgium-born Blake. Even as a photographer, Blake thought in terms of film-making.

"I was always concerned with getting a certain level of production value," she says. "Even my setup in photography was similar to working in film. I always wanted to choreograph movement to capture that wonderful moment, so it was an easy transition from still photography to film."

Blake's move into "film-making," by which she refers to both music video and commercial productions, commenced after her fashion photography and celebrity portrait print career landed her work in such publications as Vogue, Esquire, Harper's Bazaar, GQ, Rolling Stone, and The New York Times.

In addition to commercial photography, Blake shot album covers and posters for rock artists such as U2, Grace Jones, Duran Duran, the Thompson Twins, Julian Lennon, Daryl Hall, Pat Benatar, and Heart. It was during a session with Sheila E. that she had a pivotal meeting with Prince.

"I had just begun shooting commercials and showed him a cosmetics commercial to show him I knew what I was doing," says Blake, who had been a longtime Prince fan. Prince quickly gave Blake her first music video production, the erotic 1986 clip "Kiss."

"Working with him has been the most significant aspect of my film career, because he was the first to recognize my ability. He gave me the opportunity to conceptualize and direct for him, and he was very generous and open, really sweet and funny."

Besides "Kiss," which won a 1987 American Video Award, Blake points to two other clips that are important to her: Kiss' atypically classy "Let's Put The 'X' In Sex" and Williams' "The Right Stuff."

"The Kiss video was significant because it came at a time in their career where they were regrouping and formulating how to come back in the market," Blake says. "They trusted me, and the visual presentation in the clip created a new image for them—a new Kiss."

'A tremendous amount of preparation and preproduction goes into everything I shoot'

The Williams video offered a similar challenge. "Right Stuff" came at the beginning of [Williams'] music career and was her baptism into the industry. So it shaped her image—it was the first time the world looked at her as a performer.

"There was an introduction to the video that had a dramatic scenario which showed her acting ability, and she was able to maintain the story. The song itself called for dance choreography, which showcased her excellent ability to dance."

Blake's music video work has coincided with her continuing commercial slate, notable examples of which include the recently launched "Unforgettable" and "Red Velvet" Revlon campaigns.

"The shooting structure and objectives of commercials are very different from videos," says Blake. "Video is open to interpretation and offers a tremendous range creatively. True, there's a marketing aspect that as a director you have to be aware of, but 'director' is a misnomer. It's much more: coming up with ideas and fleshing them out on many levels."

Art, architecture, dance, costuming, and even literary influence can enter into Blake's videos. "A tremendous amount of preparation and preproduction goes into everything I shoot," she says, adding that her music video shoots can cost anywhere from \$75,000 to \$1 million depending on the parameters of the project.

Music has always been key to Blake's artistic endeavors. After moving to the U.S. at the age of 5, she studied concert piano at New York's High School of Music and Art. Following her graduation from New York Univ., she initially focused on painting, then opened Rebecca Blake Studio in 1975 to pursue photography. Serving as special directorial consultant for the 1978 feature film "The Eyes Of Laura Mars," she published the book "Forbidden Dreams," using many of the images from the movie. Then came her foray into commercial photography, including her music-related still work. Her work can also be found in the permanent collections of the International Center of Photography, the Mellon Collection of Surreal Art, and the Brooklyn Museum.

Because of her commercial and video commitments, her still photogra-

phy work has slacked off, though she does occasional fashion layouts and celebrity portraits. She also has a photo book of male celebrity portraits forthcoming, titled "Man."

Additionally, Blake is involved in the script stage of her first feature film and is speaking with Prince about future projects. Meanwhile, she enjoys what she sees as a "resurgence of enormously creative work" in music video.

"Recent videos I've seen, like U2's 'The Fly' and Rod Stewart's 'Broken Arrow,' represent a very big step to a higher level of mastery of the medium."

Blake works out of her RB Films headquarters in New York and is represented in the music video area by Spellbound Pictures' Jeff Beasley in Los Angeles. However, her recent Prince videos were produced through Propaganda Films.



Cream Of The Crop. Director Rebecca Blake confers with Prince on the set of "Cream," his latest video from "Diamonds & Pearls."

Fox Quick To Jump On Jackson Premieres

BY MELINDA NEWMAN

NEW YORK—When Fox Broadcasting Co. approached Michael Jackson's manager about exclusively premiering each of the short films from the singer's upcoming album, "Dangerous," on broadcast television, it came to the bargaining table with so many options it figured Sandy Gallin had to strike at one of them.

"We gave him a number of proposals to try to work out a relationship with Michael Jackson," says Brad Turell, Fox's senior VP of programming. "They ranged from very grand proposals that we could do with all the Fox companies to what we came down to, which is an agreement which capitalizes on the channel's unique audience composition, which we have proven is a strong record-buying audience."

Turell admits that the deal could

also have something to do with the fact that "we're told 'The Simpsons' is Michael's favorite show."

Regardless, Fox and Jackson's deal commences Thursday (14)—two days after the single goes to radio—when the short film for the Epic album's first single, "Black Or White," airs simultaneously on Fox and cable channels MTV and Black Entertainment Television at 8:25 p.m. EST, following a shortened version on "The Simpsons" (Billboard, Nov. 9).

The 11-minute clip, directed by John Landis, will be available to all other video outlets Friday (15). At this point, an edited edition will not be offered. It is also unlikely, according to various sources, that "Black Or White" will be sold at retail as a video single.

According to Turell, the formula for debuting "Black Or White" will be followed on each of the short films, where each clip will air

simultaneously on all three channels. Although some reports included VH-1 in the debut, according to sources, MTV Networks internally decided not to include VH-1 in the package.

An MTV representative says sharing the debut with Fox does not hurt the music channel. Though MTV has had world premieres of Jackson clips before, it has not had exclusive airings of the videos outside of the one-time initial airing.

MTV has planned an entire week of programming around "Black Or White." From Monday through Thursday (11-14), the channel will air 90 minutes of Jackson programming a day, including documentaries "The Making Of Thriller" and "Michael Jackson: The Legend Continues," as well as individual videos and live performance clips.

MTV will instantly repeat the video after the 8:25 p.m. debut as well as devote significant chunks of its weekend programming to the artist.

According to an MTV representative, the channel is also planning a worldwide contest involving Jackson, and the artist is scheduled to appear on its 10th anniversary ABC special later this month.

For its part, Fox will repeat the video as part of a half-hour prime-time special on Nov. 17 that will include performances and interview footage.

Turell says he does not know how many short films there will

(Continued on next page)

VIDEO TRACK

LOS ANGELES

THE COMPANY's Wayne Isham directed the clip for Richie Sambora's "Stranger In This Town," the title track from his Mercury solo outing. Isham shot Sambora jamming at L.A. jazz/blues club King King, and mixed conceptual footage of the guitarist as a "stranger in town" wandering into a club to jam with the band. Curt Marvis and Joey Plewa produced.

Mark Freedman Productions director Dominic Orlando reeled the video for Celine Dion and Peabo Bryson's musical treatment of the classic children's tale "Beauty & The Beast." Scott Kaye directed photography on the

Epic shoot; Joseph Sassone produced.

Planet Pictures directors and brothers Mick and Parris Mayhew shot footage during the Public Enemy/Anthrax show at California's Irvine Meadows for use in a longform live concert video through Island Visual Arts and Def Jam Records. Robert Brinkmann directed photography and Nina Dluhy produced.

NEW YORK

KSK VISUALS DEBUTS its music video division, Cardiac Pictures, with "She's In There," from Warner/Reprise act 4-PM. Direct- (Continued on next page)

The Eye will return next week.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.

MUSIC VIDEO

FOX QUICK TO JUMP ON JACKSON PREMIERES

(Continued from preceding page)

be, and, according to various sources in the Jackson camp, no decision has been made as to what the second single will be, much less as to whether there will be a short film accompanying it.

Each clip will not air after "The Simpsons." Instead, the short films will rotate, premiering after other hit Fox shows with large teen audiences, such as "Married... With Children," "In Living Color," and "Beverly Hills, 90210." Because the videos require the channel to alter its programming, Turell says Fox needs at least two months advance warning to prepare for a clip. He estimates that there will be approximately one clip per quarter. The decision as to which show the short film will follow will be made by Fox and Jackson.

In return for the ratings bonanza Fox expects the short films to provide the network, Fox is supplying Jackson with an undisclosed amount of money as well as massive on- and off-air support. "Over the lifetime of the agreement, it's definitely a multimillion-dollar agreement," Turell says.

"There are definite obligations that Fox Broadcasting will live up to to help make these premieres an event that goes beyond advertising on the channel," says Turell. "I can't give you specifics as to what we've agreed on, but I think

we've proven to the television world and Michael Jackson that we are very capable of making something an event when we want to." He adds that off-air promotions include possible advertising on radio and in TV Guide as well as potential theatrical tie-ins in which the short films will be promoted in movie theaters. Though Fox was not involved in the deal, a 30-second teaser plugging the album, directed by David Lynch, is running in theaters across the country.

Jackson's management included MTV and BET in the short film debut pact from day one, says Turell. "We believe there can be a number of synergies between MTV and BET and Fox. We might be seeing more connections between the companies." MTV and Fox already worked together when the two debuted Bart Simpson's "Do The Bartman" on a Thursday night last spring.

As far as Fox is concerned, the deal with Jackson could be the start of more such arrangements. "We're being approached by record labels based on the success of 'Do The Bartman.' There's a great interest on the labels' part to see what we can work out and great interest on our part to do the same," says Turell. However, he adds that an artist has to be of the caliber to create event status for the deal to work.

VIDEO TRACK

(Continued from preceding page)

ed by Rachel Harms, the video was filmed at Yankee Stadium. The group is featured rapping and dancing on the ball field accompanied by three high-energy dancers. Manny Kivowitz and Ethan Wolvek served as producers.

Kevin Bray of Hex Films directed "Toilet Stool Rap," from Biz Markie's Cold Chillin'/Warner Bros. album "I Need A Haircut." The clip, filmed at Broadway Studios in Long Island City, features Biz Markie making a trip to the bathroom in the middle of the night. While sitting on the throne, ideas come to his head for new rap songs and he scribbles these ideas on toilet paper. Gina Harrell served as producer. Harrell also produced two Cypress Hill clips, "Hand On The Pump" and "How I Could Just Kill A Man," both from the band's self-titled Columbia album. "Hand On The Pump," directed by Bray, is about a survivor of a drive-by shooting who is out to seek revenge. The latter video, directed by David Perez and shot in Astor Place in Greenwich Village, features rappers Ice Cube and Q-Tip.

Select Records' E.S.P. and director Fortunato Procopio took to the Brooklyn Bridge to shoot the group's new video, "Oh Well," from the album "Valoompadoom Pink (Or Something Else Off The Wall)." Joe Osborne produced the clip, which details E.S.P.'s sexual prowess.

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John Mellencamp, Get A Leg Up
Marky Mark, Wildside
Metallica, Enter Sandman
Tom Petty, Into The Great...
Prince & The N.P.G., Cream

STRESS

Boyz II Men, It's So Hard To Say...
EMF, Lies
INXS, Shining Star
Naughty By Nature, O.P.P.
Ozzy Osbourne, No More Tears
Queensryche, Another Rainy Night
R.E.M., Radio Song
Red Hot Chili Peppers, Give It Away
Salt-N-Pepa, Let's Talk About Sex
Scorpions, Send Me An Angel
Rod Stewart, Broken Arrow
U2, The Fly

ACTIVE

Baby Animals, Painless
Cher, Save Up All Your Tears
Color Me Badd, All 4 Love
Dire Straits, Heavy Fuel
Extreme, Get The Funk Out
The Farm, Groovy Train
Firehouse, All She Wrote
Lita Ford, Shot Of Poison
Chesney Hawkes, The One And Only
*Jermaine Jackson, You Said, You Said
Lenny Kravitz, Stand By My Woman
Nia Peeples, Street Of Dreams
Public Enemy, Can't Truss It
Roxette, Spending My Time
Rush, Roll The Bones
Shabba Ranks/Maxi Priest, House Call
*Tone Loc, All Through The Night
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The Who, Saturday Nights Alright
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Dave Koz, Endless Summer Nights
The KLF, Rites Of MU
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The Escape Club, So Fashionable
Element Of Style, That's The...
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Bell Biv DeVoe, Word To The Mutha
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MC Skat Kat, Skat Strut
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Robbie Robertson, What About Now

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Geto Boys, Mind Playing Tricks On Me
Hammer, 2 Legit 2 Quit
Heavy D & The Boyz, Is It Good To You
Honeyz, How Low (Can You Go)
Ice-T, Ricochet
Jodeci, Forever My Lady
Kid N' Play, Ain't Gonna Hurt Nobody
Lissette Melendez, A Day In My Life
MC Breed & DFC, Ain't No Future...
N.W.A., Always Into Somethin'
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Shabba Ranks/Maxi Priest, House Call
Boyz II Men, It's So Hard To Say...
Darnian Dame, Right Down To It
Stevie Wonder, Fun Day
BeBe & CeCe Winans, I'll Take...
S.O.S., Sometimes I Wonder
Patti Labelle, Feels Like Another One
Geto Boys, Mind Playing Tricks On Me
Queen Latifah, Fly Girl
Gerald LeVert, Private Line
Sounds Of... The Pressure
Public Enemy, Can't Truss It
Arthur Baker, Leave The Guns At Home
Bell Biv DeVoe, Word To The Mutha
F.S. Effect, I Wanna B U're Lover
Heavy D & The Boyz, Is It Good To You
Oakton 3.5.7, Turn It Up
Shanice, I Love Your Smile

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Sawyer Brown, The Dirt Road
Steve Wariner, Leave Him Out Of This
Sweethearts Of The... Devil And...
Desert Rose Band, You Can Go...
The Remingtons, A Long Time Ago
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Shamen, Move Any Mountain
Erasure, I Love To Hate You

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KLF, What Time Is Love?
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Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	17	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES 7 weeks at No. 1
2	2	29	RANCE ALLEN BELLMARK 71806	PHENOMENON
3	3	23	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
4	6	5	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
5	5	31	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
6	8	17	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
7	4	17	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
8	7	9	REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS	
9	9	59	TRAMAINÉ HAWKINS SPARROW 1246	LIVE
10	10	43	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY AIR 10162	HE'S PREPARING ME
11	11	57	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
12	14	33	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
13	13	9	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
14	18	51	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
15	12	15	THE KURT CARR SINGERS LIGHT 73043*/SPECTRA	TOGETHER
16	15	21	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M	THE EVOLUTION OF GOSPEL
17	16	13	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
18	23	45	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
19	24	29	REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS. FAITH 1800	MOVE MOUNTAIN
20	25	7	CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS
21	29	5	EAST COAST REGIONAL MASS CHOIR PEPPERCO 1001	LIVE IN NY
22	19	11	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
23	22	7	WANDA NERO BUTLER LIGHT 73065*/SPECTRA	LIVE IN ATLANTA
24	32	7	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
25	30	55	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
26	17	19	FRED HAMMOND BENSON 2727*	I AM PERSUADED
27	20	19	KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM
28	38	7	MARGARET BELL REPRISÉ 26345*/WARNER BROS.	OVER AND OVER
29	27	13	MYRNA SUMMERS SAVOY 14801/MALACO	I'LL TELL THE WORLD
30	39	3	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
31	33	5	REV. FLEETWOOD IRVING TANDEM 3106	SOMETHING WITHIN
32	21	45	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
33	40	3	LEONARD BURKS & THE VOICES OF PRAISE I AM 74015*	LEONARD BURKS & THE VOICES OF PRAISE
34	26	7	THE RICKEY GRUNDY CHORALE SPARROW 1271*	SPIRIT COME DOWN
35	37	39	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
36	36	91	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
37	NEW		THE WILLIAMS BROTHERS MALACO 4451	THE WILLIAMS BROTHERS GREATEST HITS VOLUME 1
38	28	21	AS ONE LIGHT 73035*/SPECTRA	AS ONE
39	35	46	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
40	NEW		O'LANDA DRAPER & THE ASSOCIATES WORD 48687*/EPIC	ABOVE & BEYOND

● 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.

GOSPEL

In the
SPiRiT



by Lisa Collins

THE GOSPEL MUSIC INDUSTRY is mourning the recent death of the Rev. Ernest Davis. The Rev. Davis won gospel fame over the past several years at the helm of the **Wilmington Chester Mass Choir**, as well as for his work with the Gospel Music Workshop of America.

The Rev. Davis, 39, succumbed to an unspecified illness that required frequent, sometimes lengthy, hospital stays during the past year and a half.

While the specifics of his death have not been made public, his accomplishments are well-known.

The Rev. Davis had been director of the Wilmington Chester Mass Choir since founding it in 1978 while still attending Delaware State Univ. After recording a handful of albums, his most recent release, "He's Preparing Me," became his best-selling album ever.

IF THE NOMINATIONS for the upcoming seventh annual Stellar Awards are any indication, the gospel industry's farewell to the Rev. Davis will be a fond one. The Rev. Davis tied with **Tramaine Hawkins** for the most Stellar nominations, with four, including album of the year (traditional) and best music video.

Hawkins' four nominations came as no surprise to anyone. She racked up noms for best solo performance by a female (traditional) and song of the year for "The Potter's House," among others.

The ceremonies, which single out the best in gospel music, will be held Dec. 13 at Royce Hall in Los Angeles. Noticeably absent from the recently released list of

nominees are the **Winans**, whose most recent release is already their biggest-selling album ever.

However, **BeBe & CeCe Winans** are on a long list of artists with multiple nominations that includes **Daryl Coley**, **John P. Kee**, **Rance Allen**, the Rev. **James Moore**, **Yolanda Adams**, and the **Sounds Of Blackness**.

Song-of-the-year nominees include Kee's "Jesus Is Real," the Rev. Moore's "Joy," Hawkins' "The Potter's House," and Davis and the Wilmington Chester Mass Choir's "He's Preparing Me."

Nominees for album of the year (traditional) are Hawkins' "Live," Moore's "Live With The Mississippi Mass Choir," Kee's "Wash Me," and Davis and the Wilmington Chester Mass Choir's "He's Preparing Me."

Contemporary-album-of-the-year nominees are the

Gospel industry celebrate career of Rev. Ernest Davis

Rickey Grundy Chorale's "The Promise," **Coley's** "He's Right On Time," **Allen's** "Phenomenon," and **Adams' "Through The Storm."**

BRIEFLY: **Sparrow Records** recently scrapped its Christmas project, which was set to ship in October and was to feature **BeBe & CeCe Winans**, the **West Angeles C.O.G.I.C. Mass Choir**, **Daryl Coley**, and **Tramaine Hawkins**. The official reason given for the withdrawal is a "packaging snafu."

Dionne Warwick recently kicked off her fourth annual gospel gala, "Coming Home 4 Friends," benefiting **Bishop Carl Bean's** Minority AIDS Project in L.A. Among those joining Warwick on stage at the Shrine Auditorium were **Marsha Warfield**, **Cassietta George**, **Billy Preston**, **Vanessa Bell Armstrong**, **Tramaine Hawkins**, **Clifton Davis**, and the **Clara Ward Singers**.

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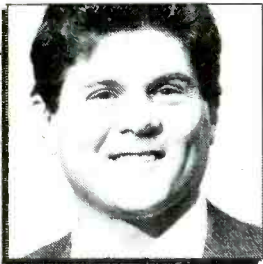
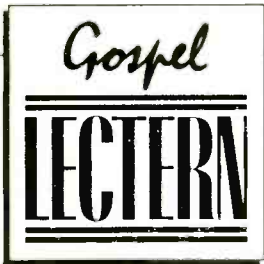
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A & M Gospel



by Bob Darden

THE NEWSBOYS have released two projects through *Star Song*: "Hell Is For Wimps" and this year's "Boys Will Be Boyz." Both are Billboard Critic's Choice picks. That's not a bad streak for a band from Mooloolaba, Queensland, Australia.

Newsboy **John James**, for one, hopes it continues. "So far, everybody who's heard the album says it is a step upward for the band," he says. "Since we came back to the States this year, 90% of what we're playing is new material from 'Boys,' with maybe five songs of old material.

"We played at practically all of the Christian festivals this past summer, but with a new guitarist [**Vernon Bishop**] and our keyboard player [**Corey Pryor**], who was finally old enough to bring from Australia."

"Boys Will Be Boyz" still retains the catchy, danceable Newsboys sound, but with more of a rock-oriented edge. There's also some dance music, one song with a "house" feel, and even a rap tune.

"We've done that, basically, because we perform at so many schools," James says. "We feel we need to play a style of music that will reach more young people . . .

"We like to do that sort of stuff. If we have a Friday night concert, we'll come into a town a couple of days earlier and play at as many schools as will have us during their lunch hour or in assembly.

"We still get the Christian kids, but we also get 85% of the kids who have never heard of us, or contempo-

rary Christian music, before."

The Newsboys, who are one of less than a half-dozen full-time religious bands in Australia, honed their sound in Australia's tough music pubs.

"Not too many Christian bands come to Australia, so we had to learn step by step what worked for us and what didn't," James says. "In Australia, everything is black and white. There is no Christian music scene. The only place we could play were cabarets and pubs."

The Newsboys toured Australia for years before finally being invited to the U.S. by Whiteheart.

"We booked ourselves in concerts anywhere we could play," James says. "Coming from a tiny fishing

Read All About It: Aussie act the Newsboys a success story

village, we felt a need to play a lot of Outback towns. In the Outback, we were better known than many secular bands because we'd play some of them three times a year. The kids all had heard of the Newsboys—mostly because we were the only band that ever came to that town. The whole town would come out for our shows.

"When I look back on it, the results were mind-boggling. It was great. The people were hungry for good music. We wanted a place to play and share. How we all came together in tiny Mooloolaba, where there were no other musicians, no music clinics, no radio, no records, no nothing—was an answer to prayer for all of us when we all finally did meet up."

The band's current work permits expire later this month and it is returning to Australia for the holidays. But, as soon as Uncle Sam allows it, it'll be back.

Top Contemporary Christian

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	33	AMY GRANT ▲ WORD 6907*	23 weeks at No. 1 HEART IN MOTION
2	2	55	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
3	3	17	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
4	4	55	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
5	16	3	TWILA PARIS STARSONG 8207*	SANCTUARY
6	5	43	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
7	7	21	STEVE GREEN SPARROW 1270*	WE BELIEVE
8	6	105	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
9	9	17	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
10	8	55	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
11	18	11	D.C. TALK FOREFRONT 2543*/BENSON	D.C. TALK
12	14	3	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
13	10	25	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
14	11	69	PETRA WORD 48546*/EPIC	BEYOND BELIEF
15	13	17	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
16	NEW ▶		VARIOUS ARTISTS WORD 6695*	MUSIC TO GO SAMPLER
17	12	33	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
18	NEW ▶		SHEILA WALSH STARSONG 8205*	A TIME LIKE THIS
19	15	5	DINO BENSON 2811*	MAJESTIC PEACE
20	17	183	CARMAN ● BENSON 2463*	RADICALLY SAVED
21	NEW ▶		GLAD BENSON 2825*	AN ACAPELLA CHRISTMAS
22	23	17	HOSANNA! MUSIC INTEGRITY 701*/SPARROW	WAR IN THE HEAVENLIES
23	NEW ▶		TAKE 6 REPRIS 26665*	HE IS CHRISTMAS
24	20	21	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC	LIVE WITH FRIENDS
25	34	86	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
26	22	5	IMPERIALS STARSONG 8196*	BIG GOD
27	19	273	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
28	28	3	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
29	27	5	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
30	24	3	JODI BENSON SPARROW 1284*	SONGS FROM THE BEGINNER'S BIBLE
31	26	17	OUT OF THE GRAY SPARROW 1260*	OUT OF THE GRAY
32	25	17	KIM HILL REUNION 0065*/WORD	BRAVE HEART
33	35	19	FRED HAMMOND BENSON 2727*	I AM PERSUADED
34	31	11	PETRA STARSONG 8201*	PETRAFIED
35	40	11	GAITHER VOCAL BAND STARSONG 8193*	HOMECOMING
36	30	59	WAYNE WATSON WORD 4192*	HOME FREE
37	36	28	COMMISSIONED BENSON 2653	STATE OF MIND
38	21	3	HALO PAKADERM 2511*/WORD	HEAVEN CALLING
39	33	21	4 HIM BENSON 2721*	FACE THE NATION
40	29	90	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS

● 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.

Nine Months of Pregnancy Brought Deniece Williams More Than a New Baby Boy.



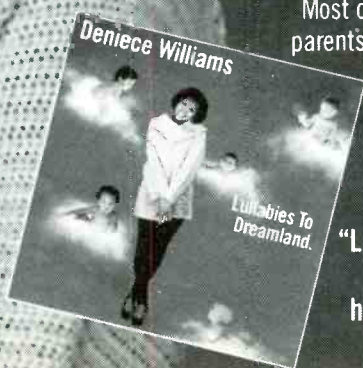
While Deniece anticipated the birth of her child, she created a very special album of eleven new songs—"Lullabies To Dreamland."

It appeals to expectant mothers by tracing their growing love for their child; it quiets newborns familiar only with their mother's heart-sound; and it speaks to young children in an entertaining and inspirational manner.

Most of all, it's perfect for new parents hoping for all to have a good night's sleep.

Major national TV appearances this fall.

Deniece Williams "Lullabies To Dreamland" From heartsound to hit sound on Word/Epic.



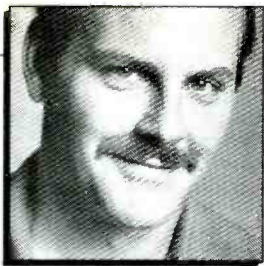
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Latin Notas



by John Lannert

SONY DISCOS has announced that **Grupo Niche** has signed a worldwide recording/publishing deal with the company. The white-hot Colombian group, which previously was distributed by Sony, is set to cut five albums under the accord.

Saying that Grupo Niche was "one of the most highly sought-after acts of the moment," Sony Discos president **Frank Welzer** adds that the popular 11-man outfit will enjoy even wider prosperity with the label.

"Grupo Niche has achieved worldwide fame for their unique cumbia/salsa fusion," says Welzer. "Their affiliation with Sony will take them to newer heights."

He adds, "The sales history of the group is that they're capable of 1 million albums worldwide and they haven't broken in Spain yet. We're going to make every effort to break them in Spain."

Spearheading Grupo Niche's artistic prominence has been writer/producer **Jairo Varela**, whom Sony Discos VP of international A&R **Angel Carrasco** says is "a multitalented musician who is just now being recognized as a force in the tropical/international scene."

NOTED WRITER/PRODUCER K.C. PORTER, currently recording an album with **Maria Conchita Alonso**, has launched his own label, **World Beat Records**. "It's world music," states Porter, "but we're specializing right now in Latin American/American music."

World Beat's first release—due out early next year—is by pop-rock **Renato Mares**, whom Porter describes as "sort of like Billy Joel/John Cougar."

MISCELLANEA: **Balboa Records** has appointed **Martin Zendejas** as assistant promoter to the label's nation-

al promotional director, **Fernando Gonzalez**. He formerly was the sales and distribution director... **RMM Records** has tapped **Nelson Rodriguez** to be GM of the label, a newly created post. Rodriguez previously had been Northeast promotion director of **TH-Rodven**. In a similar move, **George Nenadich** has been appointed national promotion director.

DO THE CROSSOVER: A Spanish-language version of **Color Me Badd's** recent top 10 hit "I Adore Me Amor" was shipped to Hispanic radio in late October. Titled "Yo Adoro Mi Amor," the ballad is **Virgin Records'** second Latin single release. The **Triplets' PolyGram** effort "Fuerza Del Parentesco," a Spanish-language equivalent of their English-language bow, "... Thicker Than Water," also shipped in late October. The first single is "Sombras Y Silencios."

Grupo Niche inks recording, publishing deal with Sony

ALBUM-RELEASE UPDATE: **Prime Records**, now distributed by **BMG**, has released a rap/reggae compilation called "Meren-Rap," featuring hit tracks from **El General** ("Pu Tun Tun"), **Fransheska** ("Menéalo"), and **Lisa M.** ("Tu Pum-Pum"), who has just put out her first solo effort for Sony Discos titled "Rhythm Of The Latin." The leadoff single is "Fiesta"... Recent Sony signee **Rocio Jurado** has just shipped her debut album for the label, "Sevilla." Another Sony album recently put out is "Asi Canta Puerto Rico," a compilation of island favorites sung by **Danny Rivera**, **Jerry Rivera**, **Lourdes Robles**, and **Nydia Caro**, among others.

CHART NOTE: "Cosas Del Amor" by Sony Discos' **Vikki Carr** and **Ana Gabriel** ended its 10-week stay atop **Billboard's** Hot Latin Tracks survey two weeks ago. The duet is the second consecutive song—following **Daniela Romo's** **Capitol EMI/Latin** smash "Todo, Todo"—to log 10 straight weeks at the top.

