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NEWSPAPER

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Jackson Set Explodes In Early Euro Release
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

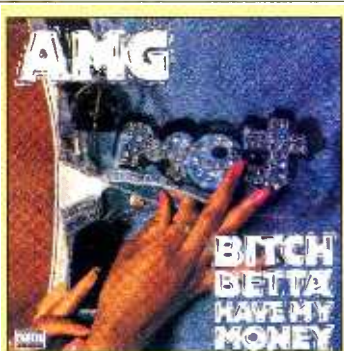
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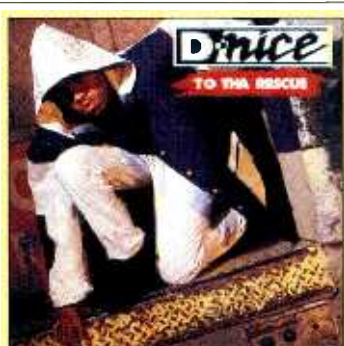
WHAT ARE YOU AFRAID OF?



"Toad's sense of sound" is unbeatable."
—Musician Magazine
 "Flowing, gorgeous songs."
—Entertainment Weekly
Hold Her Down, the new single and video from Toad The Wet Sprocket that addresses one of the most important issues of our time. From their new album... "fear" On Columbia



"BITCH BETTA HAVE MY MCNEY", The album, follows the underground smash of the same name. Contains:
 ★ BITCH BETTA HAVE MY MONEY
 ★ JIGGABLE PIE
 ★ I WANNA BE YO HO
INDEPENDENTLY NASTY on Select Street



Following his near gold debut, D-NICE is back with **TO THA RESCUE**. Featuring "25 Ta Life," "Time To Flow" and "Get In Touch With Me" plus guest performances from Too Short, Naughty By Nature and KRS-One. This one's set to explode! Shipping now on Jive Records (41496).

Retailers Sound Used-CD Alarm Ask Labels To Help Combat Growing Biz

BY CRAIG ROSEN and ED CHRISTMAN

LOS ANGELES—Major retailers across the country are growing increasingly alarmed over the practice of selling used CDs, which they say is cutting into their business, and are calling on the record labels to take action.

Since CDs, unlike vinyl records, are

not easily damaged, consumers can buy a used disc with the confidence that it is as good as new. "Customers don't find anything wrong with buying an open CD for \$7," says Carl Rosenbaum, president of the Chicago-based Flip Side Records. "People talk about it in our stores and want to know why we don't carry used CDs."

Several retailers interviewed charge that the used discs come from

a number of sources, including label employees, who sell promotional discs intended for radio giveaways; radio station employees who receive an abundance of promotional product (see story, page 79); record-club purchases; and consumers who trade in discs for credit.

According to several retailers, Sony's no-return policy on open CDs also has added to the used-CD problem, because Sony will not take back customer returns or discs used for in-store play. Instead, Sony credits accounts 1% of its total orders, which the company says more than covers the defective rate. Sony's policy, however, has prompted even traditional retail chains, such as Warehouse Entertainment, to experiment with used CDs (Billboard, Nov. 2).

Sony Music Distribution president Paul Smith, however, says the used-CD problem was the "primary reason" for the company's no-return policy.

Island Trims Two Tracks From Ice Cube Set In U.K.

BY JEFF CLARK-MEADS

LONDON—Island Records in the U.K., the company that won a substantial victory against perceived censorship over N.W.A.'s "Efil4zaggin," has precipitated the removal of two tracks from the U.K.-released version of Ice Cube's "Death Certificate."

Ice Cube's U.S. label, Priority Records, agreed to delete "Black Korea" and "No Vaseline" after Island here declined to issue the version of the album currently available in the U.S. That version has caused considerable controversy in the States (Billboard, Nov. 16).

A statement from the company says, "Island Records believe the Ice Cube album to be an important release and one which should be available to rap fans in Britain. However, when the company first heard the album..."

Just Plain 'Volksmusik' Is Seeing German Resurgence

BY MIKE HENNESSEY

MUNICH—The success benchmark for a folk music act in Germany currently is when your repertoire appears simultaneously on five different labels. On this count, the comfortably built, jovial duo from Hessen, the Wildecker Herzbuben, can claim to be in the superstar league.

The duo is the subject of major pre-Christmas promotion campaigns by Polydor, by PolyGram's TV merchandising arm Polystar, by EMI-Electrola, and by Koch International. All

of which is encouraging news for an act signed to Berlin independent Hansa and released by BMG-Ariola.

The Wildecker Herzbuben are featured on folk-music compilation albums from all of these companies. And, not to be outdone, BMG-Ariola has one of their tracks on its own folk-music collection, "Edelweiss '91."

Compilation albums are an important part of the German music scene, and the emphasis of current compilations is on volksmusik—a revered national style.



IN VIDEO NEWS

Macrovision Drums Up New Dealer Support

PAGE 6

Blockbuster Acquiring Largest U.K. Video Web

PAGE 6

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ BLACK OR WHITE	(EPIC)
THE BILLBOARD 200 TOP ALBUMS	
★ U2	(ISLAND)
HOT R&B SINGLES	
★ BEBE & CECE WINANS	(CAPITOL)
TOP R&B ALBUMS	
★ PRINCE & THE N.P.G.	(PAISLEY PARK)
HOT COUNTRY SINGLES	
★ REBA McENTIRE	(MCA)
TOP COUNTRY ALBUMS	
★ GARTH BROOKS	(CAPITOL)
HOT DANCE CLUB PLAY	
★ LISA STANSFIELD	(ARISTA)
HOT DANCE SALES	
★ P.M. DAWN	(GEE STREET/ISLAND)
TOP VIDEO SALES	
★ FANTASIA	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ THE SILENCE OF THE LAMBS	(ORION HOME VIDEO)



STANDS FOR...

(PLEASE TURN PAGE)

STANDS FOR...

ACHIEVEMENTS

...Of a major new star, **Lisa Stansfield**. **Real Love**, her brilliant new album is already approaching Gold just two weeks after its release. "**Change**," the first single, is already #1 at Dance and zooming up the Pop and R&B charts. ... The momentum surrounding **Curtis Stigers**, from his Top 10 debut smash "I Wonder Why" to his powerhouse live performances on The Tonight Show and Arsenio, is real.

...The latest honors for **Whitney Houston** on Billboard's Year-End Charts:

#1 Hot R&B Singles Artist

#1 Top R&B Album: **I'm Your Baby Tonight**

#1 Top R&B Albums Artist

#1 Top R&B Artist (Singles and Albums combined)

#3 Hot 100 Singles Artist

#3 Hot AC Single: "All The Man That I Need"

...The Gold album success of **The KLF**;

The Gold album success of **Eurythmics Greatest Hits** (over 5½ million worldwide); and the Gold album success of **Candy Dulfer**.

ACCLAIM

...For **Jennifer Holliday** reaching R&B's Top 10 with one of her highest-charting records ever, and for electrifying live audiences and critics alike. Her new single "Love Stories" will take her to Gold.

...For **Urban Dance Squad**, whose new album **Life 'N Perspectives Of A Genuine Crossover** will take them to the next level.

ACTION

...Our videos this past year ranked us #2 in the industry at CVC in: Total videos charting; Top 10 videos; and #1 videos.



ACCOMPLISHMENTS

...Unequaled in Country music history. After only two years of existence, **Arista Nashville** has had 10 #1 hits in the last 16 months, led by the multi-Platinum strength of **Alan Jackson**, and phenomenal new artist breakthroughs from: **Diamond Rio** and from **Brooks & Dunn**, the first and second groups in Country history to have a #1 debut single; and from **Pam Tillis**, the first female Country artist in 18 years to land a #1 debut single.

ARRIVAL

...Of a major new force in Black music: **LaFace Records**. From **Damian Dame's** back-to-back #1 hits to **Jermaine Jackson's** important new album, to the buzz already surrounding **TLC**, their impact heralds the arrival of a slammin' new label that will be an industry leader.



EXCLUSIVITY
 DAMIAN DAME
 (LAFACE/ARISTA)
 NO. 1
 2 weeks at the top
 DAMIAN DAME Right Down... (LaFace/Arista)

SEC. ROW SEAT
 GEN. ADM.
 ADMIT ONE THIS DATE
 UCI 17 199
 BOTTOM LINE
 PRESENTS
 # KURTIS
 # STIVERS

"In the funk genre, Candy Dulfer is the undisputed queen."
 -Los Angeles Times

"Holiday reigns supreme over nearly every other female R&B Vocalist."
 Washington Post

TM PAM TILLIS/Don't Tell Me What... (Arista)

IT ALL STANDS FOR...ARTISTRY. ARISTA.

Music to your eyes.

IF YOU'RE WONDERING WHY some of your colleagues look unusually relaxed this week, it's because their lives just got a lot easier.