Top Latin Albums

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	15	VIKKI CARR	COSAS DEL AMOR	SONY 80635
	2	2	23	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	3	3	21	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	4	4	29	PANDORA	AMOR ETERNO	CAPITOL-EMI LATIN 42451
	5	5	13	AZUCAR MORENO	MAMBO	SONY 80633
	6	6	11	GIPSY KINGS	ESTE MUNDO	ELEKTRA 61179
	7	8	17	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	8	—	1	MANOLO GALBAN	GRANDES EXITOS	GLOBO 3106-2
	9	11	51	ANA GABRIEL	EN VIVO	SONY 89303
	10	14	13	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
	11	7	7	LUCERO	SOLO PIENSO EN TI	MELODY 9014
	12	10	43	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	13	—	1	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
	14	13	5	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI LATIN 42529
	15	12	20	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVISA 9010
	16	9	3	RUDY LA SCALA	PORQUE SERA	SONOTONE 1457
	17	16	25	XUXA	XUXA 2	GLOBO 31084
	18	24	7	LISSETTE	PROYECCIONES	CAPITOL-EMI LATIN 42466
	19	23	3	YOLANDITA	MIS CANCIONES PREFERIDAS - 2	SONY 80655
	20	20	35	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISA 9009
TROPICAL/SALSA	21	—	32	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	22	22	70	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	23	17	27	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
	24	—	1	SERGIO DALMA	SINTIENDONOS LA PIEL	TH-RODVEN 2858
	25	25	17	MIJARES	QUE NADA NOS SEPARA	CAPITOL-EMI LATIN 42479
	1	1	7	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	2	2	41	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
	3	3	27	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	4	5	45	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109/BMG
	5	4	13	TONY VEGA	UNO MISMO	RMM 80641/SONY
	6	—	1	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	7	6	9	ORQUESTA DE LA LUZ	SIN FRONTERAS	RMM 80652/SONY
	8	17	3	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	9	12	6	EL GENERAL	MUEVELO	RCA 3190/BMG
	10	7	5	TITO GOMEZ	UN NUEVO HORIZONTE	M.P.I. 6053
	11	—	4	ALEX D'CASTRO	SOLO	TH-RODVEN 2883
	12	10	29	XAVIER SERE	SERE	CAPITOL-EMI LATIN 42464
	13	8	7	FRANSHESKA	MENEALO	ARIOLA 3207/BMG
	14	11	19	TONO ROSARIO	ATADO A TI	PRIME 1013/PRIME
	15	14	3	CONJUNTO QUISQUELLA...	CONJUNTO QUISQUELLA...	COMBO 005
16	9	13	NINO SEGARRA	ENTRE LA ESPADA Y LA PARED	M.P.I. 6050	
17	20	16	BANDA BLANCA	FIESTA TROPICAL	SONOTONE 6017	
18	19	51	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035	
19	18	19	WILLIE CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY	
20	15	15	TITO NIEVES	DEJAME VIVIR	RMM 80630/SONY	
21	13	23	RUBEN BLADES	CAMINANDO	DISCOS INTERNATIONAL 80593/SONY	
22	—	6	JOSE ALBERTO	DANCE WITH ME	RMM 80598/SONY	
23	22	21	OSCAR D'LEON	AUTENTICO	TH-RODVEN 2855	
24	16	12	REY SEPULVEDA	UN POQUITO MAS	RMM 80599/SONY	
25	—	1	LOS TOROS BAND	DE FIESTA	J&N 6000/J&N	
REGIONAL MEXICAN	1	1	13	ANA GABRIEL	MI MEXICO	SONY 80605
	2	2	13	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
	3	3	3	GRUPO MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	4	13	5	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	5	23	3	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO VOL.2	SONY 80649
	6	11	12	JUAN VALENTIN	CUANDO LOS HOMBRES...	CAPITOL-EMI LATIN 1555
	7	8	3	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	8	4	5	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
	9	—	1	GRUPO I TROPIRROLLO 4	MUSART 564	MUSART 564
	10	9	7	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	11	15	3	RAMON AYALA	CORRIDOS DEL '91	FREDDIE 1572/SONY
	12	7	23	LALO Y LOS DESCALZOS	EL ORGULLOSO	WEA LATINA 72744
	13	5	51	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	14	—	1	VARIOS ARTISTAS	EL SONIDO ROMANTICO DE LOS...	FONOVISA 3008
	15	18	23	LA SOMBRA	PORQUE TE QUIERO	FONOVISA 3006
	16	19	11	LOS REHENES	CORAZONES ROTOS	DMY CD-226
	17	6	59	BRONCO	AMIGO	FONOVISA 9003
	18	—	1	VARIOS ARTISTAS	LOS GRANDES DE LA TAMBORA	MUSART 569
	19	—	1	FITO OLIVARES	CUMBIA CALIENTE	GIL 2082
	20	—	1	BRONCO	SALVAJE Y TIERNO	FONOVISA 3106
21	14	9	JOAN SEBASTIAN	CON BANDA	MUSART 2114	
22	—	4	LITTLE JOE	16 DE SEPTIEMBRE	DISCOS INTERNATIONAL 80619/SONY	
23	20	55	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359	
24	—	20	LOS YONICS	POR QUE VOLVI CONTIGO	FONOVISA 9012	
25	—	1	TIERRA TEJANA BAND	TIME TO CELEBRATE	TH-RODVEN 2900	

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International

Sony Shows Team Spirit For Rugby Promo

BY JEFF CLARK-MEADS

LONDON—The two sides of Sony's music operations have collaborated for what is said to be the first time in a cross-promotion that may have international spinoff effects.

Sony Music Entertainment in the U.K. and Sony Consumer Products Company U.K. worked together over the just-completed Rugby World Cup, a sporting event televised in 50 countries. Both sides say the liaison is likely to be the first of a number of mutually beneficial linkups.

The rugby connection centered around the hardware company's sponsorship of the U.K. broadcasting of the finals and the software firm's ownership of the theme song—which was highly prominent in the programming—and the associated album.

The theme, "World In Union" by New Zealand opera star Dame Kiri Te Kanawa, was No. 5 on the U.K. charts last week and the album of the same title was No. 17. Columbia label marketing director Brian Yates says the success was assisted by the fact that the consumer electronics company used "World In Union" for its in-store demonstrations and persuaded many hardware dealers to play a videotape loop featuring the song. Browser cards were also featured in hi-fi stores.

In addition, Sony is taking an England team rugby player on a tour of stores and, if the shop is playing the "World In Union" album, the manager or owner will win a vacation to any of the 16 nations—including the U.S.—that competed in the cup finals.

Says Yates, "The main advantage for us was that we got exposure in nontraditional places, the hardware outlets." He says international releases for "World In Union," an album of traditional songs from the rugby-playing nations, have been confirmed in New Zealand, Australia, Germany, and France.

It is possible that others will follow. The world cup garnered an audience of 2 billion and, while "World In Union" was most prominent in

the U.K. broadcasts, the song was exposed in each of the countries that had TV coverage of the finals.

Yates says that, as far as he is aware, Sony's hardware and software sides have never collaborated in this way before. He anticipates there will now be a series of further liaisons.

Paul Campbell, U.K. spokesman for Sony Consumer Products, says the rugby connection is a sign of true "synergy." When, for example, the hardware company buys Sony CDs as a free gift to consumers, that is merely promotion, he says.

He adds that the success of "World In Motion" assisted the hardware operation because it spread the Sony name—which was strongly branded in the TV cover-

age—beyond the white-collar male audience that rugby attracts.

Like Yates, he anticipates a number of further cooperative ventures between the hardware and software companies in the future.

As a bonus for Sony, a second track from the "World In Union" album, "Swing Low (Run With The Ball)" by the England world cup squad was No. 19 on the singles chart last week.

Rugby football is the physical-contact sport invented at Rugby School in the Midlands of England and now played in North and South America, Japan, Australasia, and Eastern and Western Europe. American football is based on rugby.

Fox U.K. Gets 'Awakening' From Moore With Shorter Window Between Theatrical & Vid

BY PETER DEAN

LONDON—The cinema release of "Omen 4—The Awakening" Nov. 29 is the first evidence of how Fox in the U.K. is operating under the guidance of a managing director responsible for both theatrical and video companies.

Stephen Moore, who heads up 20th Century Fox and FoxVideo

here, is experimenting with a release strategy that sees a reduced window between theatrical and video exposure, video point-of-purchase standees displayed in cinema foyers, and dumpers carrying sell-through cassettes of the first three "Omen" movies, plus a variety of third-party promotions that apply to both cinema and video release.

"We will not pick the fruit off the tree before it's ripe," Moore says, "and it's not video taking advantage of theatrical; rather, we're trying to examine the common ground to use both the budget and publicity to their best advantage."

FoxVideo's West London headquarters is moving into theatrical's central offices this month, and weekly meetings between all theatrical and video managers is

further evidence of the two companies merging their interests.

Moore uses a motoring analogy when describing the changes. "It's like when you used to buy a car in the past and you had to buy add-ons like in-car stereos and get them fixed in, but dealing with a release in this way is like getting a car with all the extras built in right from the start. It's part of the build-up and not a bolt-on."

Moore has worked his way up the ranks of several video distributors and is a former chairman of distributor trade body the British Videogram Assn. His appointment to head of theatrical as well as video was read by insiders as a sign of the growing strength of video over theatrical. There is speculation that other distributors may follow suit, with RCA/Columbia top of the speculators' list.

Warner Home Vid U.K. Lays Off Staffers

LONDON—Warner Home Video U.K. has laid off staff as a result of a contracting video-rental market and a decrease in the number of feature films being produced.

It is believed that as many as 15 members of staff have been made redundant in sales, marketing, and publicity departments after a year that saw the company release more than 100 films on video. The decreased number of titles in 1992 coming from MGM, HBO, and Cannon—all of which Warner has sales

and distribution agreements with—is a major factor in the layoffs, say insiders, as is the rentals trade which is about 25% down this year.

In a brief statement, the company says, "Warner Home Video U.K. constantly re-evaluates its business and adapts company size and staff to reflect current activity. While we regret losing any of the sales force, this down-sizing is a normal business procedure enabling us to operate Warner Home Video in the most effective way possible." PETER DEAN

Super Club To Be A Pan-Euro Distributor

EINDHOVEN, Netherlands—Super Club is to be established as a pan-European distributor of audio and video products, says parent company Philips.

Philips director of finance Henk Appelo says Super Club will be the agency for Philips' boost to its activities in the software field. He says the

distribution network, which will cover audio, video, and CD-I product, is likely to be based on franchise operations in France, Germany, the Netherlands, Luxembourg, and Spain.

Appelo says he expects Super Club as a whole to be at "break-even level" by the end of next year.

MARC MAES

PWL Gains Global Impact Via Warner Deal

BY ADAM WHITE

LONDON—Pete Waterman is steering a brand-new model of his favorite vehicle—but this time, he has a co-driver.

Chairman of Britain's highly successful PWL Records, Waterman recently traded in some of the firm's much-vaunted independence for a new partnership with Warner Music International (Billboard, Nov. 2). As a result, the major will market PWL repertoire through its worldwide network of affiliates and licensees, while gaining the type of U.K. pop repertoire that its own A&R sources have generally not developed.

In return for these rights and a 50% stake in PWL, Waterman is thought to have received a substantial cash injection from Warner and—perhaps just as enticing—the prospect of U.S. release for its artists through the market-leading Warner Music Group of labels.

Ramon Lopez, chairman and CEO of Warner Music International, and David Howells, managing director of PWL Records, decline to discuss the financial details of the deal, but industry sources speculate that Warner has put up between \$5 million and \$8 million immediately to share the driving seat with Waterman.

It is known that the two firms have established a new, joint-venture company—Lopez calls this a "technicality"—but it appears to have significant assets from the "old" PWL. These include catalog titles by the label's most popular acts, Kylie Minogue and Jason Donovan, as well as Minogue's new album, "Let's Get To It." The pact does not extend to PWL's other interests, such as music publishing, or its recording studios.

According to Howells, all new acts signed to PWL Records will come under the Warner deal, including the Cool Notes and Paul Varney. Its roster no longer includes Donovan, who recently switched to Polydor. Likewise, Minogue has completed her PWL contractual obligations, but Howells says the company is looking to renegotiate with the singer. It does have rights to a Minogue greatest-hits package.

"We will do everything we can to help PWL re-sign Kylie," says Lopez. Asked whether any of the Warner group's U.S. labels would look to acquire the singer, who was previously on Geffen Records for North America, he responds, "I suppose if there were a breakdown [of nego-

(Continued on page 71)



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German Labels Try To Save East Berlin Station

BY WOLFGANG SPAHR

HAMBURG—German record companies are fighting to prevent closure of East Berlin-based radio station DT 64, regarded as essential to the musical maturity of the former East Germany.

The chairman of the German phonographic association, Thomas M. Stein, has written to the chief ministers of the five states in the east of the country and the federal broadcast ministry to argue that without DT 64, contemporary music will not be adequately represented in the broadcast media.

DT 64 is due to close at the end of the year under the restructuring of broadcasting following the reunification of Germany. However, Stein argues that it should be kept open to help the youth of the east understand and come to terms with the western music to which they are now exposed.

Advocating the long-term survival of DT 64, Stein says in his open letter that other stations have become locked into unadventurous programming. DT 64 will benefit the whole music market, he suggests, through its less conventional music policy and its open door for nonmainstream product.

He contends, "This is especially vital for the preservation and safeguarding of an independent music culture. The creative impulses and talents of today need the opportunity to express themselves so that the music of tomorrow will not be entirely represented by the musical mainstreams of yesteryear."

"Even within the forced uniformity of broadcasting in the former GDR, DT 64 has proved itself to be a creative and interesting—if sometimes uncomfortable—bright spot." Stein says DT 64 has always managed to avoid "well-trodden paths" and has been a stimulus for music creators and music buyers.

Mitterand Salutes FM Radio In France

PARIS—French president Francois Mitterand has put his weight behind the system that has brought a new diversity to the music on French radio.

At a two-day conference marking the first 10 years of FM radio, Mitterand celebrated a system that would continue to include the musical and commercial diversity of the nonprofit local stations, commercial stations, national FM networks, public service, and specialist stations. "What would be the use of multiplying the number of stations if they were all broadcasting the same sounds," the president questioned. He added that linking "the legitimate economic interests of companies with cultural pluralism was a tricky alchemy."

Nevertheless, Mitterand saluted the rise of national music networks, adding that he would like to see the same type of programming on TV.

EMMANUEL LEGRAND

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

SPAIN: A major music wave called Basque Radical Rock is emerging from the trouble-torn Basque Country in the north and winning critical acclaim despite its radical stance. In the vanguard of the movement is a Basque-language rock/rap/hardcore band called **Negu Gorriak** (Red Winter), whose hectic, uncompromising approach has drawn comparison with France's **Mano Negra**. Negu Gorriak played its debut concert in Madrid before 1,500 diehard fans, while two miles away Presidents Bush and Gorbachev dined with King Carlos on the eve of the Middle East peace conference. Ironically, the band finds it harder to get gigs in the Spanish capital, where Basque separatist violence has provoked a hostile response, than it does elsewhere in Europe. Despite recent appearances before ecstatic crowds in London, Belfast, Paris, Rome, Oslo, Vienna, Berlin, and Havana, only Madrid's top hardcore venue, The Revolver Club, has so far dared to book the band. Negu Gorriak's second album, "Gure Jarrera" (roughly meaning "Us Forever"), is released on its own Esan Ozenki Records label.

HOWELL LLEWELLYN

FRANCE: Few new acts have made as strong an impression this year as **Nilda Fernandez**. "Nilda" sounds like a female name, but is not (his real name is Daniel), although, thanks to his very light, high voice, he is often referred to as "she." Fernandez exploits this ambiguous status to generate interest and mystery. Born 33 years ago in Barcelona, his approach is bilingual and bicultural and he uses his distinctive vocal tone to create a soft, intimate music rich in atmosphere. Although he enjoyed a minor hit several years ago with the single "Barcelona," it is his new self-titled album debut (on EMI) that has turned him into a major contender. His appearance as opening act for **Sting** at the 15,000-capacity Bercy concert hall last summer was enthusiastically received and, thanks

to considerable radio airplay, his single "Nos Fiançailles" (Our Engagement) has now made the chart.

EMMANUEL LEGRAND

DOMINICAN REPUBLIC: While the joyous, rapid-fire merengue sound has long been the best-known musical export from this island in the eastern Caribbean, another lower-tempo beat called the bachata is rapidly gaining worldwide popularity thanks to the phenomenal success of the vocal quartet **Juan Luis Guerra Y La 440**. Originating in the '30s from groups known as bachatas, this engaging music comprises poetic, romantic verse layered over a percussive rhythmic bottom that falls somewhere between a slumber-gaited bolero and the fast-shuffling son. Guerra's recent album "Bachata Rose" (Karen) has been a top seller in Latin America, Spain, and Holland. Apart from Guerra, who is currently on tour in the U.S., the most prominent bachata act is **Victor Victor**. As Guerra's former producer and a noted songwriter, it was Victor who introduced Guerra to the charms of bachata. Victor's debut, "Inspiraciones" (Sonotone), has already produced two top 20 singles on Billboard's Hot Latin Tracks survey: "Mesita De Noche" and "Ando Buscando Un Amor."

JOHN LANNERT

U.K.: Hi-NRG is back. The south remains indifferent, but in the north of England and Scotland there has been a resurgence of interest in the dance craze that bridged the gap between the disco boom of the '70s and the house scene of the late '80s. The radio programme "Gay To Gay" on Wear FM, a local station based in Sunderland, has been championing hi-NRG and, although initially targeted at the minority gay community, is attracting substantial audiences in the Northeast. A compilation of hi-NRG music, "La Vie En Rose Presents... Volume One" (Music Factory), is the first of a five-album series that provides a history of the music that evolved from gay club culture into a mainstream pop phenomenon. Featured artists include **Miquel Brown** ("So Many Men, So Little Time"), **Divine** ("Love Reaction"), and the **Communards** ("Never Can Say Goodbye"). Many clubgoers find the happy-go-lucky style of hi-NRG, with its bright, mechanized beat, escapist lyrics, and disco-diva glamour, a welcome relief from the heavy political and macho overtones that have become the norm in house and rap. But the album also promotes the work of The Terrence Higgins Trust, a support group for sufferers of AIDS. D.S.

INDIA: When pop superstar **Alisha Chimai** released two albums in 1989—one a cover of Madonna's songs in English, the other a collection of songs in Hindi—it was the "Madonna" album that flopped and the Hindi album that went platinum. But now the tide is turning, and increasingly the trend is for acts that sing original material in English to be signed. Among the most successful have been **13 A.D.** from Cochin, whose debut album, "Ground Zero" (Magnasound), has sold 23,000 copies, and **Rock Machine**, whose "Second Coming" (Magnasound) has sold 20,000. JERRY D'SOUZA

INTERNATIONAL

Lueftner Leaves Bertelsmann On Birthday

After 36 Years, Exec Retires To Begin Monti Media

BY MIKE HENNESSEY

MUNICH—This month's hottest ticket in Germany is an invitation to the special 60th birthday and retirement party for Egmont "Monti" Lueftner, who is leaving the Bertelsmann group after a remarkable 36 years.

The event is being hosted Friday (15) by Bertelsmann AG chief, Dr. Mark Woessner, at Munich's Park Hilton Hotel. Approximately 350 guests are expected, including artists and producers from all over the world, to wish Lueftner "happy birthday," and to toast the future success of Monti Media Consulting, his new venture.

Lueftner is retiring as one of the 10 members of Bertelsmann's executive board. He will also be leaving his post as vice chairman of BMG, president of A&R worldwide, and CEO of BMG Ariola in the German-speaking territories.

Lueftner's departure is in accord with an inflexible Bertelsmann rule that the top executives on the board must retire at age 60. He reaches that milestone Tuesday (12) but plans to remain actively involved in the international music and home entertainment industry through Monti Media Consulting. The new company will have offices in Munich and New York, and will maintain close links with Bertelsmann, in particular its TV operations and the music group.

Lueftner will also consult BMG and the entertainment industry in general on various projects, draw-



MONTI LUEFTNER

ing on his wide experience and multiple contacts in the German-speaking countries and in the U.S. He says, "I will be looking to cooperate in joint ventures with other independent entrepreneurs in the media industries, covering record production, video, television programming, and even book publishing. There are tremendous opportunities to build bridges between Europe and the U.S. to our mutual advantage.

"One area of enormous potential, for example, is American country music, which I think could be infinitely more successful in German-speaking countries if it were properly promoted and marketed. German country music—contemporary folk music with a strong schlager element—has a lot in common with U.S. country music, and right now in Germany it is

booming."

Lueftner, who has built an impressive reputation as a seeker, finder, and developer of young talent, says that discovering and nurturing new talent in all areas of the media will be a main priority of this new venture. "There is an escalating demand everywhere for young creative talent. But you must have the time—and the concern—to find it and to know how to formulate career development."

Already, since news of the launch next January of Monti Media appeared in the German press, Lueftner has received many offers and inquiries. "But," he says, "I intend to be very selective."

A native of Austria, where he was born in the small town of Leoben in 1931, Lueftner joined Bertelsmann AG as a salesman in 1955. In his off-duty hours, he studied economics and obtained the equivalent of an MBA degree at Vienna Univ. in 1958. Toward the end of that year, he was part of a small team that launched the Ariola label in Germany, signaling Bertelsmann's entry into record production.

The group had founded its record club two years earlier—working with licensed repertoire—and a year later had begun construction of its Sonopress manufacturing plant in Guetersloh, which went into production in 1958.

Lueftner's initial responsibility with Ariola was the development of the Austrian company and the

(Continued on next page)

U.K.'s PWL GOES POP WITH WARNER MUSIC PACT

(Continued from page 69)

tiations between Minogue's management and PWL] in respects other than financial, one of the Warner labels could step in." But those labels would not engage in financial "gazumping," emphasizes Lopez, referring to a U.K. real-estate practice where a property buyer is outbid by someone else after the seller accepts the original bid.

Both Minogue and Donovan were signed to PWL through PAL Productions, a 50/50 joint venture with Australia's Mushroom Records. Informed sources say that PWL Records, at its 1988-89 peak, generated more than \$40 million in annual U.K. revenues, of which as much as 75% came from PAL. More recently, it is believed that PWL label revenues have declined by half.

Waterman's initial link with Warner Music International came through the latter's U.K. company, which won local distribution rights for PWL after its deal with Pinnacle expired June 30 this year. In Britain, PWL continues to be responsible for its own A&R and marketing activities; elsewhere, the Warner companies will handle marketing.

PWL has been operating with a quilt of licensing deals around the world, including Sony in France, Sonet in Scandinavia, Sanni in Spain, CNR in Belgium, and Alfa in Japan. "Most of our international licenses finish around now," says Howells, "so the arrangement with

Warner fitted nicely. But we've enjoyed excellent relationships with those individual licensees, for example, Sony Music France."

Pacts with a longer run-off include Sonet (end of 1992) and Alfa. In Germany, PWL has been licensed to Warner's EastWest Records—previously known as Teldec—so that relationship continues unchanged.

"In the current business climate, Warner's solid international connections and professionalism makes the most sense for us," says Howells. "At the same time, Warner was looking for more pop repertoire to sell internationally. Through this deal, we could see our sales figures doubling within twelve months."

It is not known whether Warner has an option to buy out PWL's share in the joint venture at some future date, although that must be a possibility.

Earlier this year, PWL Records appeared close to reaching a worldwide deal with PolyGram. "There was an initial approach by another company," says Lopez, "but we struck up a very good relationship. The chemistry is right, and what we do is very complementary to PWL." Insiders say that PolyGram's top brass was ultimately unsure that PWL could maintain its previous commercial hot streak in future.

Separately, PolyGram has a worldwide distribution deal with

PWL America, the rap/urban imprint operated out of New York by Robert John Jones and Brian Chin. "That will continue as it is," says Howells. "We're not very involved in the label from the U.K." Jones and Chin have equity in the U.S. firm with PWL, he confirms.

As for North American release of repertoire from the new joint-venture PWL, Lopez says it will be submitted to the Warner group's various labels there—much as the international division's 100%-owned companies do. What options does PWL have if none of those U.S. companies want the product? "That's a theoretical question," responds the Warner Music International chief. "Look at the Warner family: Warner Bros., Reprise, Giant, Interscope, Tommy Boy, Atlantic, EastWest, Elektra, Chameleon. If none of those think it's worth handling, what does it say about the repertoire? I'm confident that situation will not arise."

Currently, PWL has two albums in the U.K. top 50, Jason Donovan's "Greatest Hits" and Kylie Minogue's "Let's Get To This," and two top 10 singles, "Get Ready For This" by 2 Unlimited and Minogue's duet with Keith Washington, "If You Were With Me Now." The 2 Unlimited record is a pick-up from Holland, for which PWL only has U.K. and Eire rights.

LUEFTNER LEAVING BERTELSMANN ON 60th BIRTHDAY

(Continued from preceding page)

supervision of A&R activity in southern Germany. In 1964, he was appointed managing director of Ariola in Germany. Under Lueftner's direction, Ariola developed a wide-ranging roster of artists, including such major acts as Udo Juergens, Peter Alexander, Mireille Mathieu, Heintje, and Boney M, and also acquired prime repertoire through licensing deals with independent companies Hansa, Jack White, and Jupiter.

Typifying the comments of many who have been associated with Lueftner, Frank Farian, producer of Boney M and Milli Vanilli,

'Monti has always had time to spend with his artists'

says, "[Monti] has always had time to spend with his artists—despite the heavy pressure of running the business—and he has a pronounced instinct for finding the right solution when problems arise. He really has stamped his personality on BMG Ariola and on the German music industry."

In 1968, Lueftner was named CEO of the Ariola-Eurodisc group and began a policy of international expansion that saw 100%-owned affiliates created in Belgium, Holland, Spain, France, the U.K., U.S., Mexico, and Brazil. The company also signed long-term licensing deals with A&M, Island, Virgin, and MCA. In 1972, Lueftner was given responsibility for Bertelsmann's worldwide music, film, and television operations. Later, he became a member of the group's executive board—and in this capaci-

ty, he was responsible for the Bertelsmann purchase of Arista Records from Columbia Pictures in 1979.

This strategic acquisition established a vital base in the key U.S. market for Bertelsmann's music operations. When RCA Records and Bertelsmann created their joint venture in 1985, Lueftner was appointed its vice chairman and president of the companies in the German-speaking territories. He became joint chairman of the Bertelsmann Music Group in 1987; three years later, he was named vice chairman of BMG and president of A&R worldwide.

Equally at home in the boardroom, backstage at New York's Radio City Music Hall, or in Munich's hottest disco, Lueftner sets himself a rigorous and demanding schedule and has always given the highest priority to finding time to spend with his artists, watching their performances, and offering them encouragement. He also keeps himself fully up to date with the new chart entries by having a cassette compiled each week and listening to it in his few spare moments.

As well as his wide-ranging duties for Bertelsmann, Lueftner has been prominent over the years as a lively participant in music industry seminars, and as a member of the board of the IFPI for more than 15 years. "It is due in no small measure to him that Bertelsmann ranks as one of the world's most successful international media conglomerates," says Wilfried Jung, former managing director of EMI Central Europe. On Friday (15), many in Monti's world will drink to that toast.

P'Gram Holland Pares Vinyl-Plant Staff Production To Decrease By 5 Mil Units

AMSTERDAM—PolyGram is to axe 60 of 160 jobs at its vinyl record plant here. Next year, production will be reduced from 15 million to 10 million albums.

PolyGram Holland is soon to begin negotiations with the trade unions about the job losses. It is likely that 20 staff will get alternative employment within PolyGram Holland.

Production at the company's vinyl plant, located in the city of Baarn, will decrease by 22% this year compared with 1990. Previously, units made had steadily risen due to the closure of PolyGram's vinyl factories in the U.K., France, and Germany, and the transfer of manufacture to Baarn.

In the Netherlands, which has Europe's highest penetration of CD players, vinyl has limited economic impact. Now that vinyl al-

bums are also rapidly losing ground in the rest of Europe, the future for the Baarn facility looks bleak.

The vinyl records made in Baarn are sold mainly in the German market.

WILLEM HOOS

JVC Bows First Digital-Audio VCR

TOKYO—Victor Co. of Japan (JVC) has unveiled a Super-VHS VCR with digital sound and a built-in satellite broadcast tuner.

The HR-ZI, which is scheduled to go on sale in mid-December at a list price of 300,000 yen (\$2,275), is the first consumer-model VCR with digital audio and will be available only in Japan for the time being.

Currently, almost 4 million Japanese households have satellite dishes, and two satellite TV networks broadcast programs with digital audio signals.

STEVE McCLURE

Canada Looks To Stars For Merry Yule Retailers Await Tidings From U2, Jackson, More

BY LARRY LeBLANC

TORONTO—While Canadian consumers shopped heavily during last Christmas season, trying to get the jump on the unpopular federal 7% goods and services tax that went into effect Jan. 1, Canadian retailers this year are putting their faith in superstar product to lure Christmas buyers who have been battered yearlong by an economic recession.

Among the current top draws at retail are releases by such international acts as Guns N' Roses, John Mellencamp, Metallica, Motley Crue, Mariah Carey, Robbie Robertson, Hammer, Red Hot Chili Peppers, Dire Straits, Neil Young, Prince, Michael Bolton, Barbra Streisand, and albums by such domestic artists as Bryan Adams, Tom Cochrane, Celine Dion, and Les B.B.

Retailers also have high expectations for several upcoming releases, particularly albums by U2 and Michael Jackson, as well as releases by Paul Simon, Genesis, INXS, Linda Ronstadt, Bette Midler, Stevie Ray Vaughan, Lisa Stansfield, and Placido Domingo.

"This Christmas has more superstar name product available than ever before in all different formats, including boxed sets, single new releases, and 'best of' packages," notes Don Oates, VP of sales and marketing at Sony Music Canada. "The combinations allow the consumer to have a wide choice for Christmas giving. However, there's still some question of what the economic climate is going to be at retail. The recession is still around."

"It's a very broad spectrum of product," says Jason Sniderman, VP of Roblan Distributors, which operates the Sam The Record Man chain. "There's not one particular thing doing well. I can't say [top sellers are] doing better than catalog. Everything is doing well."

"We're sticking with our original sales forecast that we'd do 40% of our business from September through December," says Dan Whitt, president of the A&A Music & Entertainment retail chain. "We feel we've got a strong Christmas

marketing campaign to achieve our numbers. We're also going to do some exciting things with the Michael Jackson and U2 campaigns."

"The product is very strong but is the economy strong enough to handle all of it?" asks Leonard Kennedy, president of Saturn Distributing Inc., which handles buying for the Zeller's retail chain. "How much

'It's a very broad spectrum of product'

money is out there to buy a lot of good product? Our business is probably looking at a very tough Christmas because of the economy. If it all comes together, however, we could have a great year."

"It's going to be a good Christmas," says Roger Whiteman, VP of inventory and distribution at HMV Canada. "I have no reason to think it wouldn't be. Yet, we're fooling ourselves if we expect Christmas to happen earlier than it normally does. I expect the peak to be a real last-minute thing. I'm truly excited about the product; I'm just concerned there's so much of it and that the way radio is there's not the window for a lot of new music."