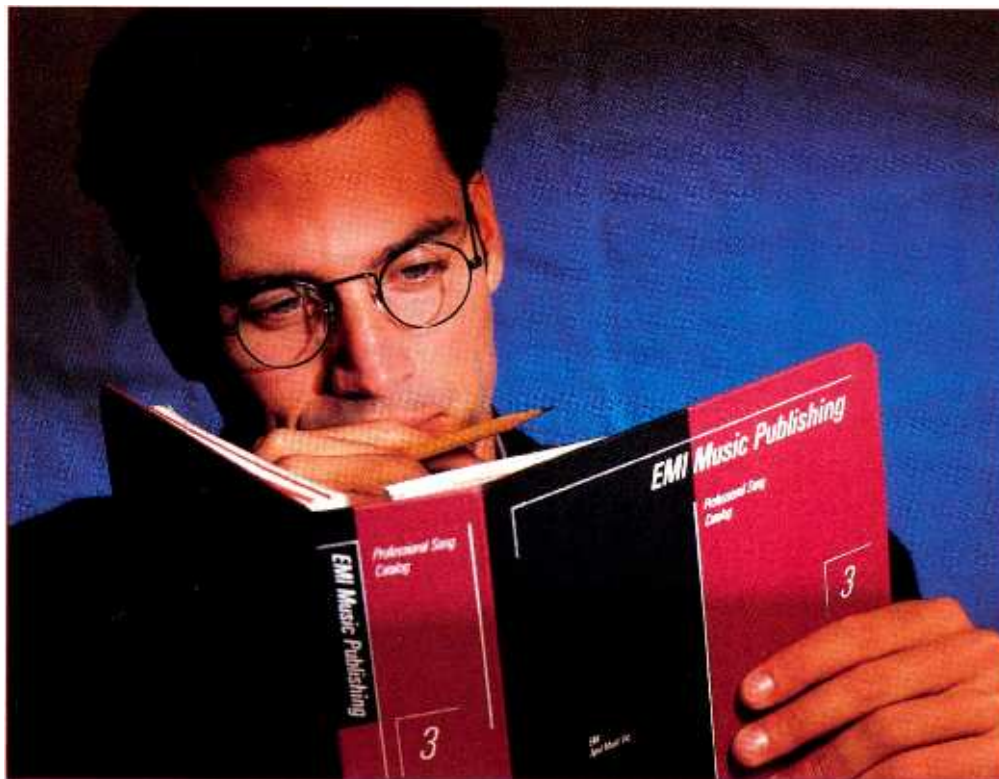
And so did yours.

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Profit Slide Seen Among Entertainment Cos. Blockbuster Biggest Gainer In 3rd-Quarter Tally

■ BY DON JEFFREY

NEW YORK—A survey of 28 home entertainment companies shows that their average third-quarter net profit declined a whopping 39.1% from last year's.

Although the plunge in U.S. corporate profits was across the board—The Wall Street Journal reported an average 23% decline in earnings for 631 major corporations—the steep drop for entertainment companies has emerged as a potent sign of sluggish consumer spending.

The Billboard sample covers manufacturers, distributors and retailers of music and home video, as well as radio and television broadcasters of music. It measures net profits—after taxes, interest charges, and other expenses—for the three-month period that ended Sept. 30 (except for two companies whose recent quarters ended on different dates).

The company that took the biggest dive in net profit in dollar terms was Matsushita Electric Industrial Co., the Japan-based conglomerate. Its net plunged \$132.2 million, or 42.3%, to \$179.7 million, in large part because of expenses incurred in the acquisition last year of MCA Inc., the movie, home video, and recorded-music giant, for more than \$6 billion.

The second-biggest decline was by The Walt Disney Co., which produces movies and home video and owns two music labels, Walt Disney Records and Hollywood Records. Disney's net fell 25.2% to \$174 million in the quarter from \$232.6 million the year before. Profits dropped because of slumping attendance at Disney's theme parks and at the box office for its movies.

Despite their huge decreases in net income, however, Matsushita and Disney still reported the biggest profits in dollars of all companies in the survey.

In percentage terms, the biggest drop in

earnings was by LIVE Entertainment Inc., which reported a net loss of \$40.9 million, compared with net earnings of \$7.95 million last year, a 614% decline. Writeoffs for LIVE's acquisition of Vestron Inc. and its sale of Lieberman Enterprises accounted for most of the loss.

Another big percentage decliner was Rentrak Corp., the pay-per-transaction home video distributor, which reported a 514% drop to a net loss of \$824,742 from a profit a year ago of \$199,042. The company had to take big writeoffs in the recent quarter on video-rental guarantees made to video suppliers.

The company that had the biggest year-to-year rise in net profit was Blockbuster Entertainment Corp. Its earnings increased \$8.17 million, or 42.6%, to \$27.3 million from \$19.1 million. The Fort Lauderdale, Fla.-based video retailer has posted big gains in earnings from rapid expansion

of its chain throughout the U.S. and overseas.

In percentage terms, the biggest gainer in profits was Turner Broadcasting System Inc., whose Turner Home Entertainment home video label has performed better this year than last. The company's earnings skyrocketed 469% to \$7.4 million from \$1.3 million. Another factor in the increase is that ratings for Turner's cable programming have gone up this year, boosting advertising revenues.

DECLINING DEFICIT

Reporting the biggest loss was Time Warner Inc., whose interests include movies, home video, and an array of record labels. The net deficit was \$62 million, which nevertheless was an improvement over the \$91 million loss in last year's third quarter. Its losses are mostly due to the huge debt

(Continued on page 78)

Studios Look To Creative Catalog Programs To Fuel 1st-Qtr. Business

■ BY JIM McCULLAUGH

LOS ANGELES—In a quarter that is likely to boast FoxVideo's "Hot Shots" as the video release with the highest box-office gross, the major suppliers are turning to catalog programs to carry them through the opening months of 1992.

Just as there are no blockbuster rental titles in sight, there likely will be no direct-to-sell-through offerings—unless Disney Home Video opts to place "101 Dalmatians" in the first quarter. The children's classic scooped a whopping \$60 million when it was reissued theatrically earlier

this year.

Lacking any other obvious sell-through candidates, most major suppliers are actively packaging catalog promotions. Among the leading promotions:

• FoxVideo has a series of promotions with titles priced at \$19.98. January brings the "Action IV" collection, a set of five action titles (including "Predator 2" and "The January Man"); pre-order date is Jan. 7, street date is Jan. 30. February brings six suspense thrillers, including "Sleeping With The Enemy" and "Exorcist III"; pre-order date is Jan. 14, street date is Feb. 6.

(Continued on page 51)

THIS WEEK IN BILLBOARD

ALL THAT JAZZ

The jazz, classical, and theatrical music genres, generally thought to receive indecent exposure on the Grammy Awards telecast, may be getting their own time in the spotlight on a separate broadcast. Thom Duffy reports. **Page 11**

TUNING IN BILLBOARD MUSIC AWARDS

R.E.M., Mariah Carey, and Garth Brooks are only a few of the slew of acts who will be on hand (and onstage) for the 1991 Billboard Music Awards, which will feature a new-artist spotlight. Susan Nunziata has details. **Page 12**

SMOKEY SECONDS THAT EMOTION

Motown veteran Smokey Robinson has a right to feel "Double Good Everything." He's got a hold on a new label, SBK, and a new album. Janine McAdams talks with him. **Page 14**

MOSSER: THE UNSIGNED BOTTOM LINE

She's got talent, acclaim, fans—everything a singer could want. Except a label. "I feel like the princess everybody came to admire," Jonell Mosser tells Edward Morris in his profile of an on-the-cusp artist, "but no one wanted to marry." **Page 33**

EXPLORING 'TEJANO COUNTRY'

Can accordion-based country music in Spanish make a splash in the mainstream? Just ask the Texas Tornados, who have touched off a whirlwind of attention for Tejano country. Which is just what John Lannert did. **Page 35**

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Anti-Copy System Finding Vid-Dealer Favor

This story was prepared by Earl Paige and Jim McCullough in Los Angeles and Paul Sweeting in New York.

LOS ANGELES—Macrovision's long campaign to have its anti-copying technology universally adopted by the home video industry is beginning to pick up increasing support from retailers.

The release in quick succession of three big rental titles—all without

Macrovision's anti-copying signal—has heightened retail consciousness that copy protection is not a uniform policy among suppliers.

The suppliers responsible for those three megablockbusters—Orion Home Video, which released "Dances With Wolves" and "Silence Of The Lambs," and LIVE Home Video, which released "Terminator 2: Judgment Day"—apply Macrovision to their tapes only on a selective basis.

Some retailers are contending that

the studios—because of continuing pressure to cut costs—are quietly withdrawing from the only commercially available copy-protection technology for prerecorded videocassettes.

Four major suppliers apply Macrovision's anti-copying signal to all their tapes: Buena Vista Home Video, MCA/Universal Home Video, FoxVideo, and HBO Video. Four others apply the signal on a title-by-title basis: Paramount Home Video,

Warner Home Video, MGM/UA Home Video, and New Line Home Video.

Three other major suppliers, LIVE, Orion, and Columbia TriStar Home Video, are not under contract to Macrovision—although LIVE did apply Macrovision to last year's "Teenage Mutant Ninja Turtles: The Movie" and "Total Recall."

The technology, says Macrovision, costs less than 10 cents per cassette (Continued on page 85)

Blockbuster Is Acquiring U.K.'s Top Specialty Web

BY PAUL SWEETING and PETER DEAN

NEW YORK—Barely more than a week after announcing its prospective partnership with Philips Electronics N.V., Blockbuster Entertainment unveiled an agreement to acquire all outstanding stock of Cityvision plc, operator of the largest chain of video specialty stores in the U.K.

Under the agreement as originally announced, Philips would either invest \$66 million in a joint venture with Blockbuster or acquire 6 million shares of Blockbuster stock (Billboard, Nov. 30). As described this week, the deal allows Philips to buy 50% of the Cityvision stock or acquire

the 6 million Blockbuster shares.

At press time, Philips had not yet announced which option it would choose but seemed to be leaning toward Cityvision.

The deal for the British video chain, which operates 875 stores in the U.K. primarily under the name "Ritz," values the Cityvision stock at \$135 million. Blockbuster has offered to acquire the company for cash or a combination of cash and stock, at the option of Cityvision shareholders.

The maximum number of shares of Blockbuster common stock that would be issued as part of the deal is 4 million. At its press-time closing price of \$11.50 a share, the stock portion of the deal would be worth \$46 (Continued on page 85)



Speaking Generally. Leonard Slatkin, left, music director and conductor of the St. Louis Symphony Orchestra, consults with Gen. H. Norman Schwarzkopf at a recording session for "American Portraits," which features Gen. Schwarzkopf's narration of Copland's "Lincoln Portrait." The RCA Victor Red Seal recording will be released Feb. 11, in honor of Lincoln's Birthday the following day.