"We're going to have a pretty good Christmas," says buyer Tim Baker of the Sunrise Records chain. "The product's out there. Money is an issue but that could be a boon to the record industry because product isn't all that expensive."

Says Kennedy, "Maybe music and the video items will be the Christmas items to purchase this year, instead of the Nintendo games, which are very expensive. That's what I've got my fingers crossed on."

"Maybe people won't spend so much on high-ticket items and maybe they'll look at music," says HMV's Whiteman. "If we as retailers do a good job of promoting pre-awareness and provide the service and selection in our stores, perhaps we can capitalize on the fact that

there's a recession and that people aren't spending as much."

Many of those surveyed are worried that, with the strong number of present superstar releases, the first quarter of 1992 will be a pretty lean period for both new releases and for sales.

"You go when the product is ready," says Joe Summer, president of A&M Records Canada. "If it's ready in the fourth quarter, you go because you can probably pick up an additional 20% to 30% on your sales. Then you're looking for carry-over for the big titles while there will also be the new developing acts. Also, the economy should be in better shape in the first quarter of 1992 than it was in 1991 or 1990."

"Adams or the Jackson or the U2 aren't going to stop. They'll be just as fresh in January as they are in October. My projection about Adams is to equal in the first three months of next year what we did in the three months of this year. We're shipping late on U2 but in the first quarter we'll be almost equal to what the initial sales will be."

"We don't expect everything to end on Jan. 1.," agrees Sony's Oates. "We'll still be coming off with second singles on Michael Jackson, and second or third singles from Mariah Carey and Michael Bolton. Our intention is to reap the benefit of Christmas sales, of course, but albums are to be worked through next year. Most superstar product lasts at least nine or 10 months anyway, which means we should be able to take all of these [albums] through to the spring and into the summer. I'd be surprised if some of them don't get a second Christmas next year."

MAPLE BRIEFS

THE Canadian Academy of Recording Arts and Sciences has announced the short list of the nominees for the Canadian-entertainer-of-the-year award, which will be presented during the Juno Awards ceremonies March 29. The nominees are Bryan Adams, Blue Rodeo, Celine Dion, Colin James, and the Tragically Hip. Balloting through record retail outlets, newspaper and magazine advertisements, and concert events is being coordinated by Juno sponsor Molson Breweries.

DENON Canada in Toronto has released the first 40 titles of a comprehensive Savoy Record jazz reissue program. Among the reissues are releases by John Coltrane, Fats Navarro, Charlie Parker, Modern Jazz Quartet, Hank Jones, Booker Ervin Quintet, Cannonball Adderley, Donald Byrd, Red Rodney, Frank Wess, Art Blakey & the Jazz Messengers, Wilbur Harden, and Tommy Flanagan.

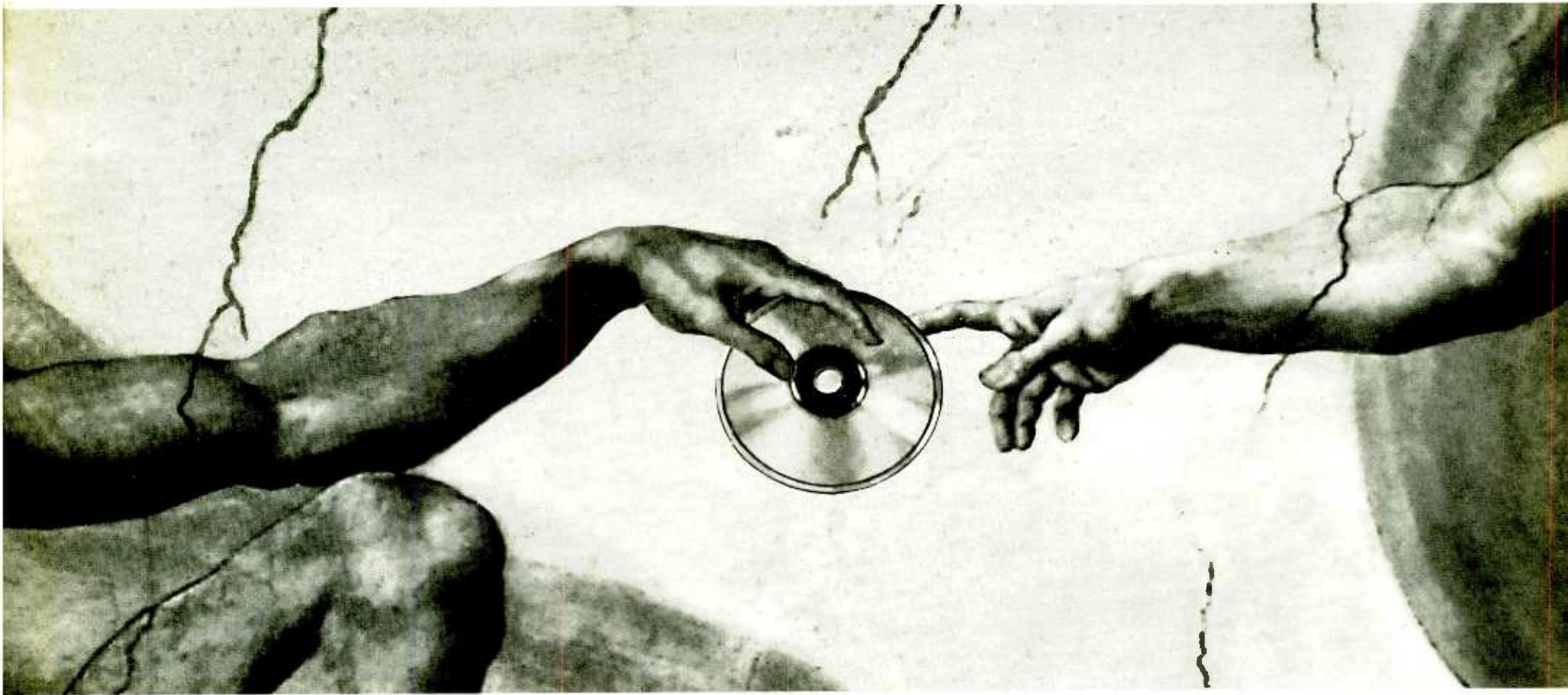


'Prejudice' Pays Off. George Michael receives a double-platinum award for "Listen Without Prejudice, Vol. 1." The singer is accompanied by Sony Music president Paul Berger, right, who also presented Michael with an eight-times-platinum award for his previous album, "Faith."

FOR THE RECORD

Dutch music promotion organization CPG receives no government financial support.

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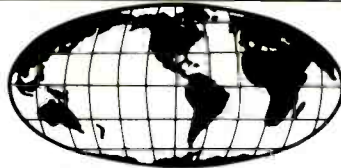
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HITS OF THE WORLD

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EUROCHART HOT 100		10/26/91		MUSIC & MEDIA	
SINGLES					
1	1	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M		
2	NEW	THE FLY U2 ISLAND			
3	3	LETS TALK ABOUT SEX	SALT-N-PEPA #M		
4	14	GET READY FOR THIS 2 UNLIMITED	PWL		
5	12	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH INTERSCOPE		
6	2	WIND OF CHANGE	SCORPIONS MERCURY		
7	8	CALLING ELVIS	DIRE STRAITS VERTIGO		
8	5	SET ADRIFT ON MEMORY BLISS	P.M. DAWN GEE STREET/ACA		
9	9	DON'T CRY	GUNS N' ROSES GEFLEN		
10	NEW	DIZZY VIC REEVES & THE WONDER STUFF	SENSE		
ALBUMS					
1	2	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M		
2	1	DIRE STRAITS ON EVERY STREET	VERTIGO		
3	3	SIMPLY RED STARS	EASTWEST		
4	4	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN		
5	5	TINA TURNER SIMPLY THE BEST	CAPITOL		
6	7	PRINCE & THE NEW POWER GENERATION	DIAMONDS & PEARLS PAISLEY PARK		
7	6	GUNS N' ROSES USE YOUR ILLUSION I	GEFFEN		
8	8	R.E.M. OUT OF TIME	WARNER BROS.		
9	10	ERASURE CHORUS	MUTE		
10	11	JOE COCKER NIGHT CALLS	CAPITOL		

16	19	THE BIG L. ROXETTE	ELECTROLA/EMI		
17	18	KRIBBELIN IM BAUCH PE WERNER	INTACORD		
18	13	DEJA VU BLUE SYSTEM	HANSA		
19	17	YOU COULD BE MINE	GUNS N' ROSES GEFLEN		
20	NEW	LOVE TO HATE YOU	ERASURE MUTE		
ALBUMS					
1	1	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M		
2	2	DIRE STRAITS ON EVERY STREET	VERTIGO		
3	3	SIMPLY RED STARS	WEA		
4	4	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN		
5	6	TINA TURNER SIMPLY THE BEST	EMI		
6	14	JOE COCKER NIGHT CALLS	CAPITOL		
7	5	MATTHIAS REIM REIM 2	POLYDOR		
8	7	GUNS N' ROSES USE YOUR ILLUSION I	GEFFEN		
9	9	SCORPIONS CRAZY WORLD	MERCURY/PHONOGRAM		
10	8	PRINCE DIAMONDS & PEARLS	PAISLEY PARK		
11	10	PETER MAFFAY 38317	EASTWEST		
12	11	R.E.M. OUT OF TIME	WARNER BROS.		
13	12	GIPSY KINGS ESTE MUNDO	COLUMBIA		
14	15	ROXETTE JOYRIDE	ELECTROLA		
15	13	METALLICA METALLICA	VERTIGO/PHONOGRAM		
16	20	PE WERNER KRIBBELN IM BAUCH	INTACORD		
17	19	CHER LOVE HURTS	GEFFEN		
18	NEW	BLUE SYSTEM DEJA VU	BMG/ARIOLA		
19	17	SOUNDTRACK TWIN PEAKS	WARNER BROS.		
20	16	JOHN LEE HOOKER MR. LUCKY	SILVERTONE/JIVE		

6	4	MIDORI KARASHIMA ZINC WHITE	FUN HOUSE		
7	5	HAMMER TOO LEGIT TO QUIT	TOSHIBA/EMI		
8	9	MARIAH CAREY EMOTIONS	SONY		
9	8	HIDEAKI TOKUNAGA REVOLUTION	APOLLON		
10	NEW	YOUSUI INOUE HANDSOME BOY	FOR LIFE		

FRANCE (Nielsen/Europe 1) 10/17/91

SINGLES					
1	1	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M/POLYGRAM		
2	2	DEJEUNER EN PAIX	STEPHEN EICHER BARCLAY/POLYGRAM		
3	3	LA ZOUBIDA	LAGAF' AIRPLAY/CARRERE		
4	4	REGRETS	MYLENE FARMER & JEAN LOUIS MURAT POLYGRAM/POLYDOR		
5	6	THE SHOOP SHOOP SONG (IT'S IN HER KISS)	CHER EPIC		
6	NEW	RAPTOUR (VAMPIRE)	LES INCONNUS PPL/SONY MUSIC		
7	9	CALLING ELVIS	DIRE STRAITS VERTIGO/POLYGRAM		
8	12	MORE THAN WORDS	EXTREME POLYGRAM/POLYDOR		
9	NEW	SA KE CHO	ZOUK MACHINE BMG		
10	7	MISERY	INDRA CARRERE		
11	8	LOSING MY RELIGION	R.E.M. WARNER BROS.		
12	14	MAGIC BOUL'VARD	FRANCOIS FELDMAN PHONOGRAM/POLYDOR		
13	20	ANGELINA	P.S.Y. BMG		
14	17	SON OF OCARINA	JEAN PHILIPPE AUDIN & DIEGO MODENA SONY/DEL		
15	5	DANCA TAGO MAGO	KAOMA COLUMBIA		
16	13	NATALIE WOOD	JIL CAPLAN EPIC		
17	15	LE DORMEUR	PLEASURE GAME TOUCH OF GOLD/POLYGRAM		
18	NEW	JUST THE WAY IT IS, BABY	REMBRANDTS WEA		
19	10	SENZA UNA DONNA	ZUCCHERO & PAUL YOUNG POLYGRAM/POLYDOR		
20	11	DIS-MOI BEBE	BENNY B OTB/SONY MUSIC		
ALBUMS					
1	1	DIRE STRAITS ON EVERY STREET	VERTIGO		
2	2	STEPHANE EICHER ENGELBERG	BARCLAY/POLYGRAM		
3	3	LES INCONNUS BOULVERSIFIANT	PPL		
4	NEW	FRANCIS CABREL D'UNE OMBRE A L'AUTRE	COLUMBIA		
5	5	MYLENE FARMER L'AUTRE	POLYGRAM/POLYDOR		
6	4	R.E.M. OUT OF TIME	WARNER BROS.		
7	8	JEAN-JACQUES GOLDMAN FREDERICKS,	GOLDMAN & JONES COLUMBIA		
8	10	PATRICK BRUEL ALORS REGARDE	RCA/BMG		
9	6	FRANCOIS FELDMAN MAGIC BOUL'VARD	POLYGRAM/PHONOGRAM		

10	7	WILLIAM SELLER EN SOLITAIRE	PHONOGRAM/POLYGRAM		
11	12	CHRISTIAN MORIN AQUARELLA	DEE/SONY MUSIC		
12	NEW	SIMPLY RED STARS	WEA		
13	NEW	TEXAS MOTHERS HEAVEN	PHONOGRAM		
14	NEW	LAGAF LA ZOUBIDA	CARRERE		
15	9	ERIC SERRA ATLANTIS	VIRGIN		
16	NEW	MECANO DESCANSO DOMINICAL	BMG		
17	NEW	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M		
18	17	UB40 LABOUR OF LOVE PART II	VIRGIN		
19	NEW	PRINCE & THE NEW POWER GENERATION	DIAMONDS & PEARLS A&M		
20	13	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN/BMG		

SWEDEN (GLF) 11/6/91

SINGLES					
1	2	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH ATLANTIC		
2	1	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M		
3	4	OBSESSION	ARMY OF LOVERS TON SON TON		
4	NEW	THE FLY U2 ISLAND			
5	6	LOVE TO HATE YOU	ERASURE MUTE		
6	3	CAN'T STOP THIS THING WE STARTED	BRYAN ADAMS A&M		
7	NEW	VEM TANDER STJARNORNA	EVA DAHLGREN RECORD STATION		
8	NEW	I'M TOO SEXY	RIGHT SAID FRED TUG RECORDS		
9	NEW	CREAM PRINCE & THE NEW POWER GENERATION	WARNER		
10	NEW	GREYHOUNDBUS	ANDERS GLENMARK RECORD STATION		
ALBUMS					
1	2	EVA DAHLGREN EN BLEKT BLONDINS	HJARTA RECORD STATION		
2	1	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M		
3	3	DIRE STRAITS ON EVERY STREET	VERTIGO		
4	6	IRMA	IRMA COLUMBIA		
5	10	TINA TURNER SIMPLY THE BEST	CAPITOL		
6	NEW	PAUL YOUNG FROM TIME TO TIME/THE SINGLES	COLLECTION COLUMBIA		
7	NEW	DIVERSE ARTISTER THE ORIGINAL	EVA		
8	NEW	ANDERS GLRNMARK 99	RECORD STATION		
9	7	SIMPLY RED STARS	METROROME		
10	8	PRINCE & THE NEW POWER GENERATION	DIAMONDS & PEARLS WARNER		

NETHERLANDS (Stichting Nederlandse Top 40) 11/1/91

SINGLES					
1	2	LET'S TALK ABOUT SEX	SALT-N-PEPA #M		
2	1	JAMES BROWN IS DEAD	L.A. STYLE BOUNCE		
3	4	EVERYBODY'S FREE (TO FEEL GOOD)	ROZALLA BUZZ		
4	7	HAIL HAIL ROCK'N'ROLL	GARLAND JEFFREYS RCA		
5	9	35 KOEIJEN	ANDRE VAN DUIN CNR		
6	3	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M		
7	NEW	KON IK MAAR EVEN BIJ JE SIJN	GORDON CNR		
8	5	CAN'T STOP THIS THING WE STARTED	BRYAN ADAMS A&M		
9	NEW	THE FLY U2 ISLAND			
10	NEW	I ADORE MI AMOR	COLOR ME BADD GIANT		
ALBUMS					
1	1	DIRE STRAITS ON EVERY STREET	VERTIGO		
2	2	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M		
3	3	PAUL YOUNG FROM TIME TO TIME/THE SINGLES	COLLECTION COLUMBIA		
4	6	VARIOUS ARTISTS THE GREATEST HITS 1991	3 EVA		
5	4	TINA TURNER SIMPLY THE BEST	CAPITOL		
6	9	SOUNDTRACK TWIN PEAKS	WARNER		
7	5	PRINCE & THE NEW POWER GENERATION	DIAMONDS & PEARLS PAISLEY PARK		
8	8	SIMPLY RED STARS	EASTWEST		
9	7	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN		
10	NEW	VARIOUS ARTISTS TOUR OF DUTY 3	MAGNUM		

CANADA (The Record) 11/11/91

SINGLES					
1	1	LIFE IS A HIGHWAY	TOM COCHRANE CAPITOL/CAPITOL		
2	2	CAN'T STOP THIS THING WE STARTED	BRYAN ADAMS A&M/A&M		
3	4	EMOTIONS	MARIAH CAREY COLUMBIA/SONY		
4	3	ENTER SANDMAN	METALLICA ELEKTRAWEA		
5	5	LOVE, THY WILL BE DONE	MARTIKA COLUMBIA/SONY		
6	7	DON'T CRY	GUNS N' ROSES GEFLEN/WEA		
7	6	(I WANNA GIVE YOU) DEVOTION	NOMAD CAPITOL/CAPITOL		
8	9	PRIMAL SCREAM	MOTLEY CRUE ELEKTRAWEA		
9	NEW	SPENDING MY TIME	ROXETTE CAPITOL/CAPITOL		
10	NEW	CREAM	PRINCE WARNER BROS./WEA		
ALBUMS					
1	1	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M/A&M		
2	2	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN/GEFFEN		
3	3	TOM COCHRANE MAD MAD WORLD	CAPITOL/CAPITOL		
4	4	METALLICA METALLICA	ELEKTRAWEA		
5	6	SOUNDTRACK THE COMMITMENTS	MCA/MCA		
6	7	MARIAH CAREY EMOTIONS	COLUMBIA/SONY		
7	5	DIRE STRAITS ON EVERY STREET	VERTIGO/WEA		
8	9	GUNS N' ROSES USE YOUR ILLUSION I	GEFFEN/GEFFEN		
9	NEW	ROBBIE ROBERTSON	STORYVILLE GEFLEN/GEFFEN		
10	8	JOHN MELLENCAMP WHENEVER WE WANTED	MERCURY/PIG		

AUSTRALIA (Australian Record Industry Assn.) 11/10/91

SINGLES					
1	2	I'M TOO SEXY	RIGHT SAID FRED LIBERATION/FESTIVAL		
2	1	THE FLY U2 ISLAND			
3	NEW	WHEN SOMETHING IS WRONG WITH MY BABY	JOHN FARNHAM/JIMMY BARNES MUSHROOM/FESTIVAL		
4	3	RUSH BIG AUDIO DYNAMITE II	COLUMBIA		
5	6	JUST LIKE YOU	ROBBIE NEVIL EMI		
6	5	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH WARNER		
7	4	BREAK IN THE WEATHER	JENNY MORRIS WARNER		
8	7	I GOTCHA	JIMMY BARNES MUSHROOM/FESTIVAL		
9	18	SET ADRIFT ON MEMORY BLISS	P.M. DAWN PHONOGRAM/POLYGRAM		
10	8	I'VE GOT TO GO NOW	TONI CHILDS A&M/POLYGRAM		
11	16	ALL 4 LOVE	COLOR ME BAD GIANT		
12	11	EMOTIONS	MARIAH CAREY COLUMBIA		
13	12	GETT OFF	PRINCE & THE NEW POWER GENERATION WARNER		
14	9	CAN'T STOP THIS THING WE STARTED	BRYAN ADAMS A&M/POLYGRAM		
15	10	LOVE... THY WILL BE DONE	MARTIKA COLUMBIA		
16	NEW	NUTBUSH CITY LIMITS	TINA TURNER FESTIVAL		
17	13	WIND OF CHANGE	SCORPIONS PHONOGRAM/POLYGRAM		
18	15	HERE I AM (COME AND TAKE ME)	UB40 VIRGIN/EMI		
19	NEW	CREAM	PRINCE & THE NEW POWER GENERATION WARNER		
20	NEW	LIVE YOUR LIFE BE FREE	BELINDA CARLISLE VIRGIN/EMI		
ALBUMS					
1	1	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M/POLYGRAM		
2	2	SOUNDTRACK THE COMMITMENTS	MCA/BMG		
3	5	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN/BMG		
4	9	PRINCE & THE NEW POWER GENERATION	DIAMONDS & PEARLS WARNER		
5	4	COLD CHISEL CHISEL	WARNER		
6	3	JOHN MELLENCAMP WHENEVER WE ...	MERCURY		
7	7	DIRE STRAITS ON EVERY STREET	VERTIGO/POLYGRAM		
8	11	TONI CHILDS HOUSE OF HOPE	A&M/POLYGRAM		
9	6	JENNY MORRIS HONEY CHILD	WARNER		
10	8	MARIAH CAREY EMOTIONS	COLUMBIA		
11	15	GLORIA ESTEFAN INTO THE LIGHT	EPIC		
12	10	SIMPLY RED STARS	WARNER		
13	13	GUNS N' ROSES USE YOUR ILLUSION I	GEFFEN/BMG		
14	NEW	TINA TURNER SIMPLY THE BEST	VIRGIN		
15	12	BABY ANIMALS BABY ANIMALS	IMAGO/BMG		
16	19	GRACE KNIGHT STORMY WEATHER	COLUMBIA		
17	17	TOMMY EMMANUEL DETERMINATION	MEGA/SMA		
18	14	MOTLEY CRUE DECADE OF DECADENCE	WARNER		
19	16	NIGEL KENNEDY VIVALDI: FOUR SEASONS	EMI		
20	NEW	PAUL SIMON BORN AT THE RIGHT TIME-THE BEST OF PAUL SIMON	WARNER		

GERMANY (Der Musikmarkt) 10/29/91

SINGLES					
1	1	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M		
2	4	LET'S TALK ABOUT SEX	SALT-N-PEPA POLYGRAM		
3	2	BACARDI FEELING	KATE YANAI WEA		
4	3	SET ADRIFT ON MEMORY BLISS	P.M. DAWN ISLAND		
5	8	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH INTERSCOPE		
6	7	SEND ME AN ANGEL	SCORPIONS MERCURY		
7	5	ICH BIN DER MARTIN, NE DIETHER KREBS + GUNDULA	RCA		
8	6	ICH HAB' MICH SO AUF DICH GEFREUT	MATTHIAS REIM POLYDOR		
9	15	JAMES BROWN IS DEAD	L.A. STYLE MIKULSKI		
10	10	DAS GANZE LEBEN IST EIN QUIZ	HAPE KERKELING ARIOLA		
11	12	WIND OF CHANGE	SCORPIONS MERCURY		
12	11	ALOHA HEJA HE	ACHIM REICHEL WEA		
13	9	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ MCA		
14	14	SOMETHING GOT ME STARTED	SIMPLY RED EASTWEST		
15	16	CAN'T STOP THIS THING WE STARTED	BRYAN ADAMS A&M		

JAPAN (Music Labo) 11/11/91

SINGLES					
1	NEW	ALONE B'Z	BMG/VICTOR		
2	1	SHABONDAMA	TSUYOSHI NAGABUCHI TOSHIBA/EMI		
3	NEW	TOKI MACHI NO DOKOKADE	MIHO NAKAYAMA KING		
4	2	WASURE NAIDE	DREAMS COME TRUE EPIC/SONY		
5	NEW	MIRACLE LOVE	RIHO MAKISE PONY CANYON		
6	4	METAMORPHOSE	SHIZUKA KUDO PONY CANYON		
7	3	SEVEN YEARS AFTER	PRINCESS PRINCESS SONY		
8	6	SAY YES	CHAGE & ASKA PONY CANYON		
9	NEW	COME ON	KATSUMI PIONEER/LDC		
10	5	STANDING SEX/JOKER	X SONY		
ALBUMS					
1	NEW	LINDBERG EXTRA FLIGHT	TOKUMA		
2	1	CHAGE & ASKA TREE	PONY CANYON		
3	3	MARI HAMADA TOMORROW	MCA/VICTOR		
4	2	MIYUKI NAKAJIMA	UTA DE SHIKA IENA) PONY CANYON		
5	NEW	REIRAN	REIRAN TOSHIBA/EMI		

HITS OF THE U.K.

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SINGLES					
1	2	DIZZY VIC REEVES & THE WONDER STUFF	SENSE		
2	1	THE FLY U2 ISLAND			
3	3	GET READY FOR THIS 2 UNLIMITED	PWL		
4	4	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M		
5	5	WORLD IN UNION	KIRI TE KANAWA COLUMBIA		
6	9	NO SON OF MINE	GENESIS VIRGIN		
7	19	IF YOU WERE			

Parties Across The Water For John, Taupin

PolyGram marked the release of the "Two Rooms" tribute album recently with parties in New York and London honoring the songwriting team of Elton John and Bernie Taupin, who are pictured at right with John's manager, John Reid, center. The London bash was thrown at a Harrods Furniture Depository. In New York, an elaborate dinner was held at the Four Seasons Restaurant, where the guests included Rod Stewart, Sean Lennon, Yoko Ono, and Eric Clapton. "Two Rooms" comprises 16 new versions of John/Taupin classics performed by an impressive list of artists.



Rick Dobbis, president and CEO of PolyGram Label Group, left, and John Barbis, senior VP of promotion and sales for PLG, right, congratulate Taupin at the New York dinner. The 25-year partnership of John and Taupin has generated more than 200 songs and record sales in excess of 100 million copies worldwide.



More than 300 friends and celebrities dined with the legendary pop music team in New York. Some of the pair's famous friends include, from left, Nile Rodgers, Jellybean Benitez, Curt Smith, Stephen Stills, and Patrick Dempsey. Friends who made an appearance at the London bash include Richard Branson and Bob Geldof.

GOOD WORKS

FOR EVERYONE WHO has ever complained about programming on MTV and VH-1, here's your chance to do it yourself. As part of the Thursday (14) Nordoff-Robbins annual Silver Clef Award Dinner and Auction, the channels have each donated one hour of air time. The high bidder will get to air whatever he wants. MTV Networks chairman/CEO Tom Freston is chairman of this year's dinner, which will honor John Mellencamp.

THE LIFT OF MUSIC: Joel Timothy, a San Francisco artist heard on the Traver label, has organized a music/audio library at the Shriner's Hospital for Crippled Children in the city. Timothy cites donations of cassettes and Walkman players from

distributors, retailers, labels, and other music companies such as Bayside, Books On Tape, BMG, City Hall Records, Discovery Music, Geffen, The Good Guys, Matthews, Musica Latina, Music For Little People, The Nature Company, Pacific Wave, PolyGram, The Record Exchange, Shindig, Sony Corp., The Toronto Children's Group, Tower Records, Traver, WEA, and Windham Hill, among others. Anyone interested in making a contribution before Friday (15) can contact Timothy at 415-285-4805.

SHOWCASE FOR KIDS: Many top singers and other celebrities have put together another special Christmas album, "The Christmas Album... A Gift Of Hope," produced by San Diego Children's Hospital, which for the second year is making it available

to hospitals across the country through retail. The 24 sessions, produced by Michael Lloyd, are performed by Frank Sinatra, Reba McEntire, Barry Manilow, Willie Nelson, James Earl Jones, Magic Johnson, Bill Medley, George Jones, Kenny Loggins, Hank Williams Jr., Stryper, Lou Rawls, Dionne Warwick, Henry Mancini, Freddy Cannon, Johnny Tillotson, and Brian Hyland. The album, as a cassette or CD, is available by calling 800-858-8998.

BENEFIT, THE RECORD: The Children's Christmas Every Day Appeal in Vienna is attempting to put together a benefit record to raise money for the medical care for the children of Chernobyl. Interested parties should contact Adrian Weisweiler at 01-043-1-713-6057.

LIFELINES

BIRTHS

Girl, Dana Rose, to Dennis and Cathy Falcone, Oct. 5 in New York. He is programming assistant/executive producer at WCBS-FM New York.

Girl, Sahara Jade, to Michael and Gloria Thompson, Oct. 11 in Santa Monica, Calif. He is a Los Angeles session guitarist.

Girl, Charlotte Christine, to Charlie Barnett and Judith Hansen, Oct. 19 in Washington, D.C. He is a performer and music composer for the "America's Most Wanted" TV series.

Girl, Adrienne Rose, to Joel and Carrie Horne, Nov. 2 in Yorktown, N.Y. He is manager of Tower Records in Yonkers, N.Y.

MARRIAGES

Chris Golden to Connie Russo, Oct. 19 in Boston. He is communications associate for BPI Communications, parent company of Billboard.

William Jarvis to Janice Burysek, Oct. 19 in Nashville. He is a composer and musician. She is copyright manager at Warner/Chappell Music Nashville.

Kevin Taylor to Rose Polidoro, Nov. 2 in New York. She is VP of promotions and publicity for Radio City Music Hall Productions.

DEATHS

Charles Boyd, 48, of AIDS-related illness, Oct. 21 in Portland, Ore. Boyd was a rock photographer who began his career in the early '60s. His work included photos of the Beatles, Willie Nelson, Marvin Gaye, and many other well-known performers.

Alkviades "Al" Zaharis, 27, after falling off the 12th floor of a building, Oct. 25 in Honolulu. Zaharis was an account executive at KPOI Honolulu. He is survived by his father, Demetrios, mother Kay Hampton, step-father Bob Hampton, brother Jimmy, and sister Mary Lena Judd.

Jim Maloney, 39, of cancer, Oct. 30 in Los Angeles. Maloney was a magazine editor and free-lance journalist who worked as a copywriter in the editorial department of Warner Bros. Records from 1988-90. He had previously served as associate editor of Music Connection in Los Angeles. He is survived by his wife, Lisa, and a son, James P. Maloney IV.