DCC Gets Its Own Booster Trade Group Many Labels, Hardware Firms Aid Tape Format

BY PAUL VERNA

NEW YORK—A number of record companies and consumer electronics manufacturers have formed an organization to promote Philips' fledgling digital compact cassette format.

Aside from Philips and its music subsidiary, PolyGram, the group includes all of the major U.S. record label groups and the Recording Industry Assn. of America. Representing hardware interests are the Electronics Industries Assn. and the following manufacturers: Denon, JVC, Panasonic/Technics (Matsushita), Sansui U.S.A. Inc., Tandy Corp., and Thomson Consumer Electronics.

The group's representative will be Emiel N. Petrone, DCC coordinator at Philips Interactive Media.

Several informed sources recently told Billboard the U.S. launch of DCC, originally scheduled for the first half of 1992, will be delayed until the fourth quarter (Billboard, Nov. 23).

However, Petrone says "there is no delay, as far as I'm concerned," though he did not give a specific launch date. He says plans for the U.S. rollout of DCC will be announced at the Consumer Electronics Show in January in Las Vegas.

Petrone says the DCC campaign is modeled after a similar effort undertaken in 1984 to promote the compact disc. "When I formed the CD group back in 1984, it was done on the grounds that the hardware and software industries had never had an opportunity to work together because LPs had been [the primary format] for the past 25 years, and they had al-

ways been played on turntables," he says. "There was no reason for there to be any synergy between the hardware and software businesses."

The hardware companies will promote the various models of DCC players that will enter the marketplace when the technology is launched, while the software companies will trumpet the availability of prerecorded music in the new format.

One area of cooperation between the two camps will be retail co-promotions between consumer electronics outlets and record stores. Also, beginning with CES, record companies will allow hardware manufacturers to use their prerecorded music and logos in DCC demos.

The formation of the DCC group has focused the spotlight on Philips' tape format, shifting attention away from Sony's mini-disc technology,

which is scheduled to appear in the U.S. marketplace late next year.

Petrone says the creation of a mini-disc awareness campaign is "under study." RIAA executive VP Hilary Rosen says the association "has communicated its willingness to Sony... to help coordinate the activities of our members in the examination of the mini-disc technology. Sony asked for our help in doing that and we said we would."

Bob Sherwood, VP of sound technology marketing at Sony Software U.S.A., says, "We're absolutely going to have a task force for mini disc, but there are still questions to be answered. As you know, DCC is way out in front of us in exposing [its format] to the industry. There have only been a few demos of MD at this point."

Japan Not Taking Initial Stock In Sony

TOKYO—Sony Music Entertainment (Japan) made a less-than-spectacular debut on the Tokyo Stock Market's second section, ending the first day of trading Nov. 22 unquoted at an asked price of 5,700 yen (\$44). That is, no shares were bought.

The asked price was down 16.2% from the initial public offering of 6,800 yen (\$52.71). At the close of business Nov. 26, the stock was trading, quoted at 5,300 yen (\$41).

Company officials were reportedly asking investors to take a long-term view of Sony Music's prospects, instead of being discouraged by the

stock's lackluster debut.

Analysts say the main reason for the poor performance was the Nov. 20 release of the parent company's first-half financial report, showing Sony operating income and net income fell 35.6% and 13.3%, respectively. Scandal-plagued Nomura Securities, underwriter of the issue, also was seen as a factor.

However, Sony already has benefited from the offering. The company raised 122 billion yen (\$945 million) by issuing 18 million shares, or 29% of the equity, in SME (Japan), its Japanese software operation. It is the in-

Musicland Drops Bid To Purchase Record World

NEW YORK—The planned acquisition of the Record World retail chain by The Musicland Group of Minneapolis has collapsed, according to a statement from Musicland.

Musicland had agreed to purchase the financially troubled, Port Washington, N.Y.-based chain for approximately \$35 million from Chemical Bank, which took over the firm in July (Billboard, Aug. 10, Oct. 19).

Although no reasons were given by either side for the demise of the deal, one observer says, "It looks like Musicland went in, didn't like what they saw, tried to negotiate a lower price, and Chemical Bank said, 'forget it.'"

Another source says, "Negotiations went into the late night and wound up with [Musicland chairman] Jack [Eugster] backing away, I don't know over what." He adds that there was considerable "bitterness" between the Musicland and Record World representatives.

A third industry source says, "It was not a situation where the potential purchaser found something unexpected. Had that been the case, it would have happened earlier in the negotiations. The deal was quite far along, but it fell through because it just was not the right time, given poor economic conditions."

That source cites the stock market drop of Nov. 15 and sagging consumer confidence as factors that derailed the transaction.

National Record Mart chairman Bill Teitelbaum believes the current announcement is merely a negotiating tactic on the part of Musicland "to make Chemical Bank believe it's over and there's no one else out there."

He adds, "Musicland is one of the smartest, most clever companies out there. They've done their homework, they know what they can get. A company with 1,100 stores going public wants to be in New York."

However, Record World president and CEO David Bloom confirms the deal is off. He (Continued on page 85)

Affiliated Restructuring BPI Ownership

NEW YORK—Affiliated Publications Inc. is restructuring its ownership of BPI Communications Inc., parent company of Billboard.

Affiliated has agreed to form a joint venture with Boston Ventures and a BPI management group to own and operate the businesses of BPI. The agreement is subject to the completion of certain financing commitments.

Under terms of the agreement, Boston-based Affiliated will retain a one-third equity interest in the new partnership, which will assume certain of BPI's obligations, including payment of \$100 million owed by BPI to Affiliated.

The remaining two-thirds equity interest will be owned by Boston Ventures and senior BPI executives, who will continue to run the business operations.

The BPI management group will be headed by Arthur F. Kingsbury and Gerald S. Hobbs. Kingsbury will resign as Affiliated's executive VP to become BPI's vice chairman and chief operating officer. He will remain an Affiliated director. Hobbs will continue as BPI's president and chief executive officer.

William O. Taylor, Affiliated's chairman of the board, says the partnership is structured to be beneficial to all parties involved.

"This joint venture will enable (Continued on page 83)

STEVE McCLURE

*From all of us at
American Country Countdown with Bob Kingsley,
to all our friends in Country Radio...*

THANKS!



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Eire	No. 1	Eire	Platinum
Finland	No. 1	Finland	Gold
France	No. 1	France	Double Platinum
Greece	No. 1	Germany	Platinum
Germany	No. 1	Holland	Double Platinum
Holland	No. 1	Hong Kong	Double Platinum
Hong Kong	No. 1	Italy	Double Platinum
Italy	No. 1	Malaysia	Double Platinum
New Zealand	No. 1	New Zealand	Platinum
Norway	No. 1	Norway	Platinum
Portugal	No. 1	Portugal	Platinum
South Africa	No. 1	South Africa	Double Platinum
Spain	No. 1	Spain	Triple Platinum
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'DEATH CERTIFICATE' GIVES BIRTH TO DEBATE

CIRCUS ATMOSPHERE

The circus atmosphere created around Ice Cube's album "Death Certificate" by so-called "industry bigwigs" not only reveals their paranoia, but also leaks their racism. Ice Cube's album is nothing but dialog based on unanswered questions from the black 'hood. Nothing more, nothing less.

But I'm not here to just defend. I'm here to attack, and to raise answers from those ducking questions. Like, when Ice Cube attacks Jerry Heller for ripping him off and says that N.W.A is controlled by a Jew. How is that anti-Semitism, when Heller is Jewish?

I, for one, cannot begin to understand this, especially coming from a business that says it's cool to explain gang-banging, cool to promote sex, cool to call black people niggers; a business that, at the same time, cannot express the historic hideousness of blacks being exploited by whites, Jews, and even some sellout blacks.

Business is about *family*. Koreans realize this, Jews realize this, and most white people realize this. Unfortunately, black people, as a result of slavery—white people's business for centuries—do not realize this.

If white Europeans would end their collective, devilish grip on black people's state of existence, they would hear Ice Cube's record as a cry for help in a state of emergency, instead of a racist spew. What Ice Cube is saying is that working for whites in the '90s is over, working with others is acceptable only if they respect *you*. We can work with *anybody*, for no one but ourselves. Fair business is 50/50, or whatever is respectfully agreed upon. People only respect you if you respect yourself. Self-respect comes with proper knowledge of self, which has to be taught.

With this in line, blacks will start to control our community, saying what business should be there and what shouldn't be there. Maybe this is what white America is afraid of: a black community in control of itself. Or maybe it's afraid of its white children listening to Ice Cube, Brand Nubian, and BDP more than to their ill-informed parents or the President himself. If so, then it had to be: another point of view as a result of another one-sided business deal.

Amerikka, look out. Try to understand that the dialog is coming from all angles of anger for a reason. Until all blacks truly see equality, be prepared. The best, and the worst, is yet to come!

Chuck D
Public Enemy
Hempstead, N.Y.

ICE CUBE AND DUKE

As a music retailer, I found it rather odd the other day when I rang up a copy of Ice Cube's "Death Certificate" CD to a 20-year-old white gentleman. This would not be unusual, except that this fellow was wearing

a cap saying "David Duke for governor." At the time, I had not heard any of the album, but after reading your editorial and giving a listen for myself, it seems that Ice Cube and Duke have more in common than I realized.

This industry was right in being among the most vocal in speaking out against Duke, and I hope that it will be just as vocal in condemning other hate and racism, regardless of its source.

John Cox
Bossier City, La.

'KAFKA-ESQUE SCENARIO'

We are writing to express our gratitude to Billboard for publishing what is clearly a courageous and principled editorial on the subject of rapper Ice Cube and his album "Death Certificate."

Using a First Amendment argument to defend this kind of outrageous bigotry and racism is to trivialize the Constitution of the United States. To suggest that calls for violence and murder are acceptable in any art form is to create a Kafkaesque scenario where bad becomes good and lies become truth.