Carolyn Field, 37, of liver cancer, Nov. 2 in Nashville. Field was a recording artist, songwriter, and author. Survivors include her husband, Doc Field, who is a personal manager, and three children.

Chris Bender, 19, of gunshot wounds, Nov. 3 in Brockton, Mass. Bender was a singer/songwriter/producer on Atco/EastWest Records. He co-founded his first professional vocal group at the age of 14. In 1989, he released his first single, "Baby Girl." The following year, he signed a major long-term recording contract with EastWest. His first album for the label, "Draped," was released in July 1991 and included the

singles "I Knew" and "That's Not The Way." At the time of his death, Bender was taking a short break from a promotional tour in support of the album.

According to police, Bender was sitting in his car with his cousin in front of his mother's home when three hooded gunmen approached the vehicle and opened fire. Bender was hit by several bullets and died a short time later at Brockton Hospital. His cousin was not injured. (see story, page 20).

Mort Shuman, 52, cause of death not given, Nov. 4 in London. Shuman was a singer/songwriter who teamed up with Jerome "Doc" Pomus to write such late-'50s and early-'60s hits as "Save The Last Dance For Me" for the Drifters, "His Latest Flame" for Elvis Presley, and "Teenager In Love" for Dion & the Belmonts. (Pomus died of lung cancer on March 14 of this year.) Shuman also wrote songs for Janis Joplin, Andy Williams, and others. He later moved to France and became a popular singer there in the '70s, in addition to writing songs for French pop stars. Shuman also translated the work of Jacques Brel into English and produced the hit musical "Jacques Brel Is Alive And Well And Living In Paris," which played on Broadway for seven years.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 9-10, Songwriters Expo 15, presented by the BMI-sponsored Los Angeles Songwriters Showcase, Pasadena Conference Center, Pasadena, Calif. 213-467-7823.

Nov. 10, New York Music Conference, sponsored by Platinum Music Network, Omni Park Central Hotel, New York. 800-876-4646.

Nov. 23-24, Fall Music Conference, sponsored by Mentor Music Group, New England D.J. Assn., and WCGY's Boston Music Showcase, World Trade Center, Boston. Joe Vigilione, 617-932-6520.

DECEMBER

Dec. 4, Taping of the 1991 Billboard Music Awards, Santa Monica Airport, Santa Monica.

Dec. 5-9, Music-Vision-Media Trade Fair, Peace & Friendship Stadium, Athens. 011-30-1-7753-857.

Dec. 12, Sixth Annual Salute to the American Songwriter, benefit concert presented by the National Academy of Songwriters, honoring Hal David and Burt Bacharach with NAS Lifetime Achievement Award, Wilshire Ebell Theatre, Los Angeles. 213-463-7178.

JANUARY

Jan. 9-11, Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-4919.

Jan. 19-23, MIDEM '92, Festival des Palais, Cannes. 212-689-4220.



The Hosts With The Most. Gathering at the Regency Hotel for a meeting of the New York City Host Committee for the 1992 Grammy Awards, from left, are Eric Kronfeld, president, PolyGram Holdings; Alain Levy, president, PolyGram Records; Michael Dornemann, chairman, BMG; Robert Krasnow, chairman, Elektra Entertainment; Michael Greene, president, NARAS; and Jonathan Tisch, chairman, New York City Host Committee for the 1992 Grammy Awards.

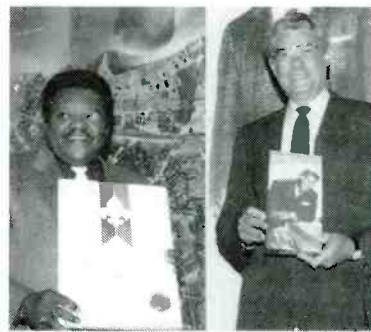


Bass Metal. Def Jam/Columbia recording group 3rd Bass receives RIAA gold plaques for the album "Derelicts Of Dialect" and single "Pop Goes The Weasel." Shown, from left, are Eddie Pugh, VP of black music promotion, Columbia; Jerry Blair, VP of top 40 promotion, Columbia; Barry Rosenthal, the group's personal lawyer; Tommy Mottola, president, Sony Music; Lyor Cohen, president, Rush Management; band members MC Serch, DJ Richie Rich, and Prime Minister Pete Nice; Russell Simmons, CEO, Def Jam/RAL; Angela Thomas, director of product marketing, RAL/Columbia; Don Ienner, president, Columbia Records; and Rich Kudolla, senior VP of sales, Columbia.



The Party's Hers Tonight. Ear Candy recording artist Audrey Wheeler celebrates the release of her first single for the label, "I'm Yours Tonight," with a performance and reception in New York at BMG's Studio B. Shown, from left, are Ear Candy co-president Nile Rodgers; recording artist Freddie Jackson; Ear Candy co-president Tom Cossie; Wheeler, recording artist Will Downing; and BMG chairman/CEO Michael Dornemann.

It's No Wonder. Arista recording artist Curtis Stigers celebrates after his two SRO shows at New York's Bottom Line, promoting his self-titled debut album and top 20 single, "I Wonder Why." Shown in front row, from left, are Arista senior VP Jack Rovner; Arista president Clive Davis; Stigers; and Arista executive VP/GM Roy Lott. In back row, from left, are Winston Simone, Curtis' manager; and Mitchell Cohen, VP of A&R/East Coast, Arista.



A Big Day For Fats. Fats Domino, left, is honored in City Hall by New Orleans mayor the Honorable Sidney Barthelemy, who proclaims Oct. 24 Fats Domino Day in the Louisiana city. Domino is celebrating the release of "They Call Me The Fat Man... Antoine 'Fats' Domino: The Legendary Imperial Recordings." He appeared on "Late Night With David Letterman" Nov. 5 and did a concert at New York's Bottom Line the following night.



Centenary Celebration. London Records honors Maestro Sir Georg Solti at a press conference in Chicago, celebrating both the 100th anniversary of the Chicago Symphony and the 100th recording on London Records by Maestro Solti and the symphony. That recording is "Otello," which was recorded at Carnegie Hall last April with a cast including Luciano Pavarotti and Dame Kiri Te Kanawa. The recording is scheduled for release this month. Shown, from left, are Stuart Pressman, Midwest regional manager, PolyGram Classics & Jazz; Lynne Hoffman-Engel, VP, London Records; Solti; Bob Colosi, Midwest branch manager, PGD; Lisa Altman, director of promotion and product, London Records; Rick Rogers, VP of field marketing, PGD; and Jeff Moskow, Midwest sales manager, PGD.



He and His "Shadows." GRP recording artist David Benoit celebrates the release of his sixth GRP album, "Shadows," at Los Angeles restaurant the Muse. Shown, from left, are GRP director of publicity Michael Bloom; Benoit; album producer Marcel East; and Mark Hartley, Benoit's manager.



It's A Fact. Fiction Records at the Atlantic Group announce its deal for the North American release of recordings by Die Warzau (via Atlantic Records) and Candyland (via Atco/EastWest). Die Warzau makes its Fiction/Atlantic debut with the album "Big Electric Metal Bass Face," which has yielded the single "Funkopolis." Candyland makes its Fiction/Atco/EastWest debut with "Suck It And See," which includes the single "Fountain O' Youth." Shown, from left, are Atco/EastWest co-president Vince Faraci; Fiction president Marcus Peterzell; Fiction chairman Chris Parry; Atco/EastWest chairman/CEO Sylvia Rhone; and Atlantic Group co-chairman/co-CEO Doug Morris.

NEW U2 RELIES ON FANS

(Continued from page 1)

Blackwell. "This is by far the best record U2 have ever made."

"Achtung Baby" marks the first U2 album since Island's sale in 1989 to PolyGram, which now markets and distributes Island in the U.S. After more than a decade working with WEA Distribution here, U2 manager Paul McGuinness prepared for this album's release by recently visiting the nine branch offices of PolyGram distribution with Blackwell, Allen, and PolyGram Label Group president/CEO Rick Dobbis, and he says he was impressed.

U2 owes two more albums to Island under its current contract, McGuinness says.

PolyGram's sales staff has met with impressive prerelease reaction to "Achtung Baby" from retail. Initial shipments of the album will top

*"This is by far
the best record
U2 have
ever made"*

1.4 million units, says Allen.

At U2's request, the album is the first by a superstar act to be sold in both a shrink-wrapped CD jewel box and the longbox-size, nondisposable DigiTrak package, as well as cassette and vinyl configurations. Despite resistance to the jewel-box-only package at some accounts, Island has been surprised to see total CD orders almost equally split between the two configurations, says Allen.

"The interesting thing will be which consumers will choose when presented with a choice," he adds. Island is encouraging jewel box sales with an ongoing 4% discount on that configuration. On initial orders, retail sources say, the label offered 7% off on the jewel-box-only version and 3% off on the DigiTrak version.

DIVISION OF OPINION

Russ Solomon, president of 64-unit, West Sacramento, Calif.-based Tower Records, told his store managers to order only the DigiTrak version of the U2 album because he wants to send a message to the labels not to even think about going to a jewel-box-only environment. Similarly, Doug Smith, director of purchasing at 113-unit, Pittsburgh-based National Record Mart, ordered U2 product in the DigiTrak "because we want to make sure that we didn't send the wrong message to the labels."

On the other hand, the 915-unit, Minneapolis-based Musicland Group and 297-unit, N. Canton, Ohio-based Camelot Music preferred the discounted, jewel-box-only version.

"We thought we would give it a try," says Lew Garrett, VP of purchasing for Camelot. "The consumer definitely prefers the jewel box to DigiTrak packaging. So we will buy the jewel box and put it in a keeper, so that it is longbox-size, anyway. It seemed rather silly to pay additional money for a product that the consumer has told us that they don't prefer."

Says Dick Odette, managing director of software purchasing for Musicland, "We are buying that [jewel box] version because of the discount and only because of it... This is a one-time deal and we will keep the album behind the counter. I don't think there is room behind the counter for
(Continued on next page)

**J.S. BACH THROUGH Z.Z.TOP.
FROM "NEW YORK, NEW YORK"
TO "CALIFORNIA DREAMIN'"
(AND ALL THE MUSIC IN-BETWEEN!)**

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FANTASTIC SELL-THRU RESPONSE FOR 'FANTASIA'

(Continued from page 1)

the best sales title ever the first week out. Up until now, 'The Little Mermaid' had that distinction. It beats out 'Batman,' 'E.T.,' 'Peter Pan,' and 'The Jungle Book' for sales during the first week. This title beats all those by quite a number."

"Fantasia" arrived in stores Oct. 29, with a nationally advertised street date of Nov. 1. Warner Home Video's 'Robin Hood' arrived Oct. 30.

Disney previously announced it had racked up pre-orders of 9.25 million units on "Fantasia"—9 million for the standard \$29.95 version, and 250,000 for a \$99.99 deluxe edition. The "Fantasia" laserdisc also racked

up orders of 200,000 (Billboard, Oct. 26).

Meanwhile, Warner Home Video is said to have shipped about 5 million copies of "Robin Hood."

The two titles are providing low-cost rental inventory for many dealers, while renewing interest in previously released sell-through titles such as "Home Alone" and "The Rescuers Down Under."

"By far it was our biggest nonholiday week ever, and that was the result of those two videos," says Ross. "I don't think we've had a time where we had two giant titles hit the same week. I would have preferred to have

them spaced out."

Ross, like other retailers, says he believes "Fantasia" is selling so briskly because of the "popularity of the title and its well-known name, mixed with Disney's very strong marketing of its intended moratorium. Those are strong factors in inducing sales."

He also adds that, while blockbuster sell-through videos begin to taper off after the first few weeks, "Fantasia" looks like a very strong item right through to Christmas and into January because of the moratorium issue." Disney is offering the title for a limited 50-day period and says it will never market the video again.

'FANTASTIC WEEKEND'

Terrel Frey, chief video purchaser at the 80-unit Southern California Music Plus chain, agrees that "Fantasia" was the fastest-selling home video title during its first week.

"It was wonderful," she says, "and we were also pleasantly surprised at how well 'Robin Hood' did during its first week. It was a fantastic weekend for sell-through. 'Fantasia' created a great deal of store traffic, much more so than in previous weekends. It's been the most anticipated Disney release.

"It also has broad appeal. The audience you are attracting is not your typical children's fan by any stretch of the imagination. You're getting a real mixed audience and crossing all kinds of barriers. It may wind up our top sell-through title ever. It will be nice and steady for the rest of the year."

She adds that the two titles appear to be boosting some previously released sell-through cassettes, including "The Rescuers Down Under," "Home Alone," and "Teenage Mutant Ninja Turtles II," some of which had "slowed down."

Frey also says both titles are developing into nice renters. "The low

price points really help on titles like those," she says.

Says Bryan Curtis, video buyer for Stamford, Conn.-based Waldenbooks, with more than 1,000 outlets: "Fantasia" has been just great. It's certainly the best title we've had since 'The Little Mermaid.' It had the same opening week if you take into consideration the dollars generated by the gift set and the individual tapes. It's really captured the attention of the general public."

Curtis says Waldenbooks is experiencing brisk sales on the high-priced collector's edition also "because we usually do well with that type of merchandise. [Sales of] the individual [title are] running about four to one over the gift set."

"Robin Hood," he says, is also "doing a lot better than we expected." Like other dealers, he says a reservation campaign embraced both titles "and a lot of people picked them up together. We've already reordered 'Robin Hood.' In fact, 'Robin Hood' was in the same ballpark for us as 'Home Alone' the first week in terms of sales.

"Overall," he continues, "it was an incredible weekend. It was like December, not the last week of October. It's been a great week for video sell-through. It picked up sales on a lot of other titles. 'The Rescuers Down Under' went way up, as did 'Home Alone.' I'm optimistic about the rest of the year for sell-through."

'PHENOMENAL' LASERDISC

According to David Kahn, video buyer for 50-outlet, Florida-based Spec's Music: "We'd sold about 1,500 copies of the single 'Fantasia' before the first week was out and about 50 of the collector's edition. The laserdisc was also phenomenal. We sold about 150 copies of the \$39.95 disc version, and about 30 copies of the \$99.95 disc version.

"I can't remember anything to

compare 'Fantasia' to," he adds. "It's a phenomenon. And with 'Robin Hood,' it was a great weekend. We sold about 400 pieces of 'Robin Hood' just in the first few days. It may not have the legs of 'Fantasia,' but it's doing very well."

He adds that the two titles may not only have boosted other video sell-through titles, but probably had a positive effect "on related audio titles as well."

Says Tom Foltz, director of movie management for the 525-unit, Philadelphia-based West Coast/National Video chain, sales of "Fantasia" are not only brisk but "it's also hit our top 10 in rental. I don't know if 'Fantasia' is going to be one of the top two- or three-selling titles we've ever had, but it's certainly going to be in our top five.

"There's been a significant increase in sales of sell-through video," he adds, due to the presence of the two titles. "We've had some colder weather in certain parts of the country, which has helped, but the national advertising on those two titles was so intense that traffic in stores was at an all-month high. We have had more traffic than at any time in the past 60 days.

"'Fantasia' and 'Robin Hood' were just what the doctor ordered," Foltz continues. "What is also great about the two titles is that the audiences are significantly different. My guess is that 'Fantasia' will sell consistently, while 'Robin Hood' will have a bit of a shorter run. It will take a little holiday and come back the last week or so before Christmas, because it's a nice Christmas gift. 'Robin Hood' is also the type of film that might have to be watched before it's owned. Many customers will want to rent it first, while 'Fantasia' is a known quantity and people will come in with the intent to purchase it right away."

UNITED STATES BANKRUPTCY COURT SOUTHERN DISTRICT OF NEW YORK

In re
MEATLOAF ENTERPRISES, INC.
and MARVIN LEE ADAY,

Chapter 7
Case Nos. 83 B 10414 (PBA)
83 B 10415 (PBA)

Debtors.

NOTICE OF ORDER FIXING BAR DATE FOR FILING ADMINISTRATION PROOFS OF CLAIM

PLEASE TAKE NOTICE, that the United States Bankruptcy Court for the Southern District of New York has entered an Order dated October 25, 1991 (the "Bar Order"), directing that entities holding claims arising during the Chapter 11 and Chapter 7 administrative period relating to Meatloaf Enterprises, Inc. and Marvin Lee Aday (the "Debtors"), must file with the Clerk of the United States Bankruptcy Court for the Southern District of New York, One Bowling Green, New York, New York 10004, applications for administration fees and proofs of claim substantially in conformity with Official Bankruptcy Form Number 19, on or before January 31, 1992 (the "Bar Date").

PLEASE TAKE FURTHER NOTICE, that any proof of claim required to be filed and not filed prior to the Bar Date, shall FOREVER BAR THE HOLDER OF SAID CLAIM FROM ASSERTING A CHAPTER 11 OR CHAPTER 7 ADMINISTRATION CLAIM AGAINST THE DEBTOR AND ITS PROPERTY AND FOREVER BAR IT FROM PARTICIPATING IN A DISTRIBUTION AS A CHAPTER 11 OR CHAPTER 7 CREDITOR IN THIS CASE. ENTITIES WHICH HAVE ALREADY FILED CHAPTER 11 AND CHAPTER 7 ADMINISTRATION PROOFS OF CLAIM OR INTEREST NEED NOT FILE AGAIN. EACH PROOF OF CLAIM MUST SPECIFY THE BASIS UPON WHICH IT IS ASSERTED AND AFFIX SUPPORTING DOCUMENTATION. EACH PROOF OF CLAIM SHALL BE FILED WITH THE CLERK, UNITED STATES BANKRUPTCY COURT, ONE BOWLING GREEN, NEW YORK, NEW YORK 10004.

Dated New York, New York
October 25, 1991

/s/ HON. PRUDENCE BEATTY ABRAM
UNITED STATES BANKRUPTCY JUDGE

TO All Potential
Administrative Claimants

NEW U2 ALBUM RELIES ON FANS, NOT FANFARE

(Continued from preceding page)

all the albums in the store."

The new album's first single, "The Fly," released Oct. 9, has been in heavy rotation at MTV, has hit top five on the Album Rock Tracks chart, reached No. 1 on the Modern Rock Tracks chart, and entered the Hot 100 last week, the latter largely on the strength of retail sales of a CD-5.

Island went to several radio formats Nov. 6 with a second single, "Mysterious Ways," which, unlike "The Fly," will be actively promoted at top 40 radio. However, label officials stress that the marketing of "Achtung Baby" is not driven by pop-single success.

MARKETING PLAN

The "Achtung Baby" marketing plan, outlined in a recent interview by U2 manager Paul McGuinness of Principle Management and coordinated by PolyGram marketing VP Jeff Jones, will focus extensively on retail and press promotions, including distribution of posters incorporating 16 striking images from the album cover by photographer Anton Corbijn.

"They will be available to those stores who put up wall displays of the same posters," says McGuinness. "It's a way of discriminating in favor of the better and more interesting retailer." Album flats of each of the 16 different cover images also will be

distributed to retailers.

In addition, 14 alternative weekly newspapers in major cities are including a free copy of the poster, along with album advertising, in every issue on sale between Oct. 25 and Nov. 19. McGuinness sees the strong visu-

'It's younger in sound,' remarks Allen. 'It's more aggressive'

al element of "Achtung Baby" as both increasing the value of the album package and helping to raise awareness of the project among fans.

A 25-second television spot and radio ads of 25 and 50 seconds also will promote the album as well as extensive print advertising in trade and consumer magazines.

HARDER-EDGED EFFORT

Produced by Daniel Lanois and Brian Eno in Dublin and Berlin, the 12-track "Achtung Baby" is a much harder-edged album than its recent predecessors. Aside from the raw industrial sound of "The Fly," the new direction can be heard in the metallic attack of "Zoo Station," the mix of

acoustic and distorted electric guitar on the ballad "One," the low, pulsing piano chords of "So Cruel," the echedrenched tones of "Until The End Of The World," and the bursts of fuzz-tone and percussion on "Mysterious Ways."

"It's younger in sound," remarks Allen. "It's more aggressive. Some fans will say this is the U2 I loved with [its 1981 album] 'October' and missed with 'Rattle And Hum.' Yet there are songs that are sensitive and personal and mature."

U2 is due to launch the first leg of its U.S. tour in March with a 30-city swing, playing only a single night in each market, before returning later in 1992 for additional dates.

"I think that will whip everybody into a frenzy in that it will be the hottest ticket in every city," says Allen of the plan for one-night stands.

"There's nothing on this record except bass, guitar, and drums and U2," adds McGuinness. "We haven't rehearsed this record yet but I hope it will be possible to perform it without augmenting the group. That's what's always excited me about rock'n'roll when I was a kid—the idea of four guys on stage making an enormous noise."

Assistance in preparing this story was provided by Ed Christman.

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ARTISTS OF HISPANIC DESCENT BRIDGING POP, LATIN MARKETS

(Continued from page 1)

such as Linda Ronstadt and Gloria Estefan, have struck big-time sales tallies with Spanish-language albums. Ronstadt, whose mother is Mexican, sold 900,000 stateside copies of her 1988 Elektra album, "Canciones De Mi Padre."

Last year, Estefan, Epic Records' Cuban-born chanteuse, rang up 200,000 unit sales of her Spanish-language greatest-hits package, "Exitos De Gloria Estefan." Released on Sony's Latin imprint, CBS Discos International (now Sony Discos Inc.), "Exitos" sold another 200,000 pieces outside the U.S.

Despite the sales success of Ronstadt and Estefan, however, few Anglo-based Hispanic artists made concerted attempts to crack the Latin market until last summer, when Mexican/Cuban pop/dance singer Angel simultaneously released "Your Love Just Ain't Right" and its Spanish equivalent, "Yo No Siento Amor."

Though the English-language pop/dance track failed to chart, the Spanish-language entry became Virgin Records' first top 40 Latin hit. Plans are currently in the works to ship an English/Spanish version of "Always Love You" early next year.

Also released this summer was "Mi Tierra," a Spanish salsa track recorded by Columbia singer/songwriter Martika and salsa queen Celia Cruz. "Mi Tierra" drew healthy airplay on Latin radio, but did not chart on Billboard's Hot Latin Tracks sur-

vey.

In the past two months, other pop and rock acts of Hispanic origin have also entered the Latin music arena.

In September, the Texas Tornados—hot on the heels of their 1990 English/Spanish twin bows—shipped the follow-up Reprise album, "Zone Of Our Own," which contains three Spanish-language cuts, including the Latin single "La Mucura."

In mid-October, the Triplets—whose father hails from Mexico—released "Fuerza Del Parentesco" (Sibling Strength), a Spanish-language edition of their PolyGram debut album, "... Thicker Than Water."

Giant Records pop/dance quartet Color Me Badd, featuring Mexican-American crooner Mark Calderon, also dove into the Hispanic market in mid-October when it put out a Spanish cassette single of "I Adore Mi Amor" titled "Yo Adoro Mi Amor."

Meanwhile, Ronstadt's follow-up to "Canciones De Mi Padre," a mariachi effort called "Mas Canciones," is due to ship Nov. 19. The 10-song album boasts two single entries: a mariachi track, "Gritenme Piedras Del Campo" (Shout to Me, Stones Of The Field), set to be shipped to western U.S. Latin stations, and a pop ballad, "Siempre Hace Frio" (It's Always Cold), slated to be delivered to eastern Latin stations.

GROWING IMPORTANCE

Bill Marin, president of Los Ange-

les-based Spanish Entertainment Network, has promoted crossover Latin hits for the Jets, Brenda K. Starr, Kool & the Gang, Captain and Tennille, and Angel. He also is working the aforementioned releases by the Triplets, Color Me Badd, and Ronstadt.

Marin contends that the Hispanic arena is becoming steadily more significant to U.S. record labels because the Latin market allows Anglo-based Hispanic artists an opportunity to cultivate an enduring Latin following—similar to the loyal black audience that continues to support a crossover black act, regardless of its pop success.

"All of these record companies are now looking for a [Latin] base because the Corinas of the world, the Angels of the world, they don't have a base like black artists do," asserts Marin. "And when you talk about pop, you better have a hit record. So for these artists, being Hispanic, if they have a [Hispanic] base, they have a base for a long time."

There are three key elements to scoring a Latin hit, according to Marin. The first is to release a well-written or well-translated pop, dance, or ballad tune. Second, due to the fragmentation of the U.S. Hispanic radio market, the song must be promoted region by region. Third, and most important, he emphasizes, the retail accounts selling Spanish-language product must be serviced with both

the Spanish and English product.

Says Marin: "The whole point of marketing [Latin product] is to reach those retail accounts, because even though that record in Spanish may not be accepted, if there is a buzz on that record in English, they are going to react to it, if it is sent to them for in-store play."

Sony Discos president Frank Welzer agrees, adding that Estefan's half-dozen top 10 Latin hits have spurred sales of her English-language albums. "We believe that when Gloria Estefan puts out a single for the Latin market it sends the Hispanic population into the record stores to buy her current release, whether or not that particular single is on it," he says.

Marin's promotional strategy on Angel's 12-inch record did not pump up sales for his self-titled English debut. But Iris Dillon, Virgin's manager of crossover promotion, points out that the "visibility we established for Angel in the Latin market was great. We'd like to be able to build artists for the marketplace." Rapper Kid Frost, as well as members of his congregation, Latin Alliance, are other acts on the label who have put out Spanish-language tracks on their albums.

In addition, Virgin's rap duo AfterShock is slated to put out a Spanish version of its current single "Whenever" sometime in January.

Dillon, Giant A&R representative

Cassandra Mills, and Triplets manager Steve Allen are taking a long-range perspective of their artists' participation in the Hispanic market. All three executives are also actively exploiting their acts in Spanish-speaking territories outside the U.S.

Says Mills, "Our long-term objective is to get Color Me Badd to the point where we build a strong enough Latin base for them so that we could consider doing a future album and concerts in all Hispanic territories."

With the Triplets already having released an album, Allen notes the distaff trio has set its goals even higher. "The girls want to make as big of a dent in the Hispanic market as they do on the pop market," he says.

Those potential dents would not be equal in size, however. The Hispanic retail market in the U.S. and Latin America is worth approximately \$475 million, or about 6% of the American retail record market.

Though most industry observers say that it is premature to stamp the Latin crossover development as a permanent fixture in the music industry, Dillon claims she is convinced the movement is not a fad.

"I think that it's a trend," she comments, "and I think what it does is bring the audience and their particular artist together."

U.K. LABELS SEEN AS VICTORS IN PUB ROYALTY DECISION

(Continued from page 1)

of less than 3% in what record companies pay publishers for the use of songs.

A British copyright tribunal has decreed that record companies here should pay 8.5% of published dealer price. This is substantially lower than the 9.5% record companies on the European continent pay under an agreement between IFPI, the international label organization, and BIEM, the European publishers' body.

The fact that labels can pay mechanical royalties centrally wherever they wish to within the 12-nation EC means that, if they sign pan-European deals with the U.K.'s Mechanical Copyright Protection Society, they will pay all their royalties at 8.5%. This seems to confer an advantage on the MCPS vis-a-vis other European rights societies.

The IFPI/BIEM agreement expires at the end of the year and, many observers believe, the pressure will now be on the publishers to settle for a lower rate than at present.

A spokesman for IFPI says of the tribunal's decision: "It's very good news. The implications for future negotiations are very favorable. It puts us in an interesting position with regard to BIEM."

BIEM president Jean-Loup Tournier was not available for comment by press time.

The copyright tribunal ruled after the MCPS and the U.K.'s record companies, represented by the British Phonographic Industry, failed to reach agreement on new mechanical rates in the wake of the free market created by the Copyright Act of 1989. Prior to 1989, the royalty rate had been 6.25% of recommended retail price; going to a rate of 8.5% of wholesale price represents a relatively small increase for the labels.

MCPS argued before the tribunal

for an increase to 9.5% of dealer price, as in the IFPI/BIEM agreement. The BPI lobbied for a lowering of payments to recognize the U.K.'s role—unique in Europe—as an international talent source, and the costs inherent in developing new acts.

The tribunal's decision is regarded as a substantial victory for the BPI, whose legal adviser, Sara John, comments, "We are completely delighted. "There was an awful lot riding on this. [Sony Music Entertainment chairman] Paul Russell told the tribunal that what MCPS was asking for would have cost his company [\$2 million] a year. You have to sell a lot of records to make up that kind of money."

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But are remixers getting publishing deals more for their production talent than writing ability? "Obviously, you will find some remixers who are signed because they can construct a track in the recording studio," says Mike Sefton, director of A&R at BMG Music Publishing. "You have to pick the right ones. I think a lot of the remixers who are getting signed are proving to be quite musical. Steve Anderson, for example, is a very proficient musician. In time, he will be a great songwriter on his own."

Few remixers write complete songs alone. With the exception of Cutfather & Soulshock, Hurley, Cole & Clivilles, and Danny D., most remixers collaborate almost exclusively with other songwriters. They usually create the grooves and melodies and depend on outside help for lyrics.

"Although there is definitely a risk in signing a remixer who does not yet write full songs, I feel that we are investing in people who have a natural talent to be developed," says Guy Moot, senior manager of A&R at EMI Music Publishing. "You can't deny that remixers have proven to have an ear for creating great records—and records that will sell."

MCPS has had little to say about the decision. However, a statement declares, "We are satisfied that the tribunal has not reduced the mechanical royalty rate. We still feel the BIEM rate is a fair rate, but are pleased that we have been awarded an increase from the old statutory rate."

The labels' increased payment of 2.5%-3%, as estimated by the BPI, actually represents a better deal than the one they had originally sought. According to sources, BPI negotiators offered a 5% increase two years ago, but their proposal was rejected by the MCPS.

In addition, the record companies are pleased by the Tribunal's decision

on a number of points relating to the basis of mechanical payments and other matters.

John says of the international implications of the new rates: "The continental Europeans are excited about this because they think it will have implications for BIEM. It puts on a lot of pressure.

"It alters the balance of power, which is long overdue. On the continent, the publishers have held all the cards for so long."

John criticizes U.K. independent labels' association Umbrella, which last year settled with MCPS for the BIEM rate of 9.5%. Although Umbrella members can now switch to the lower tribunal-imposed rate, John

says of Umbrella, "Their behavior was a disgrace. I don't blame the publishers for arguing their case, but Umbrella sold out its own members."

Sony's Russell, a BPI council member throughout the MCPS dispute, says there are two particularly significant facets of the tribunal's decision. He explains, "One is that when the British record industry says we are going to do something, we do it well.

"The other is that the U.K. is recognized as being different from the rest of Europe. It is the most volatile A&R market in the world. We are a significant talent source and that was understood and accepted."

DANCE-MUSIC REMIXERS ARE TAKING SPIN INTO PUBLISHING ARENA

(Continued from page 8)

tune for Watley's upcoming album.

"I wanted to write with David because he has his ear to the street, and his sense of melody and rhythm is very strong," says Watley. "Working with David is like getting the best of both worlds."

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STARTED IN CLUBS

The development of some remixers' songwriting extends back to the days when many of them were working as club DJs.

While spinning at New York nightclub Better Days, Cole would help partner Clivilles record segues by playing live keyboards over the

tracks. "He would regularly write fresh melodies over breakbeats that complement the records," says Virgin Music senior VP David Steel.

It was while holding down a regular club gig that John "Jellybean" Benitez began writing music, ultimately collaborating on early hits by Madonna.

"These guys go from picking hits to remixing and producing them, and finally to writing them," Moot says. "It's a natural evolution. At this moment, I would trust David Morales to give me a potential hit record faster than I would a songwriter who has been at it for 10 or so years."

Many remixers sample bits of other songs to create grooves and melodies—a practice that can pose an obstacle for publishers. "Remixers who are just starting to write songs will often deliver tracks that are heavily sampled, which obviously results in a copyrighting problem," notes Steel.

"I find, however, that as they gain experience, they rely less on outside influences and are creating strong pieces of music from scratch."

Not everyone, however, believes in this kind of a developmental process.

"There is a fine line dividing producers and real songwriters, and I think [a remixer's effort] to blur it is a mistake," says one publishing A&R executive. "They are asking for money based on the fact that they have a knack for rearranging instrumental tracks."

Still, as long as remixers continue to co-write hit songs, major labels and publishing companies will pay attention.

"People may not immediately believe in the writing talents of guys like David or Shep," Moot says. "However, you cannot deny their successes. As they mature, you'll see that investing in them was a highly worthwhile risk."

ALBUM REVIEWS

POP

► **LITA FORD**
Dangerous Curves
 PRODUCER: Tom Werrman
 RCA 61025

Ford continues to fashionably fill the metal-mama pumps left vacant by Pat Benatar with a tasty set that blends razor-sharp guitar licks and power-pop hooks. As evident on the pumped "Hellbound Train," her sassy rasp and nimble fretwork affirm her position as a formidable head-to-head competitor with male counterparts. "Shot Of Poison" is deservedly heating up at top 40 and album rock outlets, while the anthemic "Playing With Fire" and "What Do You Know About Love" are waiting in the wings.

THE NEW YORK ROCK AND SOUL REVUE
Live At The Beacon
 PRODUCERS: Donald Fagen & Elliot Scheiner
 Giant 24423

A bevy of soulful talent, including Fagen, Michael McDonald, Phoebe Snow, Boz Scaggs, R&B great Charles Brown, and ex-Rascal Eddie Brigati, converges on New York's

Beacon Theater for a fairly snappy retrospective live show recorded in March. Repertoire moves from ebony oldies to Steely Dan, Rascals, and Doobie Brothers hits, and all hands sound like they're having a rousing good time. Familiar cast and tunes should harbingers well for album rock acceptance.

THE KING ALL STARS
 PRODUCER: Marty Duda
 After Hours 4116

Alumni of the storied James Brown bands of the late '60s and early '70s convene for a nostalgic reunion, cut live the way it used to be. Not all tracks are tight as a drum, but R&B aficionados should welcome the chance to hear such masters as Hank Ballard, Bill Doggett, Pee Wee Ellis, Bobby Byrd, Vicki Anderson, Clyde Stubblefield, Bootsie Collins, and St. Clair Pinckney chugging together again as one. A pleasant Memory Lane trip for genre enthusiasts.

★ VARIOUS ARTISTS

Studio Cast: Strike Up The Band
 PRODUCERS: John McClure & Tommy Krasker
 Elektra Nonesuch 79273

Elektra Nonesuch, having started to document George & Ira Gershwin shows with "Girl Crazy," has another valuable and vastly entertaining follow-up with the brothers' 1927 production "Strike Up The Band." Things only cease to sparkle in the interim between disc changes. Interestingly, while label will offer a revised version produced in 1930 next spring, it previews six of those numbers on this set.

R&B

► **JERMAINE JACKSON**
You Said
 PRODUCERS: The LaFace Family
 Laface/Arista 26001

Jackson serves up a funk concoction filled with steady beats and steamy ballads. He already has a solid hit with "You Said, You Said," and there are a few other nuggets on his latest that deserve radio attention, including the guitar-drenched "Rebel (With A Cause)," catchy "A Lover's Holiday," and dreamy "True Lovers."

► **BIG DADDY KANE**
Prince Of Darkness
 PRODUCERS: Big Daddy Kane, Michael Warner, Mister Cee, Michael Stokes, T.R. Love
 Cold Chillin'/Reprise 26715

Kane further establishes himself as the one of the pre-eminent Romeos of rap with a collection that seasons sturdy hip-hoppers with warm R&B influences. His deep, baritone delivery is enhanced by guest appearances by Alyson Williams, Al B. Sure!, and Q-Tip. This is clearly his most radio-viable set yet. Cuts like midtempo charmer "The Lover In Me," and the soothing, Barry White-esque "I'm Not Ashamed" test boundaries of urban formats.

JAZZ

MILES DAVIS & MICHEL LEGRAND
Music From The Motion Picture Soundtrack/Dingo
 PRODUCERS: Rolf de Heer & Michel Legrand
 Warner Bros. 26438

Swan song for the late trumpeter is a swinging movie date cut for director de Heer's jazz picture, which stars Davis as—what else?—a jazz musician. Miles smiles here on both big-band and small-group numbers, and horn man Chuck Findley also kicks in some complementary work. Some moving moments are also supplied by brief dialog excerpts from the film, in which Davis holds forth raspiy as musician "Billy Cross." Like the "Siesta" soundtrack, this album contains some strong moments; jazz stations will certainly spin it in tribute to the master.

BILLBOARD

SPOTLIGHT



LISA STANSFIELD
Real Love
 PRODUCERS: Ian Devaney, Andy Morris
 Arista 18679

British lass' sophomore effort oozes with delicious Philly soul and retro-disco influences. While her debut album, "Affection," was at times a rigid study in style and grooves, this warmly produced set wisely focuses more on Stansfield's matured, expressive voice. She has a field day with meatier songs like "Soul Deep," "Time To Make You Mine," and the glorious ballad "All Woman." Any of these cuts would be a fine choice to follow the current single, "Change," which is winning fans at club, pop, and urban levels.



BETTE MIDLER
Music From The Motion Picture 'For The Boys'
 PRODUCERS: Arif Mardin, Marc Shaiman, Dave Grusin
 Atlantic 82329

Barely a year after the double-platinum "Some People's Lives," the Divine Miss M returns with a set to support her new film, "For The Boys." Selection of songs ranges from standards like "For All We Know" and "Come Rain Come Shine" to originals such as the Diane Warren-penned first single, "Every Road Leads Back To You."

TEDDY EDWARDS
Mississippi Lad
 PRODUCER: Jean-Philippe Allard
 Antilles 314-511 411

Bebop tenorist Edwards, who crossed horns (literally) with Dexter Gordon and other titans on his L.A. home turf in the '40s, returns to the studio for a very pleasant and extremely welcome date as a leader. Underrecorded reed man's parched, tough tone rides atop a septet that includes Jimmy Cleveland, Leroy Vinnegar, and Billy Higgins; Tom Waits sits in vocally on two tracks. Nice for neo-bopists.

COUNTRY

DONNA ULISSE
Trouble At The Door
 PRODUCERS: Ray Baker, Josh Leo, Larry Michael Lee
 Atlantic 82282

Ulisse has an extraordinarily powerful and expressive voice, as amply demonstrated in the wonderfully ominous title track. Among the other best cuts: "Things Are Mostly Fine" and "You Always Take Her Memory Out On Me."

RONNIE McDOWELL
Your Precious Love
 PRODUCER: Buddy Killen
 Curb 77507

McDowell offers sensitive and

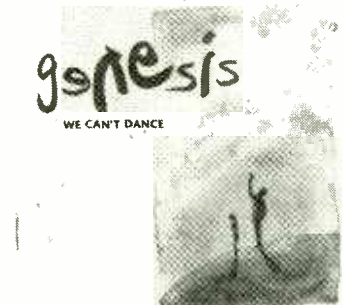
thoroughly satisfying album proves that Midler's unique voice shines brightest when balanced by grandly orchestral and brassy swing-jazz arrangements. A delight for her legion of loyal fans—not to mention AC and pop radio.

Paul Simon's



PAUL SIMON
Paul Simon's Concert In The Park
 PRODUCER: Paul Simon
 Warner Bros. 26737

Simon's Central Park concert, which was the climax of his Born At The Right Time tour Aug. 15, is heard in all its glory on this two-disc set. Simon ranges through much of the finest material from his best-selling "Rhythm Of The Saints" and "Graceland" sets, and uses his big backup band (which includes reed man Michael Brecker and guitarist Ray Phiri) to reinterpret some of his best-known solo and Simon & Garfunkel material. Performance is zesty and crisply recorded, and makes for a fine career overview in one sparkling package.



GENESIS
We Can't Dance

impassioned covers of such standards as "A Lover's Question," "Don't Let Go," "Just Out Of Reach," and "I Believe."

★ **JOHN MCEUEN**
String Wizards
 PRODUCER: John McEuen
 Vanguard 79462

An absolute aural feast—and a stirring visit to the wellsprings from which country and bluegrass flow. Besides McEuen's own instrumental mastery (and impeccable taste), the album is radiant with performances by the likes of Earl Scruggs, Sam Bush, Jerry Douglas, Josh Graves, and a multitude of other top pickers.

CLASSICAL

► **MASCAGNI: CAVALLERIA RUSTICANA**
 Norman, Giacomini, Hvorostovsky, Orchestre de Paris, Bychkov
 Philips 432105

The juicy melodrama of love, seduction, and revenge, set against some of the best-loved tunes in the entire stage repertoire, is given a bangup performance here. Wonderful voices, pointed dramatic thrust, and first-class sound will make this version of the perennial favorite a first choice for many listeners. Add marquee name-power of imposing proportion to the commercial mix.

PRODUCERS: Genesis & Nick Davis
 Atlantic 82344

It hardly seems possible that it has been five years since the last Genesis album, given the individual members' seemingly ubiquitous presence. Delightfully understated, the record is a throwback to the pre-"Abacab" days, filled with mysterious, moody melodies and questioning lyrics. The first single, the disturbing tale of domestic dismay, "No Son Of Mine," is already a top 40 and album rock smash. Although the tracks certainly stand on their own, taken as a whole the record presents a textured, complicated look at life. Best cuts are jaunty "Jesus He Knows Me" and "Tell Me Why," an up-tempo logical follow-up to Phil Collins' smash "Another Day In Paradise."



RICHARD MARX
Rush Street
 PRODUCER: Richard Marx
 Capitol 799611

Marx brings in some top California musicians and writers, such as Steve Lukather, Jeff Porcaro, and Fee Waybill, for his Capitol debut. The result is an accomplished, solid blend of deftly written and well-performed pop/rockers and touching ballads delivered with craftsmanlike perfection. First single, "Keep Coming Back," features Luther Vandross on background vocals and is already a solid hit. Likely follow-ups include crunchy "Superstar," gritty "Playing With Fire," and "Hazard," a story of lost (literally) love. Marx's best album to date.

FAURE: REQUIEM; CANTIQUE DE JEAN RACINE; MASQUES ET BERGAMASQUES
 Le Roi, Le Roux, Lyon National Chorus & Orchestra, Krivine
 Denon 9527

Krivine has his French forces well in hand for an eminently satisfying reading of the "Requiem." Calm and reflective, it lets the score unfold in a completely natural way, without bombast or false stress. The "Cantique," an early choral effort, is a suitable companion, and the light-hearted and melodic "Masques" suite makes for a pleasant change of pace.

Edited by Melinda Newman, Chris Morris, and Edward Morris.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

NEW & NOTEWORTHY

CARPENTERS
From The Top
 PRODUCER: Richard Carpenter
 A&M 6875

Career of legendary sibling duo is well-documented on this sterling boxed retrospective, which features 67 tracks, ranging from demos of early hits, television jingles, and selected singles. Collection is intended less as a comprehensive greatest-hits package and more as a nostalgic look at some of Richard Carpenter's favorite tunes sung by late sister Karen. Fans will revel in the inclusion of bits from Karen's unreleased solo set: the disco-fied "My Body Keeps Changing My Mind," a cover of Paul Simon's "Still Crazy After All These Years," and the poignant "If I Had You." Just lovely.

THE MODERN JAZZ QUARTET
MJQ40
 PRODUCER: Didier C. Deutsch
 Atlantic 82330

Four-disc set chronicles the development of the MJQ's elegant, sophisticated syncopations from its inception in '52 through its breakup in '74, and up to its '80s reunion recordings—all well documented by an informative booklet. Messrs. Lewis, Jackson, Heath, and Kay are sometimes joined by larger ensembles or by a stellar cast of guest soloists that includes Sonny Rollins, Jimmy Guiffre, Laurindo Almeida, Paul Desmond, and Diahann Carroll. Included among the set's 54 tracks are a host of standards, the odd MJQ arrangement of Bach, Rodrigo, or Villa-Lobos, and many fine originals by Lewis or Jackson.

SINGLE REVIEWS

POP

► **MICHAEL JACKSON** *Black Or White* (3:22)
 PRODUCERS: Michael Jackson, Bill Bottrell
 WRITERS: M. Jackson, B. Bottrell
 PUBLISHERS: Mijac/Warner-Tamerlane, BMI; Ignorant, ASCAP
Epic 74100 (c/o Sony) (cassette single)

The wait is over. Jackson previews the hotly anticipated "Dangerous" opus with a surprisingly sparse, but instantly gratifying pop/rocker that reveals his grittiest and most affecting performance in years. Guitar appearance by Slash is purely incidental, as is a rap cameo by Bill Bottrell. Pop radio is already on the brink of overexposing track, though it would also be an interesting addition to album rock playlists.

► **PRINCE & THE NEW POWER GENERATION** *Insatiable* (4:01)
 PRODUCERS: Prince & The New Power Generation
 WRITERS: Prince & The New Power Generation
 PUBLISHERS: Controversy/WB, ASCAP
Paisley Park/Warner Bros. 19090 (cassette single)

"Cream" has just barely risen to the top of the Hot 100 and Prince has already unleashed another jewel from his "Diamonds & Pearls" set. Racy lyrics are balanced by a slow'n'grinding R&B instrumental foundation and acrobatic vocals. Overall, a highly sensual listening experience.

► **BETTE MIDLER** *Every Road Leads Back To You* (3:48)
 PRODUCER: Arif Mardin
 WRITER: D. Warren
 PUBLISHERS: Realsongs/TCF, ASCAP
Atlantic 87572 (cassette single)

First single from the soundtrack to the Divine Miss M's new film, "For The Boys," is a delicate pop ballad, etched with soft guitar lines, underplayed choir backing vocals, and reliably potent and worldly performance from Midler. One of the strongest songs penned by Diane Warren in some time. Just lovely.

► **TESLA** *Call It What You Want* (3:59)
 PRODUCERS: Steve Thompson, Michael Barbiero, Tesla
 WRITERS: Keith, Wheat, Barbiero
 PUBLISHERS: City Kidd/Ringbearer, ASCAP
Geffen 19113 (c/o Uni) (cassette single)

Metallurgists deliver a pop-splashed headbanger from its current "Psychotic Supper" album. Track is sweet enough to entice at top 40, but is also crunchy enough to keep purists in tow. Call it totally hitbound.

► **MARTIKA** *Martika's Kitchen* (4:10)
 PRODUCER: Paisley Park
 WRITER: Prince
 PUBLISHERS: Girlsongs/WB, ASCAP
 REMIXER: Martika
Columbia 74094 (c/o Sony) (cassette single)

Title tune from pop ingenue's sophomore set is percolating bit of synth-sweetened funk. Martika continues to explore new vocal avenues with positive results. Her sexy lower register adds an interesting edge to Prince's gleefully upbeat lyrics. Way cool for pop radio...now how about a club remix?

► **LISA LISA & CULT JAM** *Forever* (4:12)
 PRODUCERS: Robert Civillies, David Cole
 WRITERS: R. Civillies, D. Ramos
 PUBLISHERS: Cole/Civillies/Ouran Man/Virgin, ASCAP
Columbia 74096 (c/o Sony) (cassette single)

After testing urban waters with "Where Were You When I Needed You" with tepid results, act takes aim for pop radio with this lush and

romantic ballad. Lisa Lisa offers her most restrained and matured performance to date. A good bet to re-ignite multiformat interest.

► **BILLY FALCON** *Heaven's Highest Hill* (3:58)
 PRODUCERS: Danny Kortchmar, Jon Bon Jovi
 WRITER: B. Falcon
 PUBLISHER: not listed
Jambco/Mercury 558 (c/o PolyGram) (cassette single)

On the heels of his breakthrough single, "Power Windows," Falcon reaches into the fine "Pretty Blue World" album and pulls out a poignant, acoustic-anchored rock tune that conjures up images of Bon Jovi and John Mellencamp.

R&B

► **KEITH SWEAT** *Keep It Comin'* (4:09)
 PRODUCERS: Keith Sweat Lionel Job
 WRITERS: L. Job, J. Carter, J. Sayles, D. Wyatt, K. Scott, K. Sweat
 PUBLISHERS: Harrindur/Joe Public, BMI; Keith Sweat/E/A/WB, ASCAP
Elektra 61216 (cassette single)

Sweat previews his forthcoming album of the same name with matured, hip-hop-inflected funk jam. Although track is not as immediately catchy as previous efforts, its silky, understated chorus ultimately pleases.

► **LUTHER VANDROSS** *The Rush* (4:09)
 PRODUCERS: Luther Vandross, Marcus Miller
 WRITERS: L. Vandross, M. Miller
 PUBLISHERS: EMI April/Uncler Ronnie's/MCA Music Publishing/Thriller Miller, ASCAP
Epic 4260 (c/o Sony) (cassette single)

Vandross is sinfully sweet, slick, and sexy—as always. Urgent, moody R&B tune features upbeat drums that keeps the pace rocking, while the melody evokes mystery and passion. Top 40, urban, and AC programmers should all find a spot for this one.

► **EN VOGUE** *Time Goes On* (3:46)
 PRODUCERS: Thomas McElroy, Deniz Foster
 WRITERS: T. McElroy, D. Foster, EnVogue
 PUBLISHERS: 2 Tuff-E-Nuff, BMI
 REMIXER: Martin Von Blockson
Atco/East-West 4288 (c/o Atlantic) (cassette single)

Fab femme quartet twirl into the holiday season harmoniously with a house reinterpretation of a song from its "Born To Sing" debut. Look for extensive club and radio activity. Track is also included on the upcoming "Remix To Sing" EP, as is flipside cut, "Silent Nite," a Christmas-oriented offering penned by Chuckii Booker.

► **WILL DOWNING** *Don't Make Me Wait* (4:23)
 PRODUCER: Barry J. Eastmond
 WRITERS: W. Downing, B. Eastmond, D. Quander

NEW & NOTEWORTHY

RIGHT SAID FRED *I'm Too Sexy* (6:38)
 PRODUCER: Tommy O.
 WRITERS: F. Fairbrass, R. Fairbrass, R. Manzoli
 PUBLISHERS: Hit & Run/Hidden Run, BMI
 REMIXER: Danny Tenaglia
Charisma 1743 (12-inch single)

Thoroughly fun and goofy ditty recently heated up international dance floors and radio airwaves. Fred cheekily boasts about his physical attributes over a festive pop/house groove, which should have no trouble duplicating its success here. Top 40 DJs will have a field day with this one.

► **BEVERLEY CRAVEN** *Holding On* (3:53)
 PRODUCER: Paul Samwell-Smith
 WRITER: B. Craven
 PUBLISHERS: Warner-Chappell/Warner-Tamerlane, BMI
Epic 73963 (c/o Sony) (cassette single)

British songstress has already charmed audiences overseas with this simple and affecting pop ballad. Her tone and phrasing will initially remind some of Carly Simon and Joni Mitchell, though Craven ultimately affirms her own distinctive style. Tune may be a bit too sophisticated for top 40 radio, but AC programmers are sure to welcome it warmly.

PUBLISHERS: Will Down/Heritage Hill/WB Music Corp./DQ, ASCAP
Island 6695 (c/o PGD) (cassette single)

Smoothly flowing, easy-listening ballad is pleasing to the ear, and should find a comfortable niche at urban and AC outlets. Lush production, mellow horns, and richly textured vocals add punch to an otherwise standard formula.

► **TONE LOC** *All Through The Night* (no timing listed)
 PRODUCERS: Tone Loc, Tony Joseph, Quicksilver
 WRITERS: T. Smith, T. Joseph, E. Johnson
 PUBLISHER: Loc'ed Out/Black Doors, ASCAP
Delicious Vinyl 6684 (c/o Island) (cassette single)

Tone Loc takes a cue from Barry White on this sultry, hip-hop, classic slow jam. His husky vocals rasp over seductive lyrics about love, respect, and romance. El DeBarge turns in tender backing vocals. Quite a dramatic change of pace from the raunchy playfulness of "Wild Thing."

► **JEFF REDD** *You Called & Told Me* (4:12)
 PRODUCER: Dave "Jam" Hall
 WRITERS: J. Redd, D. Hall, E. Milteer
 PUBLISHERS: EMI-April/Across 110th Street/Stone Jam/Milteer
Uptown 54141 (c/o MCA) (cassette single)

Rhythmic danceable track is easy on the ear, though fairly indistinctive. Redd's polished, dynamic vocals carry this slick, urban contemporary tune.

► **SMALL CHANGE** *This Must Be Love* (4:19)
 PRODUCER: Wayne K. Styles
 WRITERS: M. Horton, A. Gore
 PUBLISHER: not listed
Mercury 585 (c/o PolyGram) (cassette single)

Youthful act shine on an appealing pop/R&B ode to first love. Chirpy harmonies add a sugary quality that will likely lure teen listeners.

COUNTRY

► **VERN GOSDIN** *A Month Of Sundays* (2:30)
 PRODUCER: Bob Montgomery
 WRITERS: V. Gosdin, J. Northrup, B. Cannon
 PUBLISHERS: Hookem/Famous/PRI/Buddy Cannon, ASCAP
Columbia 74103 (c/o Sony) (CD single)

Gosdin gravely ponders the consequences of hard living in this midtempo slice of regret.

► **MIKE REID** *I'll Stop Loving You* (3:22)
 PRODUCER: Steve Buckingham
 WRITERS: M. Reid, R. Byrne
 PUBLISHER: Almo/Brio Blues, ASCAP; Fame/Bobworld, BMI
Columbia 74102 (c/o Sony) (CD single)

To a striding, sassy beat, Reid chronicles the lingering aftermath of heartache.

► **KENNY ROGERS** *If You Want To Find Love* (3:08)
 PRODUCERS: Jim Ed Norman, Eric Prestidge
 WRITERS: S. Ewing, M.D. Barnes, K. Rogers
 PUBLISHERS: Acuff-Rose/Irving/Heartscratch, BMI
Reprise 19080 (c/o Warner Bros.) (cassette single)

Rogers has always been at his best with a storytelling song with a strong moral—and this is one of them. More country-sounding than most of his recent efforts.

► **THE FORESTER SISTERS** *That Makes One Of Us* (3:18)
 PRODUCERS: Robert Byrne, Alan Schulman
 WRITERS: R. Bowles, B. Wyrick
 PUBLISHERS: Maypop, BMI; Intersong, ASCAP
Warner Bros. 4984 (CO promo)

This song has the sweet, poignant earnestness at which the Foresters excel. The irony nicely balances the sweetness.

► **EDDIE LONDON** *I Wouldn't Change A Thing About You But Your Name* (2:50)
 PRODUCERS: Ronnie Rogers, Warren Peterson
 WRITERS: R. West, B. Moulds, D. Willis
 PUBLISHERS: Bug/Rick West/Warner Tamerlane/Coxboro/Great Shakes, BMI; Cash Crop/Famous/Hot Serve, ASCAP
RCA 62103 (c/o BMG) (7-inch single)

A danceable, fiddle-laced "courting song." Reminiscent of Lefty Frizzell's approach.

► **KELLY WILLIS** *Settle For Love* (3:29)
 PRODUCER: Tony Brown
 WRITER: J. Ely
 PUBLISHERS: EMI April/Ere/Free Flow, ASCAP
MCA 54251 (c/o Uni) (7-inch single)

Willis does a good job of stripping a relationship to its essentials in this Joe Ely standard.

► **MARTY BROWN** *Wildest Dream* (3:59)
 PRODUCERS: Richard Bennett, Tony Brown
 WRITER: M. Brown
 PUBLISHER: Maceo Misfits, BMI
MCA 54252 (c/o Uni) (7-inch single)

This is a softer, smoother-sounding Marty Brown than we've grown used to. But the song resonates with cliches.

► **THE MARCY BROTHERS** *Why Not Tonight* (2:38)
 PRODUCERS: Nelson Larkin, Ron "Snake" Reynolds
 WRITER: not listed
 PUBLISHER: not listed
Atlantic 87587 (7-inch single)

An uptempo interrogation, delivered with brashness and verve.

DANCE

► **B.G. THE PRINCE OF RAP** *Take Control Of The Party* (6:42)
 PRODUCER: Jam El Mar
 WRITERS: B.G. The Prince Of Rap, J. El Mar
 PUBLISHER: not listed
 REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez, Joey Beltram, Program 2
Epic 74056 (c/o Sony) (12-inch single)

Follow-up to No. 1 smash "This Beat Is Hot" is another anthemic call to the dance floor. Obligatory house remix will lure mainstreamers, though Joey Beltram's acidic hip-hop version is far superior. Proper edit could spark deserved crossover radio action.

► **SHAY JONES** *When Love Calls* (7:58)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Steve "Silk" Hurley, E-Smoove, Maurice Joshua
I.D. 1010 (12-inch single)

Second single by Chicago-based siren picks up where the fab "Are You Gonna Be There" left off. A muscular, R&B-driven house base is embellished with brassy trumpets and Jones' nicely seasoned vocal. An instant club smash, track's radio edit should do the trick with urban programmers. Contact: 708-387-7100.

► **SHABBA RANKS FEATURING KRS-1** *The Jam* (4:30)
 PRODUCER: KRS-1
 WRITERS: C. Dillon, C. Parker, J. Luongo, S. Mills
 PUBLISHER: not listed
 REMIXERS: Mike Baril, Bobby Simmons, Archie & Aurrah
Epic 74041 (c/o Sony) (12-inch single)

Ranks follows his recent top five retail hit, "Housecall," with a jam that deftly combines dancehall and hip-hop influences. Marriage of Ranks' toasting and KRS-1's rhyming clicks well, while the beat pumps hard enough to please consumers and club programmers alike.

★ **THE ORB** *Little Fluffy Clouds* (6:10)
 PRODUCERS: The Orb, Youth
 WRITERS: A. Paterson, M. Glover
 PUBLISHER: not listed
 REMIXERS: Pal Joey, Coldcut
Big Life 865139 (c/o PolyGram) (12-inch single)

Previous stateside single, "Perpetual Dawn," paved the way for this quirky house trip. Remixer Pal Joey takes an already hypnotic groove and transforms it into a mind-altering, body-invading experience. A snug fit for early a.m. sets, though track would give mainstream peak-hour programs an intriguing twist.

★ **THE RUDE AWAKENING** *The Dip* (7:58)
 PRODUCER: Mark Mendoza
 WRITER: not listed
 PUBLISHER: Oelighful, BMI
 REMIXER: Ray "Rosario" Javier
Kaleidoscope 9136 (12-inch single)

Atmospheric deep house instrumental pumps a serious, disco-vibed beat, and is colored with samples from the Crown Heights Affair evergreen "Dreaming A Dream." For a totally cathartic journey, don't miss the "5 A.M. Dipsc" mix. Oooooo... Contact: 201-483-8080.

► **THE LATIN KINGS** *I Want To Know* (6:32)
 PRODUCER: Todd Terry
 WRITER: Z. Tariq
 PUBLISHER: Zahid/Misam, ASCAP
Nervous 20004 (c/o Sam) (12-inch single)

Recently revived New York dance label blends appetizing salsa flavors with raw house beats. Nifty horn fills and Spanish chant provide a rousing, anthemic quality. Contact: 718-355-2112.

AC

► **CELINE DION & PEABO BRYSON** *Beauty & The Beast* (3:30)
 PRODUCER: Walter Afansieff
 WRITERS: A. Menken, H. Ashman
 PUBLISHERS: Walt Disney, ASCAP; Wonderland, BMI
Epic 74090 (c/o Sony) (cassette single)

Dion and Bryson display fine vocal chemistry on this formulaic power ballad from the soundtrack to the upcoming Disney film of the same name. Grand string arrangement soothes and offers potential for multiformat attention.

► **CARPENTERS** *Let Me Be The One* (2:49)
 PRODUCER: Jack Daugherty
 WRITERS: R. Nichols, P. Williams
 PUBLISHER: Almo, ASCAP
A&M 7308 (c/o PGD) (cassette single)

Sparking gem is taken from sibling duo's just-released "From The Top" boxed retrospective. Despite somewhat dated production quality, the late Karen Carpenter's voice is like a welcome visit from an old friend. AC radio programmers are likely to agree.