For this person to be encouraged to promulgate these ideas under any constitutional guise is to subordinate the best interests of the majority, and you have said that in the most articulate terms.

Your industry, which has too often been accused of putting profits before morality and integrity, must heed your call. Wholesalers and retailers must search their consciences carefully to determine whether the cash register can ever replace ethics and decency.

The aspiration of responsible black leadership for black awareness, black pride, and black empowerment is critically important to that community and to our community as a whole, but this man denigrates those aspirations and does them no service.

Harold Shulman, President
Walter B. La Raus, Executive VP
B'nai B'rith District No. 1
New York

RIGHT TO CRITICIZE

I agree with much of Billboard's editorial criticizing Ice Cube's current album, "Death Certificate."

Billboard appropriately opposes the boycott suggested by the headline-hungry Simon Wiesenthal Center. Boycotts, the purpose of which are to restrict access to controversial work, have the same effect as censorship and should be just as vigorously opposed by people committed to free speech.

A commitment to free speech, however, does not preclude the right to criticize the same works, access to which we fight to protect. Some years ago, a Los Angeles-based lawyer for the American Civil Liberties Union won in court the right of a Nazi to speak in a public auditorium. The same ACLU lawyer then picketed that speaker to decry the bigoted Nazi message.

I have disagreed with most attacks on rap music because I think rap is a vital expression of current African-American life. The recent New Republic article on rap, for example, unforgivably disregards rap's positive virtues. I also thought the Wiesenthal Center was wrong to attack Public Enemy's "Welcome To The Terrordome."

I agree with Billboard, however, that Ice Cube's lyrics about Koreans and Jews are particularly offensive and encourage prejudice. There is no question that the album should be available to anyone who wants it (and, based on its phenomenal sales thus far, it obviously is). But there is nothing "censorious" about a journalist or anyone else saying they think that parts of the album stink.

No artist likes bad reviews. I have read some of Ice Cube's defense of the album, in which he wondered why critics were upset by his images of violence against Asians or whites, but not when he turned his attention on other blacks. There is nothing new about this kind of distinction. Many journalists criticized Guns N' Roses for using the word "nigger" but would never dream of criticizing N.W.A for using that word. Society has long recognized that a member of a group attacking or making fun of others in the same group is acceptable in a way that identical words from outside the group is not.

The great offensiveness of bigotry is that it dehumanizes individuals. No one wants to be perceived as "Jew" or a "black" or a "ho"; everyone wants to be seen as a unique and sovereign person. When attacks are focused on individuals, they are appropriate. When attacks can lead to blanket hatred and dehumanization of groups of people based on ethnicity or gender or sexual preference, they are offensive. I agree with Billboard's conclusion that some of "Death Certificate" crosses that line.

The role of critical journalism is to create a set of values separate from commercial success. Thus, some artists have been sustained during commercially frustrating periods by being "critically acclaimed." Rap music in general, and Ice Cube's first album, in particular, were helped by critics. Ice Cube remains a compelling and promising talent. However, like Axl Rose in "One In A Million," Ice Cube has let his gift for articulating anger be perverted into an encouragement of bigotry, and Billboard has served the delicate atmosphere of the music well in pointing it out.

Danny Goldberg
President
Gold Mountain Entertainment
Los Angeles/New York

CONDEMNING ICE CUBE

Et tu, Brute? Your recent editorial condemning Ice Cube's album saddened me. Not only because the piece was irresponsible in its calls for censorship, but also because it

betrays a disregard for young black life and expression.

No matter how much you wring your hands ("The music industry has made a forceful case for the protection of First Amendment rights . . . It is a terrible thing to ban the thoughts of anyone . . ."), you were calling for censorship. Censorship is an ugly word, bringing to mind images of gags, dark prison cells, and flaming books. But true censorship is more insidious: When artists are blocked from access to the marketplace of ideas, thereby making them unable to reach their potential audience, those artists are being censored.

So, when you call for "protests by retailers, record companies, and others in the industry," what protests did you have in mind? Certainly, you weren't talking about honest disagreement or discussion. Nor were you talking about an individual consumer's right to not purchase his album. By calling on the industry (and not consumers) to decide "whether or not Ice Cube's record is fit to sell or purchase," that's more than a mere "protest"; it's using the industry's power to bully and shut Ice Cube up.

You certainly picked a hell of a time to get all hot and bothered about violence. When you wrote that "[Ice Cube's] unabashed espousal of violence against Koreans, Jews, and other whites crosses the line that divides art from the advocacy of crime," what line is that? You didn't write an editorial when N.W.A talked about "taking niggas out in a flurry of buckshot" or when Boogie Down Productions' KRS-One rapped about his 9-millimeter going bang. It appears that killing niggers is "art" but violent fantasies (these are fantasies, after all) against "Koreans, Jews, and other whites" is criminal! You don't even express concern over the fact that Ice Cube goes into great detail about lynching and burning N.W.A leader Eazy-E at the album's end. But that's not criminal, because Eazy-E is too black. Just like the police, who acted like the drug and gang violence problems were not problematic until they left the inner cities, you are hypocrites to start becoming concerned only when "Koreans, Jews, and other whites" are threatened.

Yes, Ice Cube is very angry, and he expresses that anger in harsh, blunt, and unmistakable terms. But the source of his rage is very real. Many in the black community, particularly in Los Angeles, Cube's home, feel as if it's open season on blacks with the Rodney King assault and the recent murder of a young black girl by a Korean merchant (who only received five years' probation for the crime). Ice Cube is sounding an alarm, but instead of listening, you want him to be more polite because you are too dainty and thin-skinned to hear the anger and rage and frustration that many people are forced to deal with every day. Chastising Ice Cube for stri-

dency is analogous to inviting a homeless, starving child to dinner and then lecturing him on table manners when he eats with his hands or doesn't chew his food 32 times before swallowing.

Where are the Billboard editorials or the music industry outcries against the outrages that go on daily in Ice Cube's neighborhood? Where are your editorials urging Jews and blacks to engage in constructive dialog? When are you going to encourage Korean merchants to invest in the communities in which they make their money? Until you get the courage to take a real stand, stop taking the easy way out by branding Ice Cube irresponsible.

James Bernard
Senior Editor
The Source Magazine
New York

Billboard replies: We have no doubt that the anger and pain expressed by Ice Cube on his album are real—and we are not too thin-skinned to hear it. But when he moves from describing the problems of his community to calling for murder and arson—against either whites, Asians, or blacks—he goes too far, and he should be criticized for it.

Like James Bernard, we deplore black-on-black violence; we are also disturbed by the casual acceptance of it in the lyrics of Ice Cube and many other rappers. But the generic approval of violence against blacks and women in the songs of N.W.A—while inexcusable—is much less specific than the calls for action on Ice Cube's album. Now that Cube has confirmed he suggested lynching and burning his former band mate Eazy-E in the song "No Vaseline," we condemn it. We do not regard either this or his statements regarding Koreans and his Jewish former manager as "fantasies," and we do not take them lightly.

We find it very curious that, after criticizing Billboard for not assailing Ice Cube's attitude toward Eazy-E, Bernard proceeds to defend the artist's advocacy of criminal acts as the expression of understandable black rage. Aside from the obvious contradiction involved, Bernard shows an insensitivity to people of other races and religions. Neither the discrimination against blacks in this society nor a murder committed by one Korean store owner justifies violence or hatred against entire ethnic groups.

In his letter, which was disseminated by Ice Cube's publicist, Bernard also contends that our editorial is a veiled attempt to censor Ice Cube. That's untrue. We merely stated the facts the way we saw them and asked people to examine their own consciences. If they wish to continue buying and selling Ice Cube albums, that's their business. It's also their prerogative not to buy or sell that title. That isn't censorship; it's freedom of conscience.

Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

Spinoff Grammy Show Considered Would Be Jazz, Classical, B'way Showcase

■ BY THOM DUFFY

NEW YORK—A proposal for a separate Grammy Awards broadcast highlighting jazz, classical, and theatrical music is being greeted with enthusiasm by record label executives who learned of the plan from Michael Greene, president of NARAS, the recording academy.

While classical, jazz, and other musical genres are featured in the annual Grammy Awards program, they regularly receive less air time than pop categories on the CBS network telecast. In recent years, NARAS has added numerous awards in categories such as hard-rock, alternative, and rap, which has increased competition for on-air exposure of nominated artists.

"Because of the pressures of a network broadcast, it has been difficult to get a lot of those categories represented," says Greene. He says he be-

came convinced of the need for a separate classical, jazz, and musical theater Grammy show at last year's awards when even pretelecast presentations were cut short.

Although NARAS has not formally announced a second Grammy show, Greene says he will know this month whether the concept can be launched for this year's Grammys. The 34th annual Grammy Awards will air Feb. 25 on CBS-TV.

The idea of a second Grammy show has been well-received by executives at jazz and classical labels most affected by the move.

"It would be great exposure for jazz and classical artists," says Larry Rosen, president of jazz-oriented GRP Records. "I certainly would like to see an avenue like this to create more awareness. I see this as being a much more specialized broadcast."

(Continued on page 79)



Baby Talk. The Imago Recording Co.'s Baby Animals are congratulated after their first East Coast gig, at the NewSouth Convention in Atlanta. Baby Animals' current album went gold in their native Australia. The group is currently on tour with Bryan Adams in Europe. Shown, from left, are band members Dave Leslie and Suze DeMarchi; Imago president Terry Ellis; and band members Eddie Parise and Frank Celenza.

155,000 Tapes Seized In Major N.Y. Piracy Bust

NEW YORK—More than 155,000 allegedly counterfeit audiotapes, including material by Hammer, Luther Vandross, and Paula Abdul, were seized Nov. 25 in a series of raids on a major piracy ring that spanned three boroughs here.