► **DAN HILL** *I Fall All Over Again* (4:21)
 PRODUCERS: Doug James, John Sheard, Dan Hill
 WRITERS: D. Hill, D. James
 PUBLISHERS: If Dreams Had Wings/EMI, ASCAP; EMI/Wil Bet, BMI
Quality 15180 (CD single)

Judging from early radio reaction, Hill is on the verge of another well-deserved AC smash with this emotional power ballad. His distinctive, gravelly tone saves track from its kitchen-sink production and gives it a worldly edge. Contact: 213-658-6796.

► **HUEY LEWIS & THE NEWS** *He Don't Know* (4:15)
 PRODUCERS: Bill Schnee, Huey Lewis & The News
 WRITERS: D. Covay, J. Tiven, S. Tiven
 PUBLISHERS: Raw Stock/Private Domain/Bug-Lev-Bob, BMI; Ralph Young/Bob-A-Lew, ASCAP
EMI 4807 (c/o CEMA) (CD promo)

The emphasis is on band's signature harmonies and Lewis' well-worn style on this low-key pop/rock song. Though album rockers are advised to climb aboard, strongest option this time is in AC territory.

ROCK TRACKS

► **B.B. KING** *Back In L.A.* (4:25)
 PRODUCER: Stewart Levine
 WRITERS: J. Sample, W. Jennings
 PUBLISHER: not listed
MCA 2010 (c/o Uni) (CD promo)

King's woebegone, aching vocals mesh perfectly with wailing blues guitar on this profound examination of the darker side of La-La land. Both album rock and urban radio programmers should find a slot for this hook-driven track, which features the understated lyric: "to pick up a dime, you must do the time."

► **DEACON BLUE** *Twist & Shout* (3:37)
 PRODUCER:
 WRITER: R. Ross
 PUBLISHER: Poor/Sony Tunes, ASCAP
Columbia 47937 (c/o Sony) (CD album cut)

U.K. band continues its bid for stateside approval with this kinetic modern popper from its current "Fellow Hoodlums" set. Carnival-like keyboards and hoedown fiddles make for a festive tune that will be at home on college and alternative playlists.

Edited by Larry Flick.
PICKS (►): New releases with the greatest chart potential.
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.
 Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

STATION TO STATION ACROSS THE NATION

blue TRAIN

All I Need Is You

From the album *The Business of Dreams* 72445 11007



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Produced by George Daly and Blue Train
Management: David Bandett
for Gold Mountain Entertainment


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GET READY FOR A DOUBLE DOSE.

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THE Billboard 200

TOP ALBUMS

FOR WEEK ENDING
NOVEMBER 16, 1991

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	8	GARTH BROOKS CAPITOL 96330* (10.98)	★ ★ No. 1 ★ ★ ROPIN' THE WIND	1
2	NEW	1	1	ICE CUBE PRIORITY 57155 (10.98)	DEATH CERTIFICATE	2
3	NEW	1	1	HAMMER CAPITOL 98151 (10.98)	TOO LEGIT TO QUIT	3
4	2	2	7	GUNS N' ROSES GEFLEN 24420 (10.98)	USE YOUR ILLUSION II	1
5	4	5	12	METALLICA ▲ ³ ELEKTRA 61113 (10.98)	METALLICA	1
6	3	4	5	PRINCE PAISLEY PARK 25379*/WARNER BROS. (10.98)	DIAMONDS & PEARLS	3
7	5	8	7	GUNS N' ROSES GEFLEN 24415 (10.98)	USE YOUR ILLUSION I	2
8	7	7	7	MARIAH CAREY COLUMBIA 47980 (10.98 EQ)	EMOTIONS	4
9	17	35	6	NIRVANA DGC 24425/GEFFEN (9.98)	NEVERMIND	9
10	12	15	25	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	3
11	6	3	5	MOTLEY CRUE ELEKTRA 61204* (12.98)	DECADE OF DECADENCE	2
12	9	11	28	MICHAEL BOLTON ▲ ² COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
13	10	10	61	GARTH BROOKS ▲ ⁵ CAPITOL 93866* (9.98)	NO FENCES	4
14	15	13	19	BONNIE RAITT ▲ CAPITOL 96111 (10.98)	LUCK OF THE DRAW	2
15	8	6	5	PUBLIC ENEMY DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91... THE ENEMY STRIKES BLACK	4
16	11	9	6	BRYAN ADAMS A&M 5367* (10.98)	WAKING UP THE NEIGHBOURS	6
17	14	12	21	NATALIE COLE ▲ ² ELEKTRA 61049 (13.98)	UNFORGETTABLE	1
18	13	14	5	REBA MCENTIRE MCA 10400* (10.98)	FOR MY BROKEN HEART	13
19	28	—	2	VARIOUS ARTISTS POLYDOR 845750*/PLG (10.98)	TWO ROOMS: SONGS OF ELTON JOHN/BERNIE TAUPIN	19
20	18	16	15	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98)	C.M.B.	3
21	16	17	9	NAUGHTY BY NATURE TOMMY BOY 1044* (9.98)	NAUGHTY BY NATURE	16
22	19	19	7	OZZY OSBOURNE EPIC ASSOCIATED 46795/EPIC (10.98 EQ)	NO MORE TEARS	7
23	21	21	6	HARRY CONNICK, JR. COLUMBIA 48685* (10.98 EQ)	BLUE LIGHT, RED LIGHT	21
24	23	28	20	VAN HALEN ▲ WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
25	22	18	10	SOUNDTRACK ● MCA 10286* (10.98)	THE COMMITMENTS	8
26	20	20	4	JOHN MELLENCAMP MERCURY 510151* (10.98 EQ)	WHENEVER WE WANTED	17
27	30	25	35	AMY GRANT ▲ A&M 5321 (9.98)	HEART IN MOTION	10
28	32	31	25	PAULA ABDUL ▲ ² CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
29	24	27	23	TRAVIS TRITT ● WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	22
30	38	39	15	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 91737*/EASTWEST (10.98)	MUSIC FOR THE PEOPLE	30
31	27	23	45	C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
32	26	24	10	BOB SEGER & THE SILVER BULLET BAND ● CAPITOL 91134 (9.98)	THE FIRE INSIDE	7
33	25	26	34	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98)	OUT OF TIME	1
34	35	38	10	JODECI MCA 10198* (9.98)	FOREVER MY LADY	34
35	33	32	6	RED HOT CHILI PEPPERS WARNER BROS. 26681* (10.98)	BLOOD SUGAR SEX MAGIK	14
36	34	30	8	DIRE STRAITS WARNER BROS. 26680 (10.98)	ON EVERY STREET	12
37	36	41	17	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	24
38	31	22	4	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND	22
39	39	33	49	EXTREME ▲ A&M 5313 (9.98)	EXTREME II PORNOGRAFFITTI	10
40	40	37	80	GARTH BROOKS ▲ ² CAPITOL 90897 (9.98)	GARTH BROOKS	22
41	37	34	18	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
42	29	36	10	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
43	41	42	18	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	31
44	44	52	3	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	44
45	42	40	5	JAMES TAYLOR COLUMBIA 46038* (10.98 EQ)	NEW MOON SHINE	37
46	48	50	27	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
47	46	51	61	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7
48	47	46	17	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	12
49	49	43	9	RUSH ● ATLANTIC 82293* (10.98)	ROLL THE BONES	3
50	52	48	37	FIREHOUSE ▲ EPIC 46186* (9.98 EQ)	FIREHOUSE	21
51	56	56	5	P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98)	OF THE HEART, OF THE SOUL & OF THE CROSS	51
52	45	44	25	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
53	51	59	4	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	51
54	43	29	3	ERASURE SIRE 26668*/REPRISE (10.98)	CHORUS	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	106	—	2	SOUNDTRACK MCA 10397 (10.98)	HOUSE PARTY II	55
56	58	67	35	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	50
57	NEW	1	1	BIG DADDY KANE COLD CHILLIN' 26715/REPRISE (9.98)	PRINCE OF DARKNESS	57
58	64	64	32	ROD STEWART ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
59	57	57	87	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98)	SHAKE YOUR MONEY MAKER	4
60	50	49	24	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
61	55	—	2	SLAYER DEF AMERICAN 26748*/WARNER BROS. (19.98)	LIVE - DECADE OF AGGRESSION	55
62	54	63	21	SKID ROW ▲ ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
63	60	53	73	MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
64	59	55	4	GEORGE WINSTON WINDHAM HILL 11107 (10.98)	SUMMER	55
65	53	47	8	TESLA GEFLEN 24424 (9.98)	PSYCHOTIC SUPPER	13
66	61	54	18	HEAVY D. & THE BOYZ ● MCA 10289 (9.98)	PEACEFUL JOURNEY	21
67	67	66	52	SCORPIONS ▲ ² MERCURY 846908 (9.98 EQ)	CRAZY WORLD	21
68	73	74	89	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
69	62	45	4	ERIC CLAPTON DUCK 26420*/REPRISE (23.98)	24 NIGHTS	38
70	63	61	9	STEVIE NICKS MODERN 91711*/ATLANTIC (10.98)	TIMESPACE: BEST OF STEVIE NICKS	30
71	83	82	22	CANDY DULFER ● ARISTA 8674* (9.98)	SAXUALITY	22
72	70	60	18	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
73	65	58	39	JESUS JONES ● SBK 95715* (9.98)	DOUBT	25
74	66	65	23	N.W.A. ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
75	68	68	61	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
76	75	77	8	THE JUDDS CURB 61018*/RCA (9.98)	GREATEST HITS VOL. TWO	66
77	81	83	48	NINE INCH NAILS TVT 2610 (9.98 EQ)	PRETTY HATE MACHINE	77
78	77	75	122	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
79	84	78	51	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
80	79	81	5	SIMPLY RED EASTWEST 91773* (10.98)	STARS	79
81	71	73	26	LORRIE MORGAN RCA 3021* (9.98)	SOMETHING IN RED	71
82	95	113	18	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	74
83	87	76	13	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ)	GLOBE	76
84	74	70	52	CLINT BLACK ▲ ² RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
85	72	62	10	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	43
86	76	71	6	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	45
87	82	84	8	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	53
88	90	87	129	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98)	NICK OF TIME	1
89	91	97	45	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
90	80	72	33	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
91	92	90	15	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	90
92	78	79	25	EMF ▲ EMI 96238 (9.98)	SCHUBERT DIP	12
93	85	80	5	ROBBIE ROBERTSON GEFLEN 24303 (10.98)	STORYVILLE	69
94	102	99	40	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
95	69	69	6	THE CULT SIRE 26673*/REPRISE (10.98)	CEREMONY	25
96	NEW	1	1	SOUTHSIDE JOHNNY IMPACT 10445*/MCA (9.98)	BETTER DAYS	96
97	88	86	18	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	24
98	128	123	30	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
99	103	124	6	VAN MORRISON POLYDOR 849026*/PLG (17.98 EQ)	HYMNS TO THE SILENCE	99
100	97	105	4	ALABAMA RCA 61040* (9.98)	GREATEST HITS, VOL. 2	97
101	86	100	5	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	78
102	96	88	10	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ)	LOVESCAPE	44
103	89	168	3	SOUNDTRACK SBK 97722* (10.98)	COOL AS ICE	89
104	94	91	11	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	84
105	93	85	21	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	39
106	107	112	6	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	106
107	112	103	77	VAN MORRISON ● MERCURY 841970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
108	99	106	21	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
109	NEW	1	1	PAUL MCCARTNEY CAPITOL 97615 (10.98)	CHOBA B CCCP	109

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

MUSIC BIZ FACES SEXUAL HARASSMENT ONUS

(Continued from page 6)

in the A&R department at Giant Records.

• Abe Somer, former head of the music department at the Los Angeles law firm of Mitchell, Silberberg & Knupp. According to the Times, Somer was sued for sexual harassment by a former clerk at the firm and had a history of harassment complaints. Somer is no longer a partner with the firm.

The companies mentioned in the Times story were quick to reiterate company policies prohibiting sexual harassment, although Geffen and Mitchell, Silberberg & Knupp had no comment on the specific charges made against their former employees.

According to Geffen's official statement, "This company is dedicated to the principle of a harassment-free work environment. We do not condone or tolerate harassment of any kind, including sexual, racial or religious. But we are also dedicated to due process and believe it is wrong to prejudice any claim. Therefore, because of potential litigation, our attorneys have advised us not to comment further on this subject."

Mitchell, Silberberg & Knupp managing partner Bill Cole says, "We do have a strong policy against sexual harassment. We actively enforce it, and part of the policy is to keep details of the complaints confidential. We investigate any complaint made at the firm and take appropriate action based on our findings."

Says Dawn Bridges, VP of corporate communications for PolyGram, Mercury's parent company, "Our position as a company is similar to the one Geffen is stated as having. We're not going to tolerate sexual harassment, but we do believe in due process."

Asked whether Bone's exit from Mercury was tied to the Times story, Bridges says, "Everyone here was aware that the Los Angeles Times was planning a story and that Mike might be mentioned in it, [but] what we want to make very clear is that Mike's departure had absolutely nothing to do with these allegations."

BMG spokeswoman Trish Heimers confirms that Aldrich was fired Jan. 2, following an internal investigation into charges of sexual harassment.

"We believe strongly that sexual harassment has no place in the work market and it will not be tolerated at BMG," she says.

DIFFERING OPINIONS

Female executives have differing opinions on how prevalent harassment is in the record industry.

"This has been going on for years," says a female major-label VP. "I remember the girls [at a New York-based label] being asked to go to dinner and being uncomfortable, because these guys were married."

One major-label national promotion director says, "In a mild form, in a form you can put up with, it's very prevalent."

But another female VP thinks sexual harassment "is the exception rather than the rule, although from the [Times] article you don't get that impression. It sounds like it's more predominant than it is."

While all of the women polled say they have never been sexually harassed, several add that negative attitudes toward women and demeaning treatment are matters of everyday life in the industry.

"It's an anti-woman business," one female executive says bluntly.

"It's not about the sex—it's about the power relationship [between men and women]," says another.

"On a mental level, I'm harassed daily," says another. "I've had to say to [the company president], 'What do I have to do to be treated seriously, grow a penis?'"

Several female executives believe women in the business fail to report sexual harassment by male superiors out of fear of losing their jobs or being blackballed by the industry.

"Some of the rules that apply in the Mafia apply here—fink on your brother, get shot," says one female VP.

In fact, all of the women interviewed by Billboard asked not to be identified, citing concern for their jobs.

At the same time, several executives—both men and women—believe the Times story wrongfully singled out the music industry.

While declining to discuss current Giant employee Aldrich, Giant chairman Irving Azoff says, "Sexual harassment is a problem in American business and the entertainment business in particular. I'm astounded they chose to limit the story to the record business. As usual, the record business is low man on the totem pole, and we get hit first."

In a comment echoed by numerous others, one label president says, "This is an issue being brought forth by [the Thomas confirmation] hearings... The flame's pointed in our direction, and someone's turning up the heat."

At least one label took steps to confront the sexual harassment issue even before the Thomas hearings and the Times story. Capitol Records president Hale Milgrim says that Capitol-EMI Music president/CEO Joe Smith sent out a copy of the company's policy on harassment to employees and that Capitol VPs met with the label's human resources staffers to discuss the issue.

"A great thing has happened in these hearings, and hopefully in the Times story," Milgrim says. "Hopefully people are talking about these things. There's got to be more of an awareness [of sexual harassment] now than there ever has been."

SONY WELL-ARMED FOR JACKSON'S 'DANGEROUS'

(Continued from page 5)

ful that this is a record that has the broadest of demographic appeal, and if anybody has the potential to do that, it is Michael Jackson. The first single is strong. This will be a record that people will have to have. Our managers will want to sell this at midnight. I feel it will be a really big record."

STIFF COMPETITION

While retailers agree that the Jackson album will be a big album, they say that stiff competition from U2's new title and, possibly, Hammer's album, as well as the recession, could impact sales of "Dangerous."

"We are certainly looking for Michael to be the next Guns N' Roses in terms of excitement," says Dave Roy, senior buyer at Albany, N.Y.-based Trans World Music Corp., which runs 503 music stores. "I view this as the major release of the fourth quarter, if not the U2, Hammer, and Genesis albums."

"We are keeping our fingers crossed, and we are optimistic that the [consumer] will buy this, but money is tight and so far the consumer is only buying the hit when they come into the store. Michael doesn't cure the recession by himself."

Ron Phillips, director of marketing for 57-unit, Miami-based Spec's Music & Video, says, "I think 'Dangerous' will be as big as Hammer or U2. I will order aggressively on it, making my Jackson order about the same as the one I make for the U2 album."

Lew Garrett, VP of purchasing at 300-unit, North Canton, Ohio-based Camelot Music, acknowledges that there is a lot of superstar competition out there for Jackson to go up against. But, he adds, "Jackson has made hits for the last 22 years and every time you think he is not current he comes up with something else. I would have to think 'Dangerous' will be in heavy demand with the setup Sony is doing for it. When the Sony machine gets behind something like this, they don't let up. The Sony machine is without peer when it comes to this kind of setup."

According to information provided to accounts, the marketing game plan includes having the "Black Or White" video debut Thursday (14) at about 8:25 p.m. on MTV, BET, and the Fox Broadcasting Co. On Nov. 17, Fox will air a 30-minute special on Jackson's career. In addition, the Loew's Theater chain has run a special 30-second clip, directed by David Lynch, before its features. The same teaser ad is slated to run on various TV programs prior to the release date. Moreover, Jackson will perform live on the MTV 10th anniversary special, which will air Nov. 27 on ABC-TV.

'DANGEROUS' LEAK

Setting off a minor media controversy, Jackson's "Black Or White" single leaked to radio before its scheduled broadcast bow Nov. 6. Top 40 WPLJ (Mojo Radio) New York aired the song Nov. 2, playing it for 90 minutes straight.

Others stations in town quickly called Epic to complain and were serviced with the single within a few hours. The leak to WPLJ caused Epic to move the single release date up to Nov. 5, according to Epic VP of black music Hank Caldwell.

WPLJ VP/Programming Tom

Cuddy says the Michael Jackson song is a smash and "will give top 40 a nice boost. It average[s] a 9.5 in listener comments."

As "Black Or White" was debuting on WPLJ, crosstown top 40/dance outlet WQHT (Hot 97) and similarly formatted sister station KPWR (Power 106) Los Angeles were preparing to break the unauthorized version of Jermaine Jackson's "Word To The Badd" (LaFace), which criticizes brother Michael. Some stations began playing the two records back to back, heightening awareness about both Michael's and Jermaine's albums.

At press time, Arista Records, Jermaine's label, was deciding whether to release the unauthorized version of the single. The track appears on his "You Said" album, but with different lyrics.

Album's Songs, Vital Statistics

Following is a complete track listing of the new Michael Jackson album, "Dangerous":

1. "Jam": Music by Rene Moore, Bruce Swedien, Michael Jackson, and Teddy Riley. Song and lyrics by Jackson. Produced by Jackson, Riley, and Swedien. Rap performed by Heavy D.
2. "Why You Wanna Trip On Me?": Written by Riley and Bernard Bell. Produced by Riley and Jackson.
3. "In The Closet": Written and produced by Jackson and Riley.
4. "She Drives Me Wild": Written and produced by Jackson and Riley.
5. "Remember The Time": Written by Jackson, Riley, and Bell. Produced by Riley and Jackson.
6. "Can't Let Her Get Away": Written and produced by Jackson and Riley.
7. "Heal The World": Written and produced by Jackson, with co-production by Swedien.
8. "Black Or White": Composed and written by Jackson; rap lyrics by Bill Bottrell. Produced by Jackson and Bottrell. Guitar performance by Slash.
9. "Who Is It?": Written by Jackson. Produced by Jackson and Bottrell.
10. "Give In To Me": Written and produced by Jackson and Bottrell. Guitar performance by Slash.
11. "Will You Be There?": Written and produced by Jackson, with co-production by Swedien. Features the Andrae Crouch Singers.
12. "Keep The Faith": Written by Glen Ballard, Siedah Garrett, and Jackson. Produced by Jackson, with co-production by Swedien. Features the Andrae Crouch Singers.
13. "Gone Too Soon": Written by Larry Grossman and Buz Kohan. Produced by Jackson, with co-production by Swedien.
14. "Dangerous": Written by Jackson, Bottrell, and Riley. Produced by Riley and Jackson.

BETWEEN THE BULLETS



by Geoff Mayfield

RAP RULES: The new Ice Cube album may be wrapped in controversy (see story, page 5), but it's selling like hotcakes; somehow the first of those realities seems related to the other. The rap star and actor roars onto The Billboard 200 Top Albums at No. 2, almost 65,000 units behind the reigning Garth Brooks. Hot on Ice Cube's heels is Hammer, trailing by just more than 12,000 units. Some look at this week's chart as a modern tale of David and Goliath. Hammer spent 21 weeks at No. 1 with his last album and he records for a major label that poured major bucks into a kickoff campaign (Billboard, Oct. 26), while Ice Cube's independently distributed album rolled out with far fewer marketing resources.

LOOKING AHEAD: In the long run, however, the story of these two titles will likely resemble the fable of the Tortoise and the Hare. Remember that in the spring, N.W.A., which is also distributed by Priority, roared in at No. 2, jumped to No. 1 in its second week, and then began a steady decline. Hammer's long-range advantage—in addition to his weekly network cartoon, the Mattel dolls, the Pepsi spot, etc.—is broader distribution. His new one stands to be a big item for rackjobbers, while Ice Cube's controversial set will see little action at racks.

IT APPEARS Brooks is finally cooling off. This week he falls below 200,000 units for the first time in his chart run. It is possible, though not a lock, that he might be overtaken next week by either Ice Cube or Hammer. Stay tuned!

THE BIG CHILL: SoundScan estimates that album sales declined by more than 10%. One obvious factor is the blast of winter weather that socked the Midwest and some of the East. The dropoff in business is apparent in the decline of bullets on both The Billboard 200 and the Top Country Albums chart.

FUTURES: In September, after Cher peaked at No. 48, Geffen promised the superstar would soon roll out a massive awareness campaign. That run has begun. She recently made a noncombative appearance on David Letterman's show (Cher and Letterman sometimes mix as well as oil and water) and was the subject of a long interview piece in the Los Angeles Times; more press and TV stops are locked in... The new Bette Midler film, "For The Boys," will be accompanied by the Aug. 12 release of an Atlantic soundtrack. Don't be surprised if that new title rekindles sales for Midler's "Some People's Lives" and her "Beaches" soundtrack.

IN SEASON: George Winston's "Summer" hits No. 1 on the Top New Age Albums list. It marks the first time that either Winston or, surprisingly, his label, Windham Hill, has reached the top of that list.

UPDATE: We're pleased to report that Super Club-owned Turtle's, a major Southeastern force, was added to the reporting pool last week. Regional webs added include Nashville-based Cat's, Columbus, Ohio's Music Promotions/Record & Tape Outlet, and Omaha, Neb.-based Homer's.

Billboard 200 Top Albums *continued*

FOR WEEK ENDING NOVEMBER 16, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
110	108	96	122	DON HENLEY ▲ 3 GEFLEN 24217 (9.98)	THE END OF THE INNOCENCE	8
111	100	92	37	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
112	109	101	60	VINCE GILL ▲ MCA 42321 (9.98)	WHEN I CALL YOUR NAME	67
113	153	—	2	TINA TURNER CAPITOL 97152* (13.98)	SIMPLY THE BEST	113
114	114	121	186	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273 /PLG (17.98 EQ)	PHANTOM OF THE OPERA	33
115	104	98	18	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	57
116	111	133	3	GERALD LEVERT EASTWEST 91777* (10.98)	PRIVATE LINE	111
117	110	95	84	WILSON PHILLIPS ▲ 5 SBK 93745 (9.98)	WILSON PHILLIPS	2
118	117	111	89	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
119	98	94	23	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	84
120	105	109	8	JOHN LEE HOOKER POINTBLANK 91724*/CHARISMA (9.98)	MR. LUCKY	101
121	122	107	31	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
122	130	114	38	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
123	119	104	31	LENNY KRAVITZ ● VIRGIN 91610* (9.98)	MAMA SAID	39
124	118	116	30	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
125	121	93	6	BARBRA STREISAND COLUMBIA 44111* (59.98 EQ)	JUST FOR THE RECORD...	38
126	116	120	70	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
127	132	—	2	BLACKSHEEP MERCURY 848368 (9.98 EQ)	A WOLF IN SHEEP'S CLOTHING	127
128	113	147	3	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	113
129	125	110	8	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ)	LEAP OF FAITH	71
130	123	102	59	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
131	120	117	9	RATT ATLANTIC 82260* (10.98)	RATT & ROLL 8191	57
132	160	146	59	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35
133	140	141	64	YANNI ▲ PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
134	129	126	33	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
135	101	89	9	RICHIE SAMBORA MERCURY 848895* (9.98 EQ)	STRANGER IN THIS TOWN	36
136	127	108	25	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
137	138	118	56	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
138	133	130	48	SOUNDTRACK ● EPIC ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
139	134	127	59	AC/DC ▲ 2 ATCO 91413 (9.98)	THE RAZORS EDGE	2
140	131	129	66	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
141	RE-ENTRY	4	NICE & SMOOTH COLUMBIA 47373 (9.98 EQ)	AIN'T A DAMN THING CHANGED	141	
142	151	139	52	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
143	124	119	4	SOUNDGARDEN A&M 5374 (9.98)	BADMOTORFINGER	95
144	166	182	5	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	144
145	139	132	19	ANTHRAX MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
146	NEW ►	1	NITZER EBB GEFLEN 24456 (9.98)	EBBHEAD	146	
147	115	137	38	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
148	135	134	86	ALAN JACKSON ▲ ARISTA 8623 (9.98)	HERE IN THE REAL WORLD	57
149	NEW ►	1	2ND II NONE PROFILE 1416* (9.98)	2ND II NONE	149	
150	142	135	97	UB40 ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	30
151	143	143	128	CLINT BLACK ▲ 2 RCA 9668 (9.98)	KILLIN' TIME	31
152	126	115	17	SOUNDTRACK ● QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
153	174	193	3	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	153
154	173	169	20	CHER ● GEFLEN 24369* (10.98)	LOVE HURTS	48
155	137	122	35	SOUNDTRACK ▲ GIANT 24409/REPRISE (10.98)	NEW JACK CITY	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
156	164	151	100	KENNY G ▲ ARISTA 8613 (13.98)	LIVE	16
157	178	192	5	NANA MOUSKOURI PHILIPS 510229* (10.98 EQ)	ONLY LOVE - THE BEST OF NANA MOUSKOURI	141
158	168	158	161	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
159	149	138	20	3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
160	148	125	5	NEW EDITION MCA 10434 (10.98)	GREATEST HITS VOL. 1	99
161	145	149	6	HEART CAPITOL 95797* (10.98)	ROCK THE HOUSE LIVE!	107
162	154	—	2	NEIL YOUNG & CRAZY HORSE REPRISE 26671* (19.98)	WELD	154
163	150	136	26	MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	104
164	147	131	26	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
165	157	156	68	THE JUDDS ▲ CURB 8318/RCA (9.98)	GREATEST HITS	76
166	136	154	5	BUDDY GUY SILVERTONE 1462*/JIVE (9.98)	DAMN RIGHT I'VE GOT THE BLUES	136
167	156	161	101	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
168	159	145	22	VANILLA ICE ● SBK 96648* (10.98)	EXTREMELY LIVE	30
169	187	—	2	CURTIS STIGERS ARISTA 18660* (9.98)	CURTIS STIGERS	169
170	161	148	62	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8
171	162	153	19	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	88
172	141	142	21	SHOXSIE AND THE BANSHEES GEFLEN 24387* (9.98)	SUPERSTITION	65
173	163	185	24	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98 EQ)	20	136
174	177	—	2	ROY ROGERS RCA 53024 (10.98)	TRIBUTE	174
175	170	167	7	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	151
176	NEW ►	1	SOUNDS OF BLACKNESS PERSPECTIVE 100*/A&M (9.98)	EVOLUTION OF GOSPEL	176	
177	144	140	43	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	38
178	194	—	2	ROBERTA FLACK ATLANTIC 82321* (10.98)	SET THE NIGHT TO MUSIC	178
179	181	184	5	VARIOUS ARTISTS COLUMBIA 46019* (10.98 EQ)	SIMPLY MAD ABOUT THE MOUSE	160
180	186	197	17	NAT KING COLE CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	86
181	146	128	4	PIXIES ELEKTRA 61118* (9.98)	TROMPE LE MONDE	92
182	152	152	5	DANGER DANGER EPIC ASSOCIATED 46977*/EPIC (9.98 EQ)	SCREW IT!	123
183	172	199	12	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	117
184	NEW ►	1	THE STORM INTERSCOPE 91741*/EASTWEST (9.98)	THE STORM	184	
185	183	175	73	BAD COMPANY ▲ ATCO 91371 (9.98)	HOLY WATER	35
186	185	170	58	BETTE MIDLER ▲ 2 ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6
187	165	160	10	VARIOUS ARTISTS PRIORITY 7063* (8.98)	STRAIGHT FROM THE HOOD	95
188	171	162	61	VANILLA ICE ▲ 7 SBK 95325* (9.98)	TO THE EXTREME	1
189	NEW ►	1	RESTLESS HEART RCA 61041* (9.98)	BEST OF RESTLESS HEART	189	
190	NEW ►	1	VARIOUS ARTISTS RHINO 70535*/CAPITOL (6.98)	HALLOWEEN HITS	190	
191	197	172	23	VARIOUS ARTISTS ● WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
192	196	176	148	SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98)	BEACHES	2
193	NEW ►	1	MCCARTNEY/DAVIS ANGEL 54371*/CAPITOL (15.98)	LIVERPOOL ORATORIO	193	
194	188	171	6	BARRY MANILOW ARISTA 18687* (10.98)	SHOWSTOPPERS	68
195	RE-ENTRY	4	BLUES TRAVELER A&M 15373* (9.98)	TRAVELERS & THIEVES	125	
196	NEW ►	1	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	196	
197	182	—	21	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
198	193	—	51	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
199	195	181	23	EURYTHMICS ARISTA 8680* (9.98)	GREATEST HITS	72
200	167	159	6	LITTLE FEAT MORGAN CREEK 20005* (9.98)	SHAKE ME UP	126