The seizure, worth \$1.5 million, is the largest one-day take of allegedly pirated audio product on the East Coast, according to the Recording Industry Assn. of America.

Releases by Julio Iglesias, Juan Gabriel, José José, Natalie Cole, L.L. Cool J, Mariah Carey, and Prince were among the cassettes seized.

The raids stemmed from a month-long investigation of Kamal "David" Najjar, owner of El Najjar Trading and Wholesale, 506 W. 181st St. in Manhattan. Among the sites raided were the West 181st Street address, which allegedly served as a storefront and distribution center; a factory at 4162 Broadway, Manhattan; and a storage facility at 42-68 Third Ave. in the Bronx. Also raided were three wholesale outlets in Manhattan and Brooklyn not owned by Najjar.

Officers of the New York City Police Department's District Attorney's Squad and the RIAA's anti-piracy unit conducted the investigation.

Arrested were Raymond Abreu, 3039 Hull Ave., the Bronx; Samir Dirani, 305 87th St., Brooklyn; and Antoun C. Saydeh, 1468 79th St., Brooklyn. They were charged with advertisement or sale of unauthorized recordings in the first degree, and face a maximum of 16 months to four years in state prison if convicted.

A warrant was issued for Najjar's arrest, and the investigation is continuing.
SUSAN NUNZIATA

U.S. Trade Rep Presses Japan On Record Rentals

■ BY STEVE McCLURE

TOKYO—The U.S.-led drive to clamp down on Japan's record-rental stores (Billboard, Nov. 16) got some high-level backing recently when U.S. Trade Representative Carla Hills raised the issue during a recent meeting here with the newly appointed Minister of International Trade and Industry, Kozo Watanabe.

According to MITI officials, Hills told Watanabe Nov. 16 that Washington wants Tokyo to enforce provisions in Japan's copyright law that allow recording companies to ban product from being rented for up to one year after release. Starting Jan. 1, these provisions will be extended to foreign repertoire for the first time.

For legal reasons, the one-year window is almost impossible to enforce. Japan's record companies and rental stores reached a gentlemen's agreement that, since Aug. 1, has seen domestic albums subjected to a one-week window that will later be extended to two and then three weeks for both domestic and foreign product. (See separate story, page 44.)

Watanabe reportedly informed Hills that he would discuss the issue with the Education Ministry, whose Cultural Affairs Agency handles

copyright matters. A MITI spokesman described the meeting as "very friendly."

Hills did not press for the complete shutdown of Japan's record rental business, although that demand is being made by U.S. trade negotiators at the General Agreement on Tariffs and Trade (GATT)

RIAA Adds To The Pressure, Politely

WASHINGTON, D.C.—On Dec. 11, officials of the Recording Industry Assn. of America visiting Tokyo will send very polite notes to Japan's 6,000-plus rental shops to make sure they understand the rental provisions of their new copyright law.

Although Jay Berman, president of the RIAA, wryly describes them as "courtesy letters of enlightenment" from member companies of RIAA and IFPI, the velvet-glove hints will be evident: If the rental shops choose to ignore their own country's newly revised copyright law, which calls for one year of rental protection for new product, both trade groups may choose to sue.

Frustrated by years of unsuccessful discussions with the Japanese government to place restraints

Sony Yet To Answer NABOB Boycott Threat

■ BY JANINE McADAMS
and PHYLLIS STARK

NEW YORK—Sony Corp. of America has yet to respond to the National Assn. of Black Owned Broadcasters, one week after the organization notified Sony that its members were considering a boycott against the company's releases.

In a Nov. 19 letter to Sony Corp. of America vice chairman Michael Schulhof, NABOB demanded a meeting to discuss the company's minority business practices. If Sony does not agree to such a meeting, NABOB member stations will "withdraw support" of all Sony Music product, according to the letter.

A representative for Sony Music Entertainment acknowledges that the company has received the letter. "We are studying it and we will respond directly to the organization," she says.

James Winston, NABOB's executive director and general counsel, says no deadline has been set for Sony's response. NABOB represents about 180 black-owned broadcast properties, including radio and television entities.

Among the allegations in the NABOB letter: late distribution of Sony product—including Michael

Jackson's "Black Or White" single—to black-oriented radio stations; a downturn in the number of black executives and overall black employment at Sony; and a decline in Sony advertising on black media (Billboard, Nov. 30).

The decision to take action against Sony was made by NABOB's 13-member board of directors. Last week, Winston told Billboard that "different stations are doing different things" in terms of limiting airplay for Sony product. But some NABOB members were not even aware of the letter until contacted by Billboard.

Steve Crumbley, PD of WOWI Norfolk, Va., says he received notice of the boycott Nov. 22 via fax. "I don't know if any steps have been made to activate the boycott," he says, referring to those stations owned by his parent company, Ragan Henry.

Kernie Anderson, GM of WDAS Philadelphia, expresses concern about the drastic nature of the action: "At this point, I am very sensitive to the charges against Sony and some of the concerns expressed in the letter, but I haven't really got that involved in the reasoning that would [cause] such a drastic ac-"
(Continued on page 79)

talks now being held in Geneva. Andy Stoler, deputy chief of mission in the office of the U.S. Trade Representative in Geneva, says there is no conflict between the stance taken by Hills in Tokyo and the hardline American position at the GATT talks.

"Over here, we're looking for

something of a more long-term nature," Stoler says, "where we basically want to get them out of the business of renting records. If we finish the Uruguay Round [of GATT] negotiations tomorrow by some stretch of the imagination, we would probably be talking about the"
(Continued on page 86)

on that country's burgeoning CD rental-shop industry, but hopeful the shops will heed the law's new rental authorization provisions, RIAA and IFPI officials will visit Tokyo Dec. 10-11 to issue what amounts to a final request.

Berman says he plans a follow-up visit in March to adjudge the reaction of the shops to the new law. "I can't say what we're going to do at that point. There's a lot going on, so I can't comment further."

However, industry sources say RIAA and representatives of the U.S. Trade Representative have made it clear to the Japanese government that the U.S. would initiate copyright-infringement lawsuits if the rental shops do not comply with the provision of the revised Japanese copyright law.

That law states that foreign owners are entitled to authorize or prohibit rental for one year following the release of a new recording.

Until now, the shops have faced no government opposition to their practices of renting foreign and domestic audio recordings so that their customers can copy them at home.

The practice, says RIAA, has cost U.S. companies billions of dollars in displaced sales.

Industry officials say the rental shops are closely allied to the political lobby of Japanese consumer-electronics and blank-tape manufacturers, and there has been little incentive so far to indicate they would comply with the new law, which was passed last April.

BILL HOLLAND

Stage Set For Billboard Music Awards New-Act Showcase Among Noteworthy Events

■ BY SUSAN NUNZIATA

NEW YORK—R.E.M., Mariah Carey, Garth Brooks, and Bryan Adams are among the artists scheduled to appear at the 1991 Billboard Music Awards.

Slated to air at 8 p.m. Dec. 9 on the Fox Broadcasting Co., the pretaped, two-hour program will also feature Whitney Houston, Queensryche, C+C Music Factory, Van Halen, Boyz II Men, Color Me Badd, and L.L. Cool J. Special performances are also scheduled by John Mellencamp and Genesis.

The program will mark the introduction of "Popular Uprisings '92," which will highlight new bands to watch in the coming year. "National television exposure for new and developing artists is enormously difficult these days," says Timothy White, editor in chief of Billboard, "so Rick Garson of Billboard Entertainment Marketing and I have decided to provide the same 'Popular Uprisings' feature on our awards program

that we recently introduced into our publication. This is a first for any show, but we feel that the undue obstacles of the modern marketplace also make it a necessary innovation. Historically, the biggest careers in popular music have begun in Billboard, and we're committed to ensuring still more worthy artists are aided through increased industry awareness of rising talent."

Paul Shaffer of "Late Night With David Letterman" will return as host of the show, which is being staged in the Santa Monica airport hangar, which was the site of last year's telecast.

The show is the only music awards program based on actual marketplace tallies, sales, and airplay, according to Garson, president and CEO of Billboard Entertainment Marketing. Winners in more than 20 categories will be acknowledged in several music genres, including rock, pop, R&B, country, rap, and AC.

The awards will be presented to those acts that place at No. 1 on Bill-

board's year-end charts for 1991. In addition, the show will feature the second "World Chart Award," compiled from all major charts from around the globe. The award will be presented to an act for being No. 1 in the world, based on worldwide sales and airplay chart success.

Garson is co-executive producer of the 1991 Billboard Music Awards, along with Sam Holdsworth and Paul Flattery. The program is being directed by Jim Yukich, and Greg Sills will serve as supervising producer. Wyleen May is executive in charge of production, and Carla Patterson is

(Continued on page 84)



Power Of Vandross. Epic recording artist Luther Vandross is congratulated by executives from Epic Records and Alive Enterprises following the first of four sold-out shows at New York's Madison Square Garden. Vandross' current single is "Don't Want To Be A Fool," from his platinum album "Power Of Love." Shown, from left, are artist manager Billy Bass; Epic senior VP of black music Hank Caldwell; Epic president Dave Glew; Vandross; and artist manager Shep Gordon.

'Dangerous' Taking Europe By Storm Chart-Topping Set Poised To Break Sales Records

This story was prepared by Jeff Clark-Meads in London, Ellie Weinert in Munich, and Emmanuel Legrand in Paris.

LONDON—Michael Jackson's "Dangerous" is getting the European music industry asking: Is this a record?

Sony Music executives believe the album has already produced a number of new superlatives, and is now about to go on to beat a string of other records.

Following its pan-European release Nov. 21, "Dangerous" debuted at No. 1 on the U.K. albums chart. Epic U.K. managing director Andy Stephens says it is the first time a record has topped the chart on the strength of three days' sales. "Dangerous" just edged out U2's "Achtung Baby," which benefited from a full six days of trading.

In Europe as a whole, it shipped 4.1 million units prior to release. That total includes 750,000 in the U.K., 560,000 in France, 500,000 in Germany, 450,000 in Italy, 300,000 in Spain, and 250,000 in Sweden. The format mix was approximately 2.5 million

CDs, 1.1 million cassettes, and 400,000 vinyl albums.

Stephens argues that "Dangerous" will now go on to be the U.K.'s first 4-million-selling album. At present, three albums are vying for the title of the country's biggest seller, each with sales of about 3.5 million units: Jackson's "Thriller," Dire Straits' "Brothers In Arms," and the Beatles' "Sgt. Pepper's Lonely Hearts Club Band."

In Germany, Sony says "Dangerous" is the first album to achieve ad-

vance orders of 50,000 units in the former Communist part of the country. Mike Heisel, senior product manager, international product, says that in the first three days after release, the album sold 624,000 units.

Heisel adds that the videoclip for "Black Or White" was the first pop promotion to be shown on German national television news.

In France, a spokesman for the Virgin megastore in Paris says "Dangerous" is the quickest-selling album the store has ever handled.

Freddie Mercury, Lead Singer Of Queen, Is Dead At 45

■ BY JEFF CLARK-MEADS

LONDON—Queen singer Freddie Mercury, 45, who died Nov. 25 in his London home of AIDS-related illness, is being hailed this week as a major influence on contemporary music.

Executives and fellow stars are united in paying tribute to Mercury's contribution to changing the face of pop—both musically and visually—and in crediting him with an important role in the video revolution.

Roy Featherstone, the man who in 1973 first signed the band to EMI, says Mercury changed many perceptions and attitudes. "I thought he brought a new dimension to pop mu-

sic. When you think what was happening in the '70s—much of it was very boring and predictable. Freddie came through with a brand of music that was not only good, but it had a real showmanship about it. He changed things and other bands followed where he led."

Featherstone, who was deputy managing director at EMI Records in the U.K. when he heard Queen's demo tape at MIDEM, says Mercury was the driving force behind the band. "He was definitely the driving force when things were getting tough," he says. "I remember the press didn't like the first single—

(Continued on page 84)

Linen Heading New Warner Music Unit

■ BY DON JEFFREY

NEW YORK—Warner Music Group has begun a unit to develop new worldwide business opportunities, including direct marketing.

To head the newly created Warner Music Enterprises, the New York-based record company has tapped Christopher T. Linen,

who was previously president of Time Warner Direct, a direct-marketing unit that sells records and home video as well as books.

The company's announcement says Linen is "charged with developing a wide range of new music-related business opportunities including direct marketing vehicles world-

(Continued on page 78)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Christopher T. Linen is named president of the newly created Warner Music Enterprises in New York. He was president of Time Warner Direct. (See story, this page.)

PolyGram Holding Inc. in New York promotes Gloria Feliciano to senior VP of human resources and administrative services, Richard Weitz to manager of creative services, and Shawn Wilson Bunyan to assistant manager of creative services. They were, respectively, VP of human resources and administrative services, purchasing manager in the creative services department, and packaging coordinator in the creative services department.

Craig Kallman is appointed VP and assistant to the co-chairman of Atlantic Records in New York. He retains his title of president of Big Beat Records, the company he founded in 1987, which has been acquired by Atlantic.



FELICIANO



WEITZ



KALLMAN



ECKSTINE



PASSAVANT



BLUMENFELD

Guy Eckstine is named national director of A&R and promotion for PolyGram Jazz/Verve Records in Los Angeles. He was director of A&R for Columbia Records/Sony Music Entertainment.

Suzanne Passavant is promoted to director of A&R for Columbia House in New York. She was manager of music marketing.

Larry Blumenfeld is appointed manager of jazz publicity for Columbia Records in New York. He was director of publicity and promotion at New York jazz club Blue Note.

Mark Callaghan is named Midwest regional manager for Windham Hill Productions in Chicago. He was product development coordinator/alternative music at BMG Chicago.

Glen Firstenberg is appointed national sales representative for TTV Records in New York. He was a local buyer for HMV Records.

Hope Stolley is promoted to coordinator of A&R, West Coast, for EMI Records USA in Los Angeles. She was West Coast A&R assistant. Funkmaster Flex is appointed rap A&R representative for Profile

Records in New York. He is a professional club DJ.

Marcia Flowers is appointed publicity manager for Capricorn Records in Nashville. She was director of operations for Platinum International Music/Entertainment Ltd.

RELATED FIELDS. Richard Arroyo is named senior marketing executive for Philips Electronics N.V. in Los Angeles. He was senior VP of marketing for Philips Interactive Media of America.

Dr. Floyd Toole is named VP of acoustical research for Harman In-

ternational in Northridge, Calif. He was senior research officer in the Acoustics and Signal Processing Group for the National Research Council of Canada.

Tim Cuthbertson is appointed director of sales and marketing for TimeLine in Vista, Calif. He was GM of Stirling Audio Systems.

Otari Corp. in Foster City, Calif., promotes Emil Handke to national sales operations manager and Lee Pomerantz to export sales manager. They were, respectively, Southern regional sales manager and console products manager.

Cheryl Lindsay is named talent coordinator at Emerald Entertainment Group. She was supervisor of the media and college department at Sony Music in Nashville.

Ken Lee is named mastering engineer at Rocket Lab in San Francisco. He was an independent mastering engineer.

**WHERE
ON EARTH
IS
THE RECORDING
INDUSTRY
GOING ?**



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**FAR SOUTH ON ANOTHER CONTINENT, AN UNPRECEDENTED
DEVELOPMENT THAT COULD ALTER THE DESTINY OF
RECORDED MUSIC, IS FINALLY TAKING SHAPE. WHO? WHERE?
WHAT? AND WHY? ALL WILL BE REVEALED. NEXT MONTH.**

Smokey's Backatcha With SBK Album The Label's New, But The Sound's Classic

BY JANINE McADAMS

NEW YORK—Smokey Robinson's "Double Good Everything" represents a turning point in a career that has already spanned three decades. Now recording for SBK Records af-

ter nearly 30 years as a Motown artist and executive, Robinson rises to a new plateau as a songwriter/producer with an album of self-penned, self-produced, pop/R&B tunes that feature his signature vocals.

It is an album of which Robinson and SBK are both proud. "I think it was an overall thrust of a multifaceted legend that has recorded the best album he's done in many years, an album that's full of a lot of enthusiasm and passion by an artist who is excited to be with SBK," says Greg Thompson, senior VP of promotion for SBK.

Robinson explains that while it was hard to leave Motown, he is excited about his future with SBK. "It was hard for me to leave Motown in the sense that it was my recording home for many years," he says. "I was with Berry [Gordy] when he started Motown. It was my life, and it was hard to just walk away and say, 'Hey, it's in the past.' With the legacy that Motown has left and the historical factors involved, it will never be gone from my life. It will always be a part of me. However, once Berry sold it, it was never the same.

"A friend put me in touch with Charles Koppelman, whom I had known," continues Robinson, "and now I have a new contract that I feel very good about—double good about!"

The album's title track and first single, a feel-good love song, has climbed to the top 30 on the Hot 100

and Hot R&B Singles charts and is a bulleted top 10 record on the Hot Adult Contemporary chart. The tune's appeal is its classic Robinson sound, a sound that ranks him among pop's most treasured songwriters and most distinguished vocalists.

As a songwriter, Robinson was responsible for much of what people remember as the Motown sound, with hits like "My Girl" penned for the Temptations, "My Guy" for Mary Wells, classics like "Ooo Baby Baby," "Shop Around," "Tracks Of My Tears," "You've Really Got A Hold On Me" for his group the Miracles, and "Ain't That Peculiar" for Marvin Gaye.

Highlights of the album include "Why," which recalls the smooth ambience of his '80s hit "Cruisin'"; "Rewind," a chugging, smooth tune in Robinson's "Quiet Storm" style; (Continued on page 20)



Raitt's Writers. After a recent performance at the Starwood Amphitheater in Nashville, Bonnie Raitt meets with songwriters Allen Shamblin, left, and Mike Reid, composers of "I Can't Make You Love Me," the latest single from Raitt's current Capitol Records album, "Luck Of The Draw." The single debuted last week on the Hot 100 Singles chart.

Success Coming Naturally To Beverley Craven

BY JEFF CLARK-MEADS and THOM DUFFY

LONDON—"There is a wave of singer/songwriters at the moment," observes Beverley Craven. "I must admit that more than five years ago, it would have been very difficult to break an artist like me."



CRAVEN

Epic Records, however, has firm expectations for breaking Craven in the U.S. in the wake of (Continued on page 19)

Parts Of 'Speeches'; A Less Crowded House; Graham Tributes; Skaggs' Style; Ripe Melon

IN A SEASON bursting with boxed sets, one of the finest of these multi-CD retrospectives contains not a single song, not a minute of music, not one aggrandizing tribute to a rock'n'roll pioneer or pop star.

This box, instead, contains a four-CD, 68-track tribute to the power not of music, but of words.

"Great Speeches Of The 20th Century" was conceived by Rhino Records president **Richard Foos** and recently arrived on Rhino's World Beat label, the imprint on which Rhino last year released "The Jack Kerouac Collection" to critical acclaim and enthusiastic sales.

Foos charged A&R director **James Austin** with supervising the project and Austin, in turn, sought the expertise of **Gordon Skene** to compile and produce the set. Skene may have been fated years ago to take on such a task. As Austin tells it, Skene brought home a new tape recorder on Nov. 22, 1963—and captured broadcast reports of John F. Kennedy's assassination. Since then, Skene has developed a collector's passion for classic speeches and soundbites from this century, since the dawn of recording technology.

"The idea was to distill it down to the ones that were most significant and it was Gordon's expertise to edit down the essence of each speech," says Austin.