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 38	Cher 154	Robert Flack 178	The Judds 76, 165	N.W.A 74	Red Hot Chili Peppers 35	Dances With Wolves 138	For Our Children 191
2nd II None 149	Eric Clapton 69	Fourplay 106	Big Daddy Kane 57	Naughty By Nature 21	Restless Heart 189	Halloween Hits 190	Halloween Hits 190
3rd Bass 159	Marc Cohn 98	Kenny G 155	Kid 'N Play 144	Aaron Neville 108	Robbie Robertson 93	House Party II 55	Simply Mad About The Mouse 179
Paula Abdul 28, 158	Natalie Cole 17	Geto Boys 37	The KLF 105	New Edition 160	Roy Rogers 174	New Jack City 155	Straight From The Hood 187
AC/DC 139	Nat King Cole 180	Vince Gill 56, 112	Lenny Kravitz 123	Nice & Smooth 141	Roxette 121	Robin Hood: Prince Of Thieves 72	Two Rooms: Songs Of Elton John & Bernie Taupin 19
Bryan Adams 16	Phil Collins 142	Amy Grant 27	L.L. Cool J 130	Rush 49	Stevie Nicks 70	Southside Johnny 96	Steve Wariner 196
Alabama 100	Color Me Badd 20	Guns N' Roses 4, 7	Patti LaBelle 101	Nine Inch Nails 77	Salt-N-Pepa 89	Rod Stewart 58	Barry White 128
Alice In Chains 124	Harry Connick, Jr. 23, 126, 167, 173	Buddy Guy 166	Gerald Levert 116	Nirvana 9	Richie Sambora 135	Curtis Stigers 169	Karyn White 87
Another Bad Creation 111	The Cult 95	Hammer 3	Huey Lewis & The News 164	Nitzer Ebb 146	Scarface 53	George Strait 134	Vanessa Williams 104
Anthrax 145	D.J. Jazzy Jeff & The Fresh Prince 48	M.C. Hammer 118	Little Feat 200	ORIGINAL LONDON CAST	Scorpions 67	Barbra Streisand 125	Wilson Phillips 117
Bad Company 185	Danger Danger 182	Heart 161	Kenny Loggins 129	Phantom Of The Opera 114	Seal 97	James Taylor 45	BeBe & CeCe Winans 82
Bell Biv DeVoe 42	Diamond Rio 119	Heavy D & The Boyz 66	Patty Loveless 175	Phantom Of The Opera Highlights	Shabba Ranks 91	Tesla 65	George Winston 64
Big Audio Dynamite II 83	Neil Diamond 102	Don Henley 110	Madonna 79	68	Simply Red 80	Randy Travis 85	Stevie Wonder 197
The Black Crowes 59	Digital Underground 44	Hi-Five 177	Barry Manilow 194	Ozzy Osbourne 22	Siouxie and The Banshees 172	A Tribe Called Quest 86	Yanni 133
Blacksheep 127	Dire Straits 36	John Lee Hooker 120	Marky Mark & The Funky Bunch 30	Dolly Parton 90	Tom Petty & The Heartbreakers 41	Travis Tritt 29, 140	Trisha Yearwood 43
Clint Black 84, 151	DJ Quik 147	Whitney Houston 198	McCartney/Davis 193	Pixies 181	P.M. Dawn 51	Tanya Tucker 115	Neil Young & Crazy Horse 162
Blues Traveler 195	Candy Dulfer 71	Phyllis Hyman 183	Paul McCartney 109	Public Enemy 15	Prince 6	Tina Turner 113	
Michael Bolton 12, 78	EMF 92	Ice Cube 2	Reba McEntire 18, 75	Queensryche 47	SOUNDGARDEN	UB40 150	
Boyz II Men 10	Enigma 122	Ice-T 136	Huey Lewis & The News 164	Beaches 192	SOUNDS OF BLACKNESS 176	Van Halen 24	
Garth Brooks 1, 13, 40	Erasure 54	Chris Isaak 137	John Mellencamp 26	Boyz N The Hood 152	Boy N The Hood 152	Ricky Van Shelton 60	
Peabo Bryson 171	Gloria Estefan 94	Alan Jackson 52, 148	John Mellencamp 26	The Commitments 25	Luther Vandross 46	Luther Vandross 46	
Mariah Carey 8, 63	Eurythmics 199	Jesus Jones 73	Madonna 79	Cool As Ice 103	Vanilla Ice 168, 188	Vanilla Ice 168, 188	
Mary-Chapin Carpenter 163	Extreme 39	Jodeci 34	Barry Manilow 194		VARIOUS ARTISTS	VARIOUS ARTISTS	
Carreras - Domingo - Pavarotti 132	Firehouse 50	George Jones 153	Marky Mark & The Funky Bunch 30				
C&C Music Factory 31			McCartney/Davis 193				
			Paul McCartney 109				
			Reba McEntire 18, 75				
			Huey Lewis & The News 164				
			John Mellencamp 26				
			Madonna 79				
			Barry Manilow 194				
			Marky Mark & The Funky Bunch 30				
			McCartney/Davis 193				
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			Marky Mark & The Funky Bunch 30				
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			Reba McEntire 18, 75				
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			John Mellencamp 26				
			Madonna 79				
			Barry Manilow 194	</			

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

PRINCE HOLDS AT NO. 1 on the Hot 100 with "Cream" (Paisley Park). "Can't Stop This Thing We Started" by Bryan Adams (A&M) gains enough points to move up to No. 2, but not enough to bullet. "When A Man Loves A Woman" by Michael Bolton (Columbia) goes to No. 1 on the Top 40 Radio Monitor and its point total is growing so rapidly—the largest sales and airplay gains of any record on the Hot 100—that it may jump to No. 1 overall next week, which will be the last week of the "old" Hot 100. In two weeks, the "new" Hot 100 debuts, based on a combination of Broadcast Data Systems-monitored airplay from 85 large and medium markets (as contained in the Top 40 Radio Monitor); small-market radio playlists; and unit sales tabulations (as contained in the Top POS Singles Sales chart). "Set Adrift On Memory Bliss" by P.M. Dawn (Gee Street) is a good bet to be the first No. 1 on the new Hot 100—it's already No. 1 in unit sales and No. 6 in monitored airplay.

A STUDY OF THE POS Singles Sales chart confirms the popularity of rap music with consumers who buy singles. Seven of the top 20 singles are primarily rap records, but only two of those, by P.M. Dawn and Salt-N-Pepa, are top 20 in airplay on the Monitor. Two of the biggest-selling rap singles are pushed down on the Hot 100 despite gaining points. "O.P.P." by Naughty By Nature (Tommy Boy) is No. 2 in unit sales and still gaining in airplay, but is pushed down one notch to No. 7 on the Hot 100 as other records jump over it. Farther down the chart, "Can't Truss It" by Public Enemy (Columbia) slips one notch from 52-53 despite gaining points. In less competitive parts of the chart, records drift up as many as eight places without gaining enough points to bullet.

MARIAH CAREY, AFTER FIVE NO. 1 singles in a row, is off to a great start in her quest for No. 6. "Can't Let Go" (Columbia) storms onto the chart at No. 42, with 155 stations reporting airplay out of the 218 reporters. "Can't" is already top 10 at two stations: 13-9 at Kiss 102 Charlotte, N.C., and 5-4 at KMEL San Francisco. Three new artists make their Hot 100 debuts. Kym Sims from Chicago enters at No. 84 with "Too Blind To See It" (I.D.), which is top 10 on the Dance Club Play chart and jumps 26-20 at Hot 97 New York. Rap duo Kid 'N Play from New York bows on the Hot 100 after success on the R&B and rap charts, and in TV and movies. "Ain't Gonna Hurt Nobody" (Select) enters at No. 89, with an early top 10 report from Power 102 Fresno, Calif. (15-10). And Boston-born Stacy Earl is off to a good start as "Love Me All Up" (RCA) is the fourth-most-added single at top 40 radio, debuting at No. 96.

QUICK CUTS: D.J. Jazzy Jeff & the Fresh Prince win the Power Pick/Sales for the fourth week in a row, a record, with "Ring My Bell" (Jive). Sales account for more than 80% of their total points. . . . **Color Me Badd** is on track for its third top five single in a row as "All 4 Love" (Giant) wins the Power Pick/Airplay and with it an 86% chance of hitting top five. The single is No. 1 at KQMQ Honolulu. . . . "I Wanna Be Your Girl" by Icy Blu (Giant) regains its bullet at No. 78 on stronger radio activity, including 4-2 at KLUC Las Vegas and 8-6 at B96 Chicago.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 37 REPORTERS	BRONZE/ SECONDARY ADDS 161 REPORTERS	TOTAL ADDS 218 REPORTERS	TOTAL ON
CAN'T LET GO MARIAH CAREY COLUMBIA	10	28	108	146	155
WILDSIDE MARKY MARK INTERSCOPE	0	5	25	30	106
ALL 4 LOVE COLOR ME BADD GIANT	2	4	23	29	178
LOVE ME ALL UP STACY EARL RCA	1	6	22	29	36
CHANGE LISA STANSFIELD ARISTA	0	5	19	24	98
LIVE FOR LOVING YOU GLORIA ESTEFAN EPIC	1	5	14	20	126
HOME SWEET HOME MOTLEY CRUE ELEKTRA	0	1	19	20	95
ALL SHE WROTE FIREHOUSE EPIC	0	0	20	20	54
TELL ME WHAT YOU WANT... TEVIN CAMPBELL QWEST	2	4	14	20	52
IT'S SO HARD TO SAY... BOYZ II MEN MOTOWN	0	1	18	19	172

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

HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 2 LEGIT 2 QUIT (Bust-It, BMI)
 - AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)
 - AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)
 - ALL 4 LOVE (Me Good, ASCAP/Howie Tee, BMI/Irving, ASCAP) CPP
 - ALL I NEED IS YOU (Careers-BMG, BMI/Metafour West, BMI) HL
 - ALL SHE WROTE (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP)
 - ANGEL BABY (Longitude, BMI) WBM
 - BLOWING KISSES IN THE WIND (EMI April, ASCAP/LeoSun, ASCAP) WBM
 - BROKEN ARROW (Medicine Hat, ASCAP/EMI April, ASCAP) HL
 - CAN'T LET GO (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP)
 - CAN'T STOP THIS THING WE STARTED (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP
 - CAN'T TRUSS IT (Def American, BMI)
 - CHANGE (Careers-BMG, BMI) HL
 - CONVICTION OF THE HEART (Gnossos, ASCAP/Southshore, BMI) WBM
 - CREAM (Controversy, ASCAP/WB, ASCAP) WBM
 - A DAY IN MY LIFE (WITHOUT YOU) (King Reyes, ASCAP/Funny Bear, ASCAP/Berrios, ASCAP/EMI April, ASCAP)
 - THE DEVIL CAME UP TO MICHIGAN (Cabin Fever, BMI) WBM
 - DO ANYTHING (Tuareg, ASCAP/Peasant, ASCAP/SkyFish, ASCAP)
 - DON'T CRY (Guns N' Roses, ASCAP) CLM
 - DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
 - DOUBLE GOOD EVERYTHING (Jechol, ASCAP)
 - DO YOU FEEL LIKE I FEEL? (Virgin, ASCAP/Future Furniture, ASCAP/Virgin Songs, BMI/Shipwreck, BMI) HL
 - EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Civillies, ASCAP/Virgin, ASCAP) HL
 - ENTER SANDMAN (Creeping Death, ASCAP) CLM
 - EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL
 - (EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD) (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP/Zachary Creek, BMI/Miracle Creek, ASCAP) CPP/WBM
 - FALL AT YOUR FEET (Roundhead, BMI)
 - FINALLY (Wax Museum, BMI/Mainlot, BMI)
 - THE FLY (Chappell & Co., ASCAP) HL
 - FOREVER MORE (SHR, BMI/Mya-T, BMI) HL
 - FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Sure!, ASCAP) HL/WBM
 - FOR YOUR MIND (Dresden China, ASCAP/Full Keel, ASCAP/Dubin, ASCAP) WBM
 - FOR YOU (Emily Boothe, BMI/O'Ryan, ASCAP/Coupe Deville, BMI/Sony Songs, BMI/Wholemeal, BMI) HL
 - GET A LEG UP (Full Keel, ASCAP) WBM
 - GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM
 - GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Ayasha, ASCAP/EMI Blackwood, BMI/Silver Steed, BMI/Multi-Level, BMI) WBM
 - GROOVY TRAIN (Virgin, ASCAP/Virgin Songs, BMI) HL
 - HEY DONNA (Bayjun Beat, BMI)
 - HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP) CPP
 - HOME SWEET HOME (Warner-Tamerlane, BMI/Motley Crue, BMI) WBM
 - HOUSECALL (Aunt Hilda, BMI/Maxi, BMI/Shadows, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP/Level Vibes, ASCAP)
 - I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)
 - IN MY DREAMS (WB, ASCAP)
 - INTO THE GREAT WIDE OPEN (Gone Gator, ASCAP/EMI April, ASCAP)
 - IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP
 - I'VE GOT A LOT TO LEARN ABOUT LOVE (Good Oog, ASCAP/Full Keel, ASCAP/Dial M For Music, ASCAP) WBM
 - I WANNA BE YOUR GIRL (One Word, ASCAP/BMG, ASCAP) HL
 - I WONDER WHY (Sony Tunes, ASCAP/C. Montrose S., ASCAP/Aerostation, ASCAP/MCA, ASCAP) HL
 - JUST A TOUCH OF LOVE (Virgin, ASCAP/Cole-Civillies, ASCAP) HL
 - JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP
 - KEEP COMING BACK (Chi-Boy, ASCAP) CLM
 - KISS YOU BACK (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI)
 - LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
 - LIES (Warner Chappell, PRS/WB, ASCAP) WBM
 - LIVE FOR LOVING YOU (Foreign Imported, BMI/Realsongs, ASCAP) CPP
 - LOVE ME ALL UP (No Pain No Gain, ASCAP/Weenie Squeech, ASCAP/Dickiebird, BMI)
 - LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
 - LOVE...THY WILL BE DONE (Famous, ASCAP/Tika, ASCAP/Girlsongs, ASCAP/WB, ASCAP) CPP/WBM
 - MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)
 - MONSTERS AND ANGELS (Virgin, ASCAP) HL
 - MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI) HL
 - MY HEART BELONGS TO YOU (EMI Blackwood, BMI/3697-Yud, BMI) HL
 - NO SON OF MINE (Hidden Pun, BMI) WBM
 - NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP) WBM
 - THE ONE AND ONLY (Chrysalis, BMI) CLM
 - O.P.P. (Naughty, ASCAP/Jobete, ASCAP) CPP
 - POP THAT COOCHIE (Pac Jam, BMI/2 Live, BMI)
 - POWER WINDOWS (Pretty Blues, BMI/Pri, BMI) HL
 - REAL REAL REAL (EMI Blackwood, BMI) HL
 - RING MY BELL (Two Knight, BMI)
 - ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM

Billboard.

FOR WEEK ENDING NOVEMBER 16, 1991

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot 100 Singles chart, which uses ranked reports of best-selling singles, rather than the unit counts used on this chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	5	3	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	38	—	1	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)
2	1	13	NAUGHTY BY NATURE	(TOMMY BOY)	39	35	10	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
3	11	11	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)	40	33	16	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./CHIBAN)
4	2	20	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)	41	38	24	WITH YOU	TONY TERRY (EPIC)
5	9	8	DON'T CRY	GUNS N' ROSES (GEFFEN)	42	31	11	LOVE...THY WILL BE DONE	MARTIKA (COLUMBIA)
6	3	14	ENTER SANDMAN	METALLICA (ELEKTRA)	43	32	15	CRAZY	SEAL (SIRE/WARNER BROS.)
7	6	12	DO ANYTHING	NATURAL SELECTION (EASTWEST)	44	36	19	YOU COULD BE MINE	GUNS N' ROSES (GEFFEN)
8	13	10	MIND PLAYING TRICKS ON ME	GETO BOYS (RAP-A-LOT/PRIORITY)	45	42	4	NO MORE TEARS	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
9	18	6	RING MY BELL	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)	46	61	2	HOUSE PARTY II	TONY! TONI! TONE! (MCA)
10	4	14	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EASTWEST)	47	59	3	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)
11	17	11	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	48	—	1	AIN'T GONNA HURT NOBODY	KID 'N PLAY (SELECT/ELEKTRA)
12	7	17	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	49	43	15	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
13	15	2	THE FLY	U2 (ISLAND/PLG)	50	44	23	WIND OF CHANGE	SCORPIONS (MERCURY)
14	20	7	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK)	51	46	10	PRIMAL SCREAM	MOTLEY CRUE (ELEKTRA)
15	23	6	FOREVER MY LADY	JODECI (UPTOWN/MCA)	52	58	6	A DAY IN MY LIFE (WITHOUT YOU)	LISE TTE MELENDEZ (FEVER/COLUMBIA)
16	8	24	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	53	52	8	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
17	10	11	EMOTIONS	MARIAH CAREY (COLUMBIA)	54	—	1	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)
18	12	20	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	55	49	9	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)
19	14	9	CAN'T STOP THIS THING...	BRYAN ADAMS (A&M)	56	54	8	THE DEVIL CAME UP TO MICHIGAN	K.M.C. KRUI (CURB)
20	19	6	CAN'T TRUSS IT	PUBLIC ENEMY (DEF JAM/COLUMBIA)	57	48	21	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)
21	16	15	I ADORE MI AMOR	COLOR ME BADD (GIANT)	58	50	20	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)
22	27	4	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)	59	66	4	RUSH	BIG AUDIO DYNAMITE II (COLUMBIA)
23	21	15	GETT OFF	PRINCE (PAISLEY PARK/WARNER BROS.)	60	55	3	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSLIS)
24	22	13	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	61	—	1	HIP HOP JUNKIES	NICE & SMOOTH (RAL/COLUMBIA)
25	39	4	ANGEL BABY	ANGELICA (QUALITY)	62	—	1	WILDSIDE	MARKY MARK (INTERSCOPE/EASTWEST)
26	28	12	ROMANTIC	KARYN WHITE (WARNER BROS.)	63	73	5	CHECK THE RHIME	A TRIBE CALLED QUEST (JIVE)
27	25	20	UNFORGETTABLE	NATALIE COLE (ELEKTRA)	64	47	23	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
28	24	14	HOLE HEARTED	EXTREME (A&M)	65	53	14	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
29	26	21	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	66	57	7	THE REAL LOVE	BOB SEGER (CAPITOL)
30	34	7	POP THAT COOCHIE	THE 2 LIVE CREW (LUKE/ATLANTIC)	67	51	14	LOW RIDER (ON THE BOULEVARD)	LATIN ALLIANCE FEATURING WAR (VIRGIN)
31	56	2	FINALLY	CE CE PENISTON (A&M)	68	69	7	MAKIN' HAPPY	CRYSTAL WATERS (MERCURY)
32	37	6	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)	69	67	4	REAL REAL REAL	JESUS JONES (SBK)
33	41	3	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)	70	65	12	THIS BEAT IS HOT	B.G. THE PRINCE OF RAP (EPIC)
34	30	19	THINGS THAT MAKE YOU GO...	C&C MUSIC FACTORY (COLUMBIA)	71	60	14	I'M NOT YOUR PUPPET	H-I-C (HOLLYWOOD/ELEKTRA)
35	40	5	IS IT GOOD TO YOU	HEAVY O. & THE BOYZ (UPTOWN/MCA)	72	64	20	TEMPTATION	CORINA (CUTTING/ATCO)
36	29	21	3 A.M. ETERNAL	THE KLF (ARISTA)	73	—	1	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WARNER BROS.)
37	45	5	TENDER KISSES	TRACIE SPENCER (CAPITOL)	74	62	14	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
					75	63	14	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)

○ Singles with increasing sales. © 1991, Billboard/BPI Communications, Inc and SoundScan, Inc.

- 44 RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, ASCAP/Zomba, ASCAP)
- 32 RUSH (The Voice Of London, BMI)
- 56 SAVE UP ALL YOUR TEARS (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
- 71 SEND ME AN ANGEL (Rudolph Schenker, ASCAP/Klaus Meine, ASCAP/Pri, ASCAP) HL
- 5 SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP) HL
- 6 SET THE NIGHT TO MUSIC (Realsongs, ASCAP) WBM
- 55 SHOT OF POISON (EMI April, ASCAP/Lisabella, ASCAP/Almo, ASCAP/Testatyme, ASCAP/Tyreach, ASCAP) CPP/HL
- 27 SOMETHING GOT ME STARTED (EMI, ASCAP/So What, ASCAP) HL
- 40 SOMETHING TO TALK ABOUT (Canvee, BMI/Lynn Jacobs, BMI/Socan, BMI) WBM
- 48 SPENDING MY TIME (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
- 76 STAND BY MY WOMAN (Miss Bessie, ASCAP/Henry Hirsch, ASCAP/P-Zan, ASCAP) CLM
- 77 STRAIGHT TO YOUR HEART (Sony Tunes, ASCAP/Wild Crusade, ASCAP/Dinger & Ollie, BMI/Mark Spiro, BMI/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Rock Dog, ASCAP) HL
- 17 STREET OF DREAMS (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI) WBM
- 74 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP)
- 49 TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM
- 8 THAT'S WHAT LOVE IS FOR (All Nations, ASCAP/Moo Maison, ASCAP/MCA, ASCAP/Age To Age, ASCAP/Reunion, ASCAP) HL
- 87 THINKING OF YOU (SDH, ASCAP/Creative Funk, ASCAP)
- 84 TOO BLIND TO SEE IT (Last Song, ASCAP/Third Coast, ASCAP)
- 93 TOO MANY WALLS (Colgems-EMI, ASCAP/Bufalo, ASCAP/EMI April, ASCAP) HL/WBM
- 33 TOP OF THE WORLD (Yessup, ASCAP/WB, ASCAP) CLM
- 80 TRUE COMPANION (Museum Steps, ASCAP) CPP
- 98 TRY A LITTLE TENDERNESS (Campell Connelly, ASCAP/EMI Robbins, ASCAP) CPP
- 69 WALK THROUGH FIRE (Warner Chappell, ASCAP/TJT, ASCAP/Phantom, ASCAP/WB, ASCAP) WBM
- 65 WHAT TIME IS LOVE? (E.G., BMI/Warner Chappell/WB, ASCAP/MCA, ASCAP/Wandee, ASCAP) HL/WBM
- 3 WHEN A MAN LOVES A WOMAN (Pronto, BMI/Quincy, BMI/Warner-Tamerlane, BMI) WBM
- 72 WHISPERS (Pez, BMI/Mister Rodgers, BMI/It's Time, BMI)
- 43 WILDSIDE (Oakfield Avenue, BMI/Screen Gems-EMI, BMI) WBM
- 86 WIND OF CHANGE (Pri, ASCAP) HL
- 14 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP) CPP

RETAIL WEBS REFUSE TO DROP ICE CUBE SET

(Continued from page 5)

is, however, the first time he has called for a boycott.

Although by press time, Tower had not pulled the album, senior VP of retail operations Stan Goman says the chain is contemplating "whether we want to discontinue selling the album. It is hard for us to support people advocating killing."

Goman adds that the controversy puts Tower in a "difficult situation. We certainly don't want to hurt [Ice Cube] and his career in any way, but we have some serious problems with this thing. I would love to hear his side of the story. He seems like such a brilliant artist. This seems totally out of character."

While Tower was still considering pulling the album, Warehouse Entertainment VP of advertising and sales promotion Bruce Jesse says, "We aren't going to pull the record. That's not our intent at this point. The album has an explicit-lyric sticker, and we believe that customers can make their own judgments over what they think is appropriate."

Musicland and Show Industries,

which operates the Music Plus chain, declined to comment on the Wiesenthal Center's request, but random calls to both chains' stores indicate they are carrying the album. In fact, according to sources, the album is No. 1 this week at the Musicland chain.

In the letter sent to the four chains, Rabbi Cooper says the Wiesenthal Center "does not advocate censorship... We hope that your company will carefully review the contents of this album and choose not to reward the artist and the producers of these inflammatory messages by keeping it off your shelves."

The Korean community, which was informed about the album by the Wiesenthal Center, has also reacted. The weekend following the record's Oct. 31 release, front-page stories on the controversy appeared in the Korea Times and Korea Central, and the Korean American Coalition called an emergency meeting to review the content of the album. Los Angeles has the largest Korean population in the U.S.

The Wiesenthal Center scheduled a Nov. 7 meeting with Korean community leaders.

"Ice Cube is a very popular rap artist with young, impressionable African-Americans," says Gary Kim, president of the Korean American Coalition. "Releasing such an album can put the wrong types of ideas into African-Americans' minds. It really doesn't help in light of the tension between the two communities."

According to Kim, the Korean American Coalition plans to contact political figures and urge them to condemn the album. It also wants to meet with leaders of the African-American community to discuss the matter. "We are all in agreement that this [album] really doesn't reflect the view of the mainstream black community," Kim says. "[Ice Cube] is making some very dangerous generalizations in his songs."

Ice Cube, cast in Walter Hill's new film "The Looters," currently in production in Memphis, was on the set and could not be reached for comment. But in an earlier interview with Billboard, he defended the album's content: "I never say all Koreans, all whites, [or] all Jews, so for somebody to take that perspective on the record, they are ignorant to what the record is talking about. Look at the facts. Are they true? People always hoot and holler when they say Jew, but if they say a black person... If you say a Jewish person did something wrong, you're anti-Semitic. Fuck that shit."

In an interview that ran Nov. 3 in the Los Angeles Times, when asked about "Black Korea" and tensions between the black and Korean communities, he said: "The song is meant to be a warning to Koreans—in strong, threatening terms. If things don't get better, we're going to burn their stores down."

Says the Korean American Coalition's Kim: "If a Korean-owned store gets burned down, I wonder if Ice Cube is going to accept responsibility for such actions."

Ice Cube also told the L.A. Times he did not think he would be censored. "As long as I keep selling records that's all they care about. Give them a Nazi record, and if they can make money off it, they will."

Priority president Bryan Turner says he is "not thrilled" about the controversy. "We have had a lot of this stuff through the history of this company. When you have artists that push the boundaries of contemporary music standards, you're going to get controversy, but we feel an obligation to present an artist's work, whether we personally agree with it or not."

Assistance in preparing this story was provided by Janine McAdams in New York.

STEFFEN NAMED SENIOR VP/GM AT BMG VIDEO U.S.

(Continued from page 6)

quire product... through licensing agreements with outside producers of music and special-interest videos."

The label will also release product by artists whose videos go through BMG Video International, based in London. In many cases, those artists are not on BMG labels in the U.S. For instance, BMG Video last year released a longform by Neneh Cherry and early next year will issue a Gene-

sis title, "Three Sides Live." In the U.S., those artists are on Virgin and Atlantic, respectively.

In addition, the label will add video sales reps under the direction of Yvonne Paoletti, director of video sales, who reports to BMG senior VP of sales Rick Cohen. Before joining BMG in July 1990, Steffen was senior VP of sales and distribution at A&M Records. **PAUL VERNA**

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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	35	20	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
①	3	7	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA) 1 wk at No. 1	39	40	7	I WONDER WHY	CURTIS STIGERS (ARISTA)
2	1	12	EMOTIONS	MARIAH CAREY (COLUMBIA)	④①	43	6	WILDSIDE	MARKY MARK (INTERSCOPE/EASTWEST)
3	2	14	ROMANTIC	KARYN WHITE (WARNER BROS.)	④②	60	2	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO)
4	4	15	DO ANYTHING	NATURAL SELECTION (EASTWEST)	43	44	20	JUST A TOUCH OF LOVE	C&C MUSIC FACTORY (COLUMBIA)
⑤	5	8	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK)	44	39	10	HEY DONNA	RYTHM SYNDICATE (IMPACT/MCA)
⑥	7	7	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	④⑤	49	6	SOMETHING GOT ME STARTED	SIMPLY RED (EASTWEST)
⑦	9	7	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)	④⑥	50	3	CHANGE	LISA STANSFIELD (ARISTA)
⑧	15	6	ALL 4 LOVE	COLOR ME BADD (GIANT)	47	46	8	WHISPERS	CORINA (CUTTING/ATCO)
9	6	14	HOLE HEARTED	EXTREME (A&M)	④⑧	48	4	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)
⑩	11	11	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)	49	45	12	WORD TO THE MUTHA	BELL BIV DEVOE (MCA)
⑪	13	5	STREET OF DREAMS	NIA PEEPLES (CHARISMA)	50	41	18	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
12	8	17	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EASTWEST)	⑤①	71	2	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)
13	10	16	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	⑤②	62	2	BROKEN ARROW	ROD STEWART (WARNER BROS.)
⑭	16	10	CAN'T STOP THIS THING WE...	BRYAN ADAMS (A&M)	⑤③	53	5	TENDER KISSES	TRACIE SPENCER (CAPITOL)
⑮	25	7	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)	54	47	19	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
16	14	21	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	55	52	20	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)
⑰	20	12	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	⑤⑥	69	2	ANGEL BABY	ANGELICA (QUALITY)
⑱	30	3	KEEP COMING BACK	RICHARD MARX (CAPITOL)	57	56	8	DON'T CRY	GUNS N' ROSES (Geffen)
19	12	17	I ADORE MI AMOR	COLOR ME BADD (GIANT)	⑤⑧	59	6	GET A LEG UP	JOHN MELLENCAMP (MERCURY)
20	17	20	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)	59	55	17	LOUDER THAN LOVE	TKA (TOMMY BOY)
⑳	27	13	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)	⑥①	66	3	TOP OF THE WORLD	VAN HALEN (WARNER BROS.)
22	19	15	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)	⑥②	61	3	SPENDING MY TIME	ROXETTE (EMI)
⑳	23	18	WITH YOU	TONY TERRY (EPIC)	62	54	5	RING MY BELL	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)
⑳	28	15	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	⑥③	72	6	GROOVY TRAIN	THE FARM (SIRE/REPRISE)
⑳	29	9	FINALLY	CE CE PENISTON (A&M)	⑥④	74	2	FOREVER MY LADY	JOEY (MCA)
⑳	26	12	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)	65	51	20	THINGS THAT MAKE YOU GO...	C&C MUSIC FACTORY (COLUMBIA)
⑳	38	2	NO SON OF MINE	GENESIS (ATLANTIC)	⑥⑥	67	4	LIES	EMF (EMI)
28	21	18	WIND OF CHANGE	SCORPIONS (MERCURY)	67	57	10	WALK THROUGH FIRE	BAD COMPANY (ATCO)
⑳	31	7	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)	68	64	7	GETT OFF	PRINCE & THE N.P.G. (PAISLEY PARK)
30	24	15	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)	⑥⑨	—	1	LOVE ME ALL UP	STACY EARL (RCA)
⑳	32	10	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSALIS)	70	68	3	2 LEGIT 2 QUIT	HAMMER (CAPITOL)
⑳	36	4	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	⑦①	—	1	I LOVE YOUR SMILE	SHANICE (MOTOWN)
33	22	19	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	72	65	4	WITHIN MY HEART	VOYCE (ATCO)
34	33	11	REAL REAL REAL	JESUS JONES (SBK)	73	70	7	CHORUS	ERASURE (SIRE/REPRISE)
35	37	9	A DAY IN MY LIFE (WITHOUT YOU)	LISE TTE MELENDEZ (FEVER/COLUMBIA)	⑦④	—	1	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
36	34	14	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)	75	58	14	LOVE... THY WILL BE DONE	MARTIKA (COLUMBIA)
⑳	42	5	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)					

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	14	7	10	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)
2	1	2	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	15	17	15	I LIKE THE WAY	HI-FIVE (JIVE/RCA)
3	2	5	TEMPTATION	CORINA (CUTTING/ATCO)	16	15	8	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)
4	3	6	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	17	10	21	HOLD YOU TIGHT	TARA KEMP (GIANT)
5	5	2	FADING LIKE A FLOWER	ROXETTE (EMI)	18	19	24	SOMEDAY	MARIAH CAREY (COLUMBIA)
6	4	2	EVERY HEARTBEAT	AMY GRANT (A&M)	19	20	27	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
7	6	12	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	20	11	3	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
8	9	16	BABY BABY	AMY GRANT (A&M)	21	21	11	MORE THAN WORDS	EXTREME (A&M)
9	12	12	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	22	24	50	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)
10	16	10	UNBELIEVABLE	EMF (EMI)	23	23	21	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)
11	13	17	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	24	22	5	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)
12	14	32	LOVE WILL NEVER DO	JANET JACKSON (A&M)	25	18	3	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)
13	8	4	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

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Apple Sues Sony Over 'Star Club' Distrib

■ BY KAREN O'CONNOR

NEW YORK—Apple Corps Ltd. and Apple Records Inc. have filed a lawsuit in New York Supreme Court against Sony Music Entertainment Inc., as well as Lee, Lawrence, and Michael Halpern, claiming that Sony Music is illegally distributing and selling volumes 1 and 2 of "The Beatles Live At The Star Club 1962" and that the Halperns, who licensed the recordings to Sony Music, do not own the licensing rights to the alleged bootlegs.