"Great Speeches" is loosely organized into four CDs—"The Political Arena," "The Changing World," "The Dreams, The Inspirations, The Accomplishments," and "Best Of Times, Worst Of Times." We hear a 1908 campaign speech from **William Howard Taft**, the first promotional message on an Edison phonograph, and farewell remarks from **Lou Gehrig** (1939), **Alan Freed** (1959), and **Richard Nixon**. We hear **Charles Lindbergh** landing in Paris and **Neil Armstrong** landing on the moon, **Nixon** declaring "peace with honor" in Vietnam and **George Bush** announcing bombing in Iraq.

Through the crackle of history, the most compelling thing about many of these well-preserved pronouncements is how relevant they remain.

Franklin D. Roosevelt, Inaugural Address, 1937: "I see a great nation upon a great continent blessed with great wealth . . . I see one-third of a nation ill-housed, ill-clad, ill-nourished."

John F. Kennedy, Campaign Debate, 1960: "I believe it incumbent on the next president of the United States

to get this country moving again, to get our economy moving ahead."

Martin Luther King Jr., Civil Rights March, 1963: "I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character."

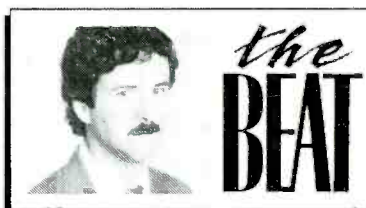
Because all this material is in the public domain, says Austin, there were no difficult legal clearances to obtain. And for that reason, suggests Rhino national publicity director **Jim Fouratt**, this set also could become a powerful source of samples for hip-hop artists, finding inspiration in yesterday's oratory.

"What we need in the United States is not division, not hatred . . . not violence and lawlessness," **Robert F. Kennedy** tells a campaign crowd in 1968, upon learning of King's assassination, "but love and wisdom and compassion and a feeling of justice toward those who still suffer."

If we cannot have leaders like that today, let us at least still hear their words.

ON THE BEAT: After joining brother **Neil Finn** in **Crowded House** for the current Capitol Records album "Woodface," **Tim Finn** is breaking away again for a solo project . . . **Sinead O'Connor** has released a rendition of "Silent Night" on Chrysalis/Ensign Records . . . Natural guitar ace **Richie Sambora** has picked up Snapple Natural Beverages as sponsor of his current tour and will appear in the company's upcoming ad campaign. Under the deal, Snapple also will make a contribution to the anti-substance-abuse efforts of the Make A Difference Foundation . . . With past experience as key sideman to the **Beatles** and the **Rolling Stones**, **Billy Preston** now will join the **Band**, which has been recording a new album for '92 release.

A TRIBUTE to **Bill Graham** Nov. 25 at New York's Hudson Theater brought an outpouring of industry presence, emotion, and appreciation for the pioneering promoter. New York's **Ron Delsener** and **John Scher** and London's **Harvey Goldsmith** led the contingent of fellow promoters, some from overseas, in attendance. Represented were artists, such as **Steven Van Zandt**, **David Lee Roth**, **Yoko Ono**, **Keith Richards** of the (Continued on page 19)



by Thom Duffy

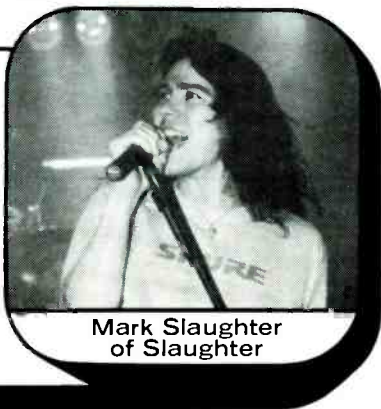


Silver Clef Shines. Greeting guests at the fourth annual Nordoff-Robbins Silver Clef award dinner held recently at the Roseland Ballroom in New York, from left, are Elektra Entertainment chairman Bob Krasnow; MTV Networks chairman and CEO Tom Freston; Sarah Ferguson, the Duchess of York; and John Mellencamp. Mellencamp received the 1991 Silver Clef Award at the fundraising affair for the Nordoff-Robbins Music Therapy Centre.

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BEE GEES
BIG COUNTRY
THE BLESSING
MICHAEL BOLTON
JONATHAN BUTLER
MARC COHN
HARRY CONNICK JR.
CROWDED HOUSE
THE CULT
DAD
DANCE WITH A STRANGER
DEEP PURPLE
DIRE STRAITS
WILL DOWNING
DREAD ZEPPELIN
BOB DYLAN
EXTREME
JOHN FARNHAM
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BOB GELDOF
& THE VEGETARIANS OF LOVE
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SKID ROW
DAVE STEWART
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BRYAN ADAMS

FOR FIVE SOLD-OUT SHOWS IN GERMANY.

SPECIAL THANKS TO BILL HAM,
JOHN WILLIAMS AND BRUCE ALLEN AS WELL AS
BARRY DICKINS (I.T.B.) AND CARL LEIGHTON-POPE (L.P.O.).



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P.S. SPECIAL THANKS TO DOUG GOLDSTEIN AND JOHN JACKSON (I.C.M.-FAIR WARNING),
SKID ROW, DOC AND SCOTT MCGHEE AND ROD MAC SWEEN (I.T.B.).



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FOR 20 SOLD-OUT PERFORMANCES WITH
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SPECIAL THANKS TO DOC & SCOTT MCGHEE,
JOHN JACKSON (I.C.M.-FAIR WARNING) AND UWE BLOCK.



THE ART OF

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ROAD BREAKING ARTISTS

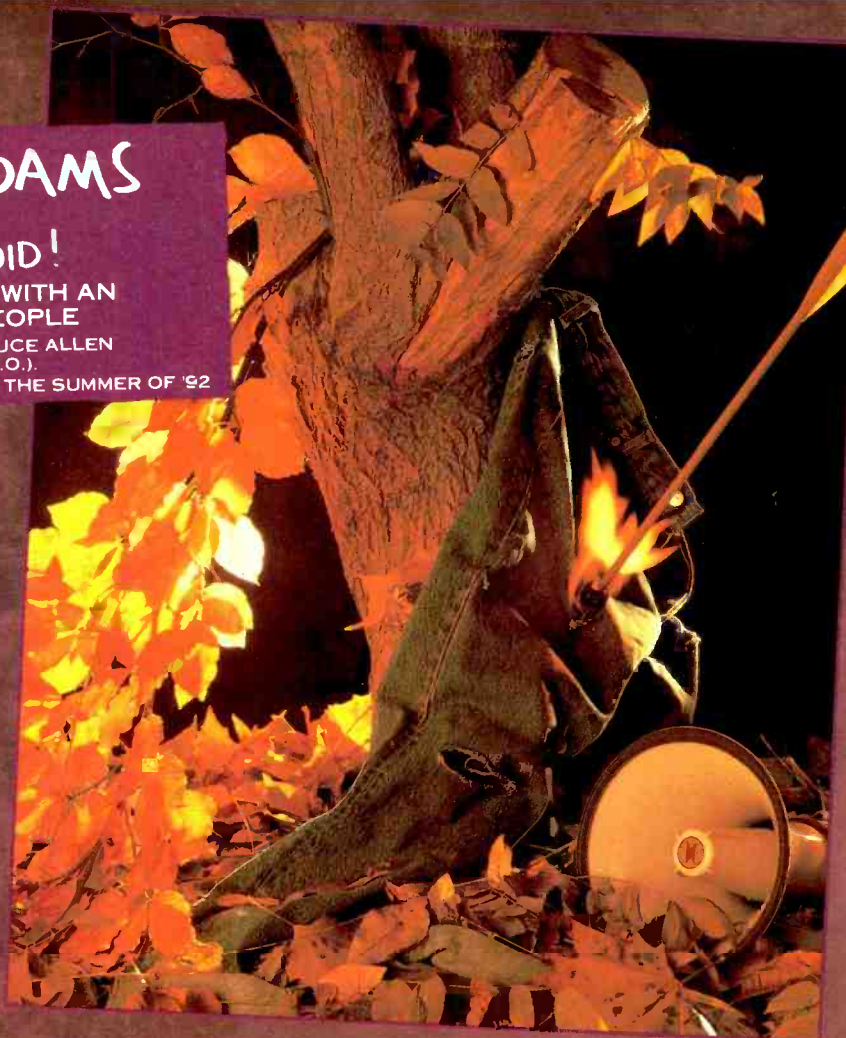
THANKS BRYAN ADAMS

FOR EVERYTHING YOU DID!

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WE ARE ESPECIALLY THANKFUL TO BRUCE ALLEN
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P.S. LOOKING FORWARD TO OUR GREAT TOUR IN THE SUMMER OF '92



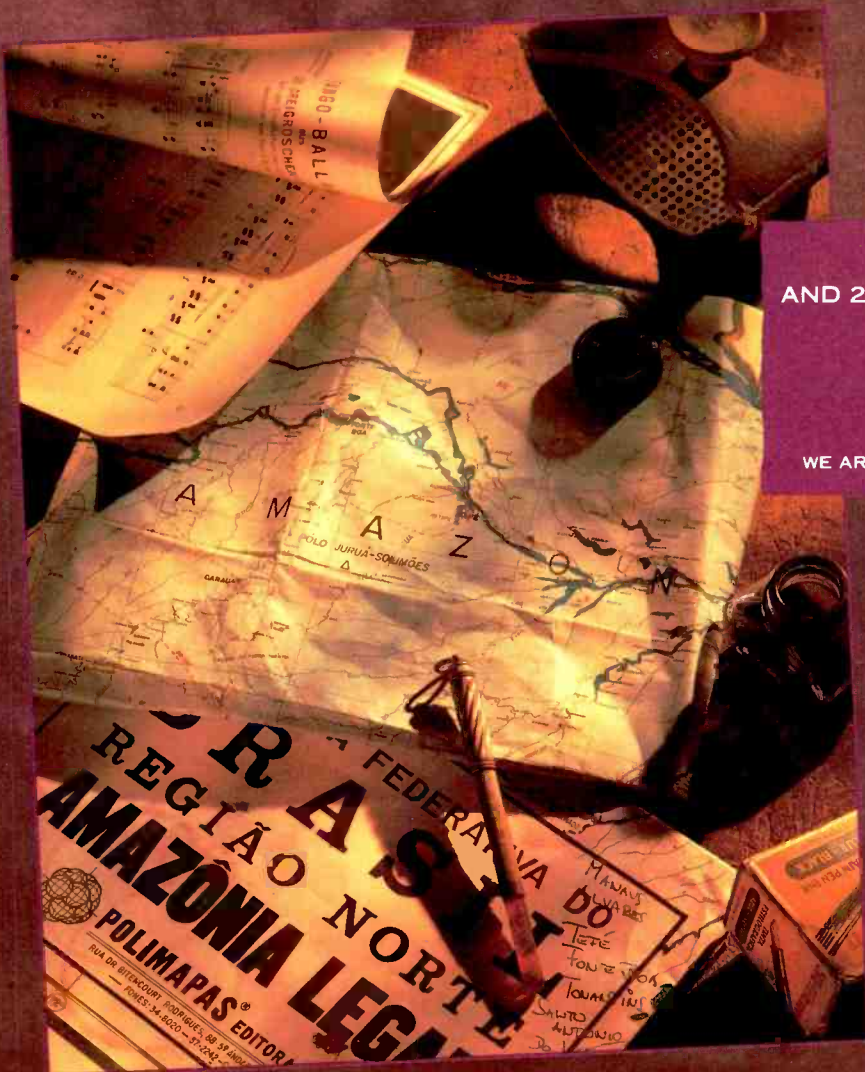
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THANK YOU ED BICKNELL AND PAUL CUMMINS
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ARTISTS IN CONCERT

BLUR

*The Roxy Theatre
West Hollywood, Calif.*

WITH THE recent rash of English modern rock bands descending on American shores, and even a few breaking at top 40 radio, London's Blur faces the danger of getting lost in the shuffle. The quartet's Nov. 14 show, however, hinted that this act has the talent to transcend any scene it may be lumped into.

During its hourlong set, Blur showed it has the goods—an engaging front man in Damon Albarn, hypnotically melodic riffs, compliments of guitarist Graham Coxon, and a youthful exuberance.

Blur's modern rock hit "There's No Other Way" sounds like a mix of SBK/Food label mates Jesus Jones, the Charlatans U.K., and the Happy Mondays, but the band's onstage high jinks seem more in keeping with the original British Invasion theatrics of the Who or the punk movement.

By the show's end singer Albarn had literally run over Dave Rowntree's drum kit and bassist Alex James left the stage with the neck of his axe rammed into a P.A. speaker. At another point, Albarn destroyed a cardboard standup of Elvis, perched on top of an amplifier, with the swing of a megaphone.

Such theatrics may be an act rather than real rage, but throughout the set the band seemed genuinely impelled by its updated psychedelic pop, which had a harder edge live than on the band's debut album, "Leisure." Standouts such as "Bad Day," "She's So High," and "There's No Other Way" had the throngs in front of the

stage pogoing along with Albarn.

While the band might want to abandon the megaphone—a modern rock cliché used by acts ranging from the Butthole Surfers to R.E.M. to the Talking Heads—its live set proved Blur is worth keeping your eye on.

CRAIG ROSEN

PATTY LARKIN

*Sanders Theater
Cambridge, Mass.*

WHILE MOST markets would consider Patty Larkin an emerging artist, this Boston-area homecoming Nov. 15 by the singer/songwriter was more like a musical version of "This Is Your Life."

After a parade of welcome-home speeches by longtime supporters, Larkin treated the adoring capacity crowd to a career-spanning set that began with some of her earliest self-deprecating comedic material, much of which can be found on her three Philo/Rounder releases. High-octane routines about her hair, eating habits ("Junk Food"), chauvinists ("Not Bad For A Broad"), and importance ("Me") eventually made way for the more serious, reflective, and often quite powerful material that is the focus on "Tango," her debut album for High Street Records, the new vocal-music label from Windham Hill.

Among the highlights, "Waiting For The Dawn" struggles to comprehend political oppression in South Africa while the infectious "Tango" is a bittersweet love tale. Brian MacLeod's ricocheting drums added drama to Larkin's toxic-waste horror story "Metal Drums." And saxophonist Cercie Miller spiked "Rescue Me."

But most impressive was Larkin's rich acoustic guitar playing, which, like her vivid story songs, keeps improving.

GREG REIBMAN

ZAPPA'S UNIVERSE

The Ritz, New York

AS A TRIBUTE to Frank Zappa, a composer who has worked in both pop and classical genres, conductor Joel Thome led his 27-piece Orchestra Of Our Time through the cosmos of the eclectic crossover music that makes up "Zappa's Universe." Although scheduled to host the four consecutive evenings, Zappa was sidelined by the ill effects of prostate cancer.

(Despite bouts with poor health, however, Zappa's output is unabated, including two new double-CD sets on his Barking Pumpkin label, another on Rykodisc, eight newly legitimized bootlegs on Rhino, and yet more CD catalog reissues. Verve Records plans a double-CD of "Zappa's Universe" for spring 1992 release.)

The program began with a performance of Erik Satie's seldom-heard "Socrate." Its set was adorned by sculptor Alexander Calder's planet-like mobiles and designs by longtime Zappa art director Cal Schenkel.

At some shows, "Socrate" was cut to only its second movement—in reaction to an audience that whooped about like unwelcome arena-rock refugees. Despite the crowd's too-prevalent ignorance of "serious" music, notable classical performers saluted Zappa's work. "Socrate" vocalists Paul Sperry and Milagro Vargas were joined by mezzo-soprano Maureen McAllely, tenor Douglas Perry, and pianist Lorin Hollander (who played the haunting introduction to "Little House I Used To Live In").

Thome's orchestrations had the right Zappaesque flair, glorifying, among others, the suburban burlesque of "Brown Shoes Don't Make It" and the jazz-hybrid brilliance of "Waka-Jawaka" and "Night School."

The stage band was led by the genial and musically astute vocalist/guitarist Mike Keneally, who, like bassist Scott Thunes, was a former Zappa sideman. Percussionist Jonathan Haas and synthesist Marc Ziegenhagen were joined by pianist/vocalist Mats Oberg and drummer Morgan Agren—two Swedish Zappa fans with an innate knack for his music.

Guest a cappella groups the Persuasions and Rockapella performed with rich, layered voices that echo Zappa's abiding love for R&B's vocal heritage. Other performers included ex-Zappa guitarists Steve Vai and Denny Walley, as well as former Missing Persons singer Dale Bozzio, Ratt guitarist Warren Demartini, and Penn & Teller's Penn Gillette. Moon, Diva, and Dweezil Zappa came onstage for an encore of hard-rockers "Dirty Love" and "Bamboozled By Love." When Dweezil gingerly cradled his father's guitar for old classic "Chunga's Revenge," it was a very poignant moment in Zappa's cynically idiosyncratic, musically uncompromising universe.

DREW WHEELER

JUDY MOWATT

*Sly & Robbie
The Great Hall, Toronto*

IN THESE DAYS of dancehall, roots or "conscious" reggae artists have

had a hard time getting heard. And female reggae singers who have chosen the high road have faced an even tougher fight for appreciation. But, judging from Judy Mowatt's current tour in support of her new Shanachie album, reggae's women are in fine fighting form and "conscious" is indeed making a comeback.

At this Oct. 24 show, backed by "riddim killers" Sly & Robbie, who produced Mowatt's latest Shanachie Records album, "Look At Love," the singer was clear of voice, strong in purpose, and imposing in presence, dressed as she was in a black-and-gold robe with matching headdress. Mowatt kept the Canadian audience skanking and satisfied with 2½ hours of hard, right, and innovative rhythm laced with uplifting lyrics.

Touching on topics that took the listener from secular betrayal to spiritual love, the onetime backup singer for Bob Marley, as one of the I-Threes, proved to all present that with a little help from her friends she is now coming into her own.

The 16-song set started off with "King Of Kings" and "Jah Live," followed by "Black Man, Brown Man" and the tune that, to date, Mowatt is

best known for, "Black Woman." At about this time, Robbie's bass could be felt throbbing through the bottles of Red Stripe held in patrons' hands, as Sly's drums united the whole crowd in one rhythmic motion.

The highlight of the show was "Lioness," a masterful combination of African spirit and Rastafari soul that was near-hypnotic in effect. This would have been a worthy and remembered climax to the concert, so brilliant was the drumming and so sensitive the interplay between the singer and band. But more was to come.

After the Caribbean hit "Guilty," Mowatt closed with a medley of Marley songs, including "Lively Up Yourself," "Get Up Stand Up," and the ever-poignant "No Woman No Cry." Then, brought back for an encore, this champion for women's rights bowed out with the appropriate "Warrior Queen," softened by Bob Marley's unity anthem "One Love."

Opening for Mowatt was Fuhajative, a rising Toronto reggae band with high-energy horns and lively delivery.

MAUREEN SHERIDAN

THE BEAT

(Continued from page 14)

Rolling Stones, and Steven Tyler of Aerosmith, and dozens of industry executives, including Ahmet Ertegun, Doug Morris, Clive Davis, Terry Ellis, Don Ienner, Michele Anthony, Dick Asher, Phil Quattararo, Dick Asher, Walter Yetnikoff, Michael Leon, John Sykes, Jerry Ade, and many others. The evening brought performances by the Allman Brothers and Phoebe Snow, film clips of Graham's life, including previews of his upcoming appearance in "Bugsy," and speeches, said one participant, "conveying the loss of this guy who really was a giant" . . . Among