Paul LiCalsi, a partner at Gold, Farrell & Marks, the law firm representing Apple Corps, says, "The Beatles have never authorized these recordings to be distributed, and I am astonished that Sony did not check with Apple and apparently did not check with Capitol/EMI as to

the authenticity of the licensing rights."

LiCalsi adds that a major problem with the sale of the albums is that "a 12-year-old Beatles fan may not be able to tell the difference between one of these albums and a copy of 'Abbey Road.'" LiCalsi believes the recordings, which contain selections such as "Hully Gully" and "Red Sails In The Sunset," are "frankly a ripoff—the Beatles aren't receiving royalties and the consumer isn't getting a good value."

Although Gail Edwin, VP and litigation counsel for Sony Music, agrees that these are "not high-quality recordings," she thinks they "are very interesting historical recordings." Edwin says that Sony obtained distribution rights that are "guaranteed by our licensor," who has, as she understands it, "con-

trolled these rights since the 1970s." Edwin says she believes the recordings have "received worldwide circulation for many years and have been released here in the U.S. by RCA, Atlantic, and Pickwick." In light of this, Edwin says she "would have thought Apple would have acted on this before," but that Sony "will investigate further."

LiCalsi contends that "there has been litigation from time to time regarding this matter" and cites the example of a 1990 lawsuit filed by Apple Corps against San Juan Music Group, Teichiku Records, K-tel International (USA) and others.

LiCalsi adds, "Trying to stop all of the bootleggers out there is like trying to stop a thousand cockroaches with your foot. But when a company like Sony does this, you'd better go after them."

AT 5-MIL MARK, GARTH'S 'FENCES' SCORES FIRST FOR COUNTRY

(Continued from page 8)

only the third original cast album to be certified multiplatinum. The Polydor caster, which features the show's big ballad "All I Ask Of You," follows "My Fair Lady" and "Fiddler On The Roof."

Poison's 1988 album, "Open Up And Say . . . Ahh!" topped the 5-million mark. The group's last three albums have sold a combined total of more than 12 million copies in the U.S.

Bonnie Raitt and R.E.M. landed their first triple-platinum albums with "Nick Of Time" and "Out Of Time," respectively.

Two 1991 singles went platinum: Naughty By Nature's "O.P.P." and Boyz II Men's "Motownphilly."

And the immortal Louis Armstrong landed his first gold album in 27 years with "What A Wonderful World." MCA released the album

three years ago to capitalize on Armstrong's sleeper hit of the same name from the A&M soundtrack to the movie, "Good Morning Vietnam."

Here's the complete list of October certifications.

MULTIPLATINUM ALBUMS

Garth Brooks, "No Fences," Capitol Nashville, 5 million.

Poison, "Open Up And Say . . . Ahh!," Capitol, 5 million.

James Taylor, "Greatest Hits," Warner Bros., 4 million.

Metallica, "Metallica," Elektra, 3 million.

R.E.M., "Out Of Time," Warner Bros., 3 million.

Bonnie Raitt, "Nick Of Time," Capitol, 3 million.

Clint Black, "Put Yourself In My Shoes," RCA, 2 million.

Duran Duran, "Rio," Capitol, 2 million.

Sting, "... Nothing Like The Sun," A&M, 2 million.

Original Cast, "Phantom Of The Opera," Polydor, 2 million.

PLATINUM ALBUMS

Metallica, "Metallica," Elektra, its sixth.

Scorpions, "Animal Magnetism," Mercury, their sixth.

Tom Petty & the Heartbreakers, "Into The Great Wide Open," MCA, their fifth.

Alan Jackson, "Don't Rock The Jukebox," Arista, his second.

Erasure, "The Innocents," Sire/Warner Bros., its first.

"Firehouse", Epic, its first.

Vince Gill, "When I Call Your Name," MCA, his first.

Jeff Healey Band, "See The Light," Arista, its first.

Statler Brothers, "Best Of The Statler Brothers," Mercury, their first.

Yanni, "Reflections Of Passion," Private Music, his first.

GOLD ALBUMS

Rush, "Roll The Bones," Atlantic, its 14th.

Bob Seger, "The Fire Inside," Capitol, his ninth.

R.E.M., "Murmur," I.R.S., its seventh.

Alan Parsons Project, "Best Of Alan Parsons Project," Arista, its seventh.

Metallica, "Metallica," Elektra, its sixth.

Randy Travis, "High Lonesome," Warner Bros., his sixth.

Kenny G, "G-Force," Arista, his fifth.

Louis Armstrong, "What A Wonderful World," MCA, his second.

Bell Biv DeVoe, "WBBD—Bootcity!," MCA, its second.

Vanilla Ice, "Extremely Live," SBK, his second.

Young M.C., "Brainstorm," Capitol, his second.

Concrete Blonde, "Bloodletting," I.R.S., its first.

Lenny Kravitz, "Mama Said," Virgin, his first.

Keith Washington, "Make Time For Love," Qwest, his first.

"Trisha Yearwood", MCA, her first.

"The Commitments" soundtrack, MCA.

PLATINUM ALBUMS

Bette Midler, "Wind Beneath My Wings," Atlantic, her second.

Boyz II Men, "Motownphilly," Motown, its first.

Eddie Murphy, "Party All The Time," Columbia, his first.

Naughty By Nature, "O.P.P.," Tommy Boy, its first.

Willie Nelson, "Always On My Mind," Columbia, his first.

GOLD SINGLES

Prince & the New Power Generation, "Gett Off," Paisley Park/Warner Bros., his ninth.

Phil Collins, "In The Air Tonight," Atlantic, his sixth.

Mariah Carey, "Emotions," Columbia, her fourth.

Toto, "Africa," Columbia, its third.

Escape Club, "I'll Be There," Atlantic, its second.

Toto, "Rosanna," Columbia, its second.

Boyz II Men, "Motownphilly," Motown, its first.

Terence Trent D'Arby, "Wishing Well," Columbia, his first.

Oran "Juice" Jones, "The Rain," Def Jam/Columbia, his first.

Willie Nelson, "Always On My Mind," Columbia, his first.

Tommy Tutone, "867-5309/Jenny," Columbia, his first.

Top Pop. Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
1	1	★★ NO. 1 ★★ THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS 17 weeks at No. 1	26
2	2	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974/EPIC (5.98 EQ)	BAT OUT OF HELL	26
3	3	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	26
4	7	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	15
5	6	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98)	GREATEST HITS	26
6	8	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	26
7	5	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98)	GREATEST HITS	26
8	9	PATSY CLINE ▲ ³ MCA 12 (4.98)	GREATEST HITS	26
9	10	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98)	BACK IN BLACK	26
10	4	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	26
11	11	ERIC CLAPTON ▲ ² POLYDOR 825382 (7.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	26
12	13	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	26
13	12	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 846210 /ISLAND (9.98)	LEGEND	15
14	15	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	25
15	14	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	26
16	16	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	26
17	19	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	26
18	18	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ)	THE WALL	26
19	17	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	26
20	20	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98)	LED ZEPPELIN	25
21	21	METALLICA ▲ ² ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	17
22	27	THE DOORS ▲ ² ELEKTRA 515* (7.98)	GREATEST HITS	15
23	22	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	26
24	23	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98)	10 FROM 6	26
25	25	ANDREW LLOYD WEBBER ● MCA 6284* (10.98)	PREMIERE COLLECTION	3
26	24	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	26
27	26	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98)	NINE TONIGHT	10
28	30	METALLICA ▲ ² ELEKTRA 60439* (9.98)	MASTER OF PUPPETS	13
29	29	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	BLITZ OF SALT-N-PEPA HITS	7
30	33	METALLICA ▲ ELEKTRA 60396* (9.98)	RIDE THE LIGHTNING	13
31	36	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS. . .	26
32	31	MICHAEL BOLTON ▲ COLUMBIA 40473* (7.98 EQ)	THE HUNGER	20
33	28	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	26
34	35	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	24
35	39	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	21
36	—	GEORGE WINSTON ▲ WINDHAM HILL 1019 (9.98)	DECEMBER	1
37	40	TOM PETTY ▲ ³ MCA 6253 (9.98)	FULL MOON FEVER	16
38	37	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (9.98 EQ)	HYSTERIA	26
39	48	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ)	A DECADE OF HITS	20
40	43	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	9
41	41	GEORGE STRAIT ▲ MCA 42035* (7.98)	GREATEST HITS VOL. 2	12
42	44	FOREIGNER ▲ ³ ATLANTIC 80999* (7.98)	RECORDS	26
43	42	THE EAGLES ▲ ⁹ ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	23
44	38	VINCE GILL RCA 9814* (4.98)	BEST OF VINCE GILL	5
45	—	SOUNDTRACK WALT DISNEY 60007 (13.98)	FANTASIA	1
46	46	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	16
47	45	QUEEN ● HOLLYWOOD 61152*/ELEKTRA (9.98)	A NIGHT AT THE OPERA	9
48	—	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98)	GREATEST HITS	16
49	—	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98)	LES MISERABLES	22
50	50	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98)	ALWAYS & FOREVER	8

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.

AT GATT MEET: U.S. TO PUSH JAPAN BAN ON RENTALS

(Continued from page 5)

division of Japan's powerful Ministry of International Trade and Industry (MITI), counters, "If we amend the Copyright Law according to the U.S. position, the 6,000 rental shops will be seriously damaged. The Japanese position is that each country may provide rental rights in its domestic laws with equitable remuneration." This, he explains, means royalties accruing from copyright and neighboring rights.

Stoler says, "As far we're concerned, this is a *sine qua non*. The Japanese are going to have to give on this particular point. It's not just a negotiating stance. We can't have a clean, enforceable international rule in this area that applies to all countries if we have a carve-out for the Japanese. The fact that they are rather unique in this practice puts them in a rather uncomfortable spot of being isolated, and in a negotiation like this, when somebody becomes totally isolated, eventually they go down in flames."

Meanwhile, Japan Record Rental Commerce Assn. chairman Takaaki Iwamoto left Nov. 7 for Geneva to lobby members of the GATT—of which the intellectual trade talks form one part—for their support in fighting the U.S. proposal.

Takuo Chiba, spokesman for the Japan Phonograph Record Assn.,

says the group has no official comment.

MITI's Ojima says, "The Japanese Copyright Law is consistent with GATT principles. Changing the law again would be very difficult politically. The record rental organization is very strong, pressuring MITI, the Ministry of Foreign Affairs, and the Cultural Affairs Agency."

Under copyright law amendments already due to take effect Jan. 1, rental stores must for the first time pay fees for international repertoire to performers and record manufacturers, in addition to the standard copyright fees they have already been paying.

The law also says that record companies may ban rental of their product for up to a year following its release, but Japan's cumbersome legal system makes this almost impossible to enforce. As a result, Japanese labels and rental stores reached a gentleman's agreement that, since Aug. 1, has seen domestic albums subject to a one-week window.

Rental shops have agreed to give foreign product a one-week window from Jan. 1, and the ban on rental of both domestic and international repertoire will be two weeks after release as of Aug. 1, 1992. A three-week ban will finally come into effect Jan. 1, 1993.

JOINT MANAGEMENT OF STATIONS UNDER SCRUTINY

(Continued from page 8)

an ailing station to exceed these limits, but only if the licensee realizes the station's license may not be renewed in that case.

Proponents of the practice, which has gained momentum since the recession kicked in last year, say such agreements do not violate FCC ownership and licensee responsibility rules and help stations survive in a weak economy. Critics say LMAs lead to abdication of licensee control and are unfair to competing stations.

Dingell told the FCC earlier this

The majority of the LMAs have been formed without being sent to the FCC for review

year to fine-tune the process of signing off on LMAs, which he terms bulk time-sale agreements, and has since stated that the commission's response had not been satisfactory.

Industry lobbyists say they were aware that the bill, The Television and Radio Broadcast Bulk Time Act of 1991, H.R. 3715, was being drafted. "Dingell's staff telegraphed it by talking about his dissatisfaction with the way the FCC has been handling the issue," says a representative of the Na-

tional Assn. of Broadcasters. "We knew it was coming, but were not asked to comment on what provisions would be acceptable to us."

An NAB statement claims the bill is an example of overkill: "Broadcasters need a clearer definition of what is allowable and what is not in time-brokerage agreements. However, this bill appears to do more to kill them than define them."

Other insiders, however, expect further policy-making action from the FCC, tied in to upcoming ownership rules modification, before congressional action. Some industry insiders said that, at first look, the legislation also raises First Amendment concerns, specifically station-owner rights to program how and what they see fit as long as no FCC rules are violated.

The FCC has ruled over the past two years on individual agreements and has said that other licensees should study those agreement parameters. However, it has not yet held a new rulemaking proceeding. Further, the majority of LMAs have been formed without being sent to the commission for review.

The bill was filed by Rep. Dingell, chairman of the Energy and Commerce Committee, with Edward Markey, D-Mass., chairman of the telecommunications subcommittee, and subcommittee member Matthew Rinaldo, R-N.J., as co-sponsors.

COLLEGE RADIO A STUDY IN ETHICS

(Continued from page 8)

book—which he says are making a comeback since the aborted federal prosecution last year of independent promotion man Joe Isgro.

"Twenty years from now, I don't want to write 'Hit Men II: The Next Generation,'" quipped Dannen to the young audience.

At panels for the concurrent CMJ Metal Marathon, those involved in metal music pointed to the increasing importance and crossover among the

metal, dance, rap, and alternative camps.

While the launching of numerous new labels in the past two years was previously seen as a boon to new artists, publishers, A&R executives, and managers speaking at CMJ panels suggested the downturn in the economy is making the industry far more cautious in signing and developing new acts.

THOM DUFFY

SEARS SIGNS EXCLUSIVE ON 'E.T.' VID/TV PREMIERE

(Continued from page 6)

The deal with MCA on "E.T." is the first in an ongoing program called the Sears Family Theater. According to the chain's spokesman, Sears will host TV broadcasts of movies "suitable for family viewing" around major holidays. Future titles have not

been set yet.

For the "E.T." broadcast, Sears has developed special commercials, which will focus on "a number of themes here relating to our traditional values," the spokesman says.

Some dealers express dismay over

Viacom Posts Loss Despite MTV Nets Gain

■ BY DON JEFFREY

NEW YORK—Revenues and cash flow from MTV Networks made double-digit gains in the third quarter as the number of households receiving VH-1 and MTV Europe increased significantly from last year. The U.S. MTV channel had slower growth.

Parent company Viacom Inc. says revenues from the MTV Networks unit rose 13.3% in the three months that ended Sept. 30 to \$106.9 million from \$94.3 million last year. The unit also includes the Nickelodeon and Nick At Nite networks.

According to an A.C. Nielsen survey, the number of households receiving VH-1, which is geared toward older fans of pop music, increased 9.5% in the quarter to 42.5 million from 38.8 million at the same time last year. Youth-oriented MTV's subscriber base went up only 4.4% to 54.7 million from 52.4 million.

The bigger news in the quarter was MTV Europe, which is transmitted to 30.6 million households. No figure from Nielsen was available for last year, but Viacom spokeswoman Hilary Condit says the year-to-year increase was "very significant." In the quarter, Viacom acquired the 49% stake it did not own in the European operations from the late media baron Robert Maxwell for Viacom B (nonvoting) stock valued at \$65 million.

A new venture, MTV Asia, began transmitting by satellite in September.

Operating cash flow from MTV Networks jumped 60.6% in the quarter to \$43.7 million from \$27.2 million last year.

Viacom's radio unit, comprising 14 stations, posted revenues of \$21.1 million, an 8.2% gain from \$19.5 million in last year's third quarter. Operating cash flow went up 6.4% to \$8.3 million from \$7.8 million.

Radio stations owned by Viacom include WLTW New York, KXEZ Los Angeles, WLIT Chicago, KDBK-FM/KDBQ-FM San Francisco, WLTi De-

troit, WMZQ-AM/FM Washington, D.C., KIKK-AM/FM Houston, KBSG-AM/FM Seattle/Tacoma, and KHOW-AM/FM Denver.

Viacom also has a movie-production unit, Viacom Pictures, whose films are broadcast over the company's Showtime cable channel in the U.S. and are released to theaters overseas. Home video licensing rights are owned by Media Home Entertainment, while distribution is handled by FoxVideo.

Overall, New York-based Viacom reports a net quarterly loss of \$12.7

million on total revenues of \$426.6 million, compared with net profit of \$34.7 million on \$392.8 million in revenues last year. The loss is attributed mostly to huge interest payments on debt.

Viacom's two classes of common stock closed at \$32.875 and \$32.375 a share, respectively, in American Stock Exchange trading at press time, close to their 52-week highs of \$33.75 and \$33.125 each. Approximately 70% of the total stock outstanding is owned by Sumner Redstone's National Amusements Inc.

ISLAND INDIE DISTRIB UNDER P'GRAM GROUP WING

(Continued from page 5)

named. That operation, according to Monaco, allows PolyGram labels to work baby acts through independent distribution if they choose. Also, A&R people at Motown, Mercury, or any other PolyGram label "may hear something that is only a single and now they have an efficient way to get into the marketplace without having to make a big commitment" to the project, or pass on it altogether, he adds.

Mercury is already working one album by Ugly Kid Joe through Relativity Entertainment Distributors, which is half-owned by Sony Music.

While Caparro says that the other labels are excited about the possibility of taking advantage of independent distribution, he declines to name any upcoming projects that will be handled that way.

Meanwhile, 4th & B'way/Mango will be unaffected by the change, according to Monaco. "The creative stays [with Island],

and Peggy Dold has been added as VP of marketing, and they still use us for distribution," he says.

Dold, a former Billboard staffer, was most recently co-director of the New Music Seminar.

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POLYGRAM WILL DISTRIBUTE MOTOWN ABROAD

(Continued from page 5)

BMG's international revenue.

The decision to take the company's product to PolyGram on a worldwide basis was a logical next step after the company defied its contract with MCA to move domestic distribution to PolyGram, and is not a reflection on BMG, says Harry Anger, Motown chief operating officer. "Our relationship with BMG predates the new company," says Anger, referring to Motown's status after its 1988 buyout by MCA, Boston Ventures, and private investors. "The new deal shouldn't be construed as a slight against BMG. It should be viewed as

a strategy for Motown Records and its artists to expand our potential by having PolyGram distribute these records on a worldwide basis, both in the U.S. and abroad."

Both Motown and MCA have been involved in legal wrangling since both sides traded lawsuits in May. Motown fired the first volley, charging that MCA had reneged on its contractual promises, thus justifying its seeking to break the agreement. MCA countersued for breach of contract. There has been no official notification of either a court date or a settlement.

the exclusive offered to Sears, and over the general trend towards exclusives of any kind, such as Major League Baseball's deal with Blockbuster Video or Waldenbooks' limited exclusive on "The Civil War."

"I don't like it," says Mitch Lowe, owner of three Marin Country, Calif., Video Droid stores. "It's not smart. It's not good for anybody, including the suppliers. I don't think the amount of units they will sell justify those types of deals. It further confuses the consumer."

"It also causes an operator like me more hours of work in purchasing when I have to figure out who it's available from. I like open competition where I can get product from a variety of sources so the person who's doing the business the best gets my business. But I've got plenty of 'E.T.' product, so I'm not worried about that particular deal."

Assistance in preparing this story was provided by Jim McCullough in Los Angeles.

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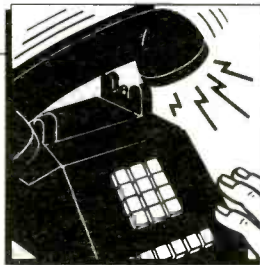
SELECTIONS FROM THE MOTION PICTURE

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INSIDE TRACK



Edited by Irv Lichtman

GONE AGAIN: According to sources familiar with the investigation of the truck load of "Fantasia" tapes stolen from a Detroit shipping yard Oct. 23, the wayward cassettes appear to have vanished once again. While originally traced to a Memphis warehouse belonging to distributor **WaxWorks/VideoWorks** (Billboard, Nov. 9), the tapes have apparently been released to **Disney Home Video**, which has since sold them, according to distributor sources. An FBI spokesman says he cannot account for the whereabouts of the truckload, which the FBI had originally impounded in Memphis.

INDICATIVE of the success of the "Fantasia" videocassette, Walt Disney Home Video said it had depleted its inventory and as a result had suspended accepting orders for an indefinite period, effective Nov. 7 (see separate story, page 1). Back orders up to Nov. 6 will be filled.

EVERYWHERE BUT HERE: The new U2 album, "Achtung Baby," on **Island Records**, goes on sale through most of the world on Monday, Nov. 18. In accord with the traditional Tuesday retail street-date for the U.S., however, the album will be released here Nov. 19, according to officials at **Island** and **PolyGram Distribution**. Thus, that date is used in today's front-page and talent section stories on U2's new album.

ELECT DUKE, REJECT US: The scheduled March 13-16 convention of the **National Assn. of Recording Merchandisers** in New Orleans won't happen if the governor of Louisiana then is **David Duke**. Duke, with a history of Nazi and Klu Klux Klan racist rhetoric, is the Republican candidate in an election to be held Saturday (16). **Pam Horowitz**, NARM exec VP, says a "groundswell" from the group's membership of 700 companies indicates there'd be no support for the convention site if Duke wins the election. In addition to his racist background, Duke is not a friend of NARM because of his support of music-labeling legislation.

PROMISES OF A NEW DAY: **Paula Abdul's** rigorous vocal training over the last year (Billboard "White Paper," June 15) appears to have paid off as promised. Her unfolding "Spellbound" world tour is drawing positive notices as it progresses through the South. Critics have remarked favorably on her newfound vocal stamina during the 90-minute sets. Meanwhile, court action that sparked the controversy surrounding Abdul's singing has come to its crossroads, with a Federal court ordering **Virgin Records** to turn over copies of the original studio recordings of "I Need You" and "Opposites Attract" to session singer **Yvette Marine**, who has claimed in court actions that she was not given suitable credit for her participation in these tracks' lead vocals on Abdul's debut album, "Forever Your Girl." Under court order, Virgin reserves the right to permit any public airing of the original tapes. But attorneys for Marine are now attempting to reverse that decision.

TRIBUTE: Promoter **Bill Graham** was remembered at a free Nov. 3 memorial concert in San Francisco's Golden Gate Park attended by 300,000. A number of top-flight rock acts, including the **Grateful Dead**, **Santana**, **John Fogerty**, **Crosby, Stills, Nash & Young**, **Jackson Browne**, **Joan Baez**, and **Los Lobos**, paid homage to Graham, who was killed in an Oct. 25 helicopter crash.

WHO'S WOOING WHO? Word in industry circles says **Allen Kovac**, CEO of **Impact Records** and head of **Left Bank Management**, is being wooed for high-level label positions at **Mercury**, **RCA**, and **MCA**. Kovac, whose management client **Richard Marx** has just released his new "Rush Street" album on **Capitol**, and whose **Impact Records** is working a new **Southside Johnny** album, says he hasn't had such talks with any of the labels. Acknowledging that he's heard the rumors also, Kovac says simply, "It's a distraction."

THE RIGHT TIME: Next year, **Paul Simon** will become the first major artist to perform in South Africa since the terms of the United Nations-supported cultural

boycott were loosed earlier this year. He'll play five shows there in January; the dates were announced Nov. 6 in Johannesburg. The South African Musicians' Alliance, which monitors the boycott, expresses satisfaction that Simon has "fully complied with the international cultural exchange criteria designed to redress the cultural imbalance that exists in South Africa." Simon's **Born At The Right Time** world tour has already played to 4 million people; he is currently completing the Australian leg.

GONE SOUTH: The depressed U.K. video rental market has claimed another victim: retail chain **Xtra-Vision South**. Acquired from Ireland's **Xtra Vision PLC** in January, it has gone under with debts exceeding \$10 million. Twenty-two stores were trading at the time of the collapse, down from 49 at the beginning of the year.

JOINT VENTURE: New York-based **International Talent Group** has entered into a joint-venture with London-based **Solo** group of companies. The new U.K.-based venture, **Solo-ITG**, will include Solo's agency and promotion companies and will create additional presence for ITG in the U.K. and Europe.

A NIGHT AT THE MANSION: In Nashville on Election Day (Nov. 5) to preview plans for a renovation of **Sony's** Nashville complex, **Michael Schulhof**, chairman of **Sony Music Entertainment**, ended the day with a thank-you-Sony reception at the executive mansion of Gov. **Ned McWherter**. Schulhof, having business in New York the next day, turned down an offer by the Governor to sleep at the mansion. However, his plane developed mechanical difficulties and had to return to the airport. Schulhof then took up the Governor's offer.

VETERAN GUITARIST **Al Caiola** has sold his company, **Two Worlds Leisure Time Corp. of America**, to **Ervin Litkei**, the New York wholesaler who also owns **Aurora Records**. Deal includes masters of Caiola albums and guitar instruction books.

A FINE MESS? **Blockbuster Video's** 2,000th store, opened Oct. 14 in Valley Stream, N.Y., ran into alleged building violations the day after it opened. Although the store was ordered closed by local Building Superintendent **Robert J. Gunther** because it did not have a certificate of occupancy, it has remained open, though it faces a \$3,000 fine for the first week and \$1,000 for each additional week. Gunther said at press time that the matter had not been resolved. Among the alleged violations are the construction of only one fire door in the basement and a walkway to the building that's at a pitch. Store personnel would not comment.

PLAY & PAY: **BMI** has entered into a licensing agreement with **USA Network**, calling for the cable TV channel to pay the performing rights group .03% of its gross revenues for the license. The agreement covers past use of the BMI repertoire and extends through June 30, 1992, with an option for an extension.

'FAME' ROCKERS: The **Rock and Roll Hall of Fame** will have nine new members when they're formally inducted Jan. 15 at ceremonies in New York. They are **Jimi Hendrix**; **Yardbirds'** members **Eric Clapton**, **Jimmy Page**, and **Jeff Beck**; **Johnny Cash**; **Isley Brothers**; **Booker T. & the MGs**; **Bobby "Blue" Bland**; **Elmore James**; and **Professor Longhair**. Also, **Leo Fender** of electric guitar fame, and the late rock songsmith **Doc Pomus** are to be inducted as nonperformer contributors to rock'n'roll.

MISPLACED: Last week's item on the new **Epic Soundtrax** label misidentified the film in which three recordings from the '40s are part of the soundtrack music. The film is "Bugsy."

TRADING ON TRADE: **Dutch East India Trading**, a New York-based independent distributor, has acquired the rights to use the **Rough Trade** trademark in the U.S., says Dutch East VP **Alan Mann**. The trademark was on the block during a **Rough Trade** bankruptcy auction Oct. 24 in New York. The potential now exists for **Dutch East India** to sign and record **Rough Trade** artists, as manufactured and distributed by **Dutch East India**, says Mann. He reports **Dutch East** representatives also purchased approximately 80,000 units of **Rough Trade** product during the auction, including "significant numbers" of such titles as **Galaxie 500's** "This Is Our Music," the **Butthole Surfers'** "Pioughd," and the **Breathers'** eponymous **Rough Trade** release.

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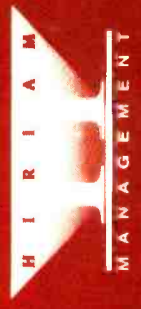




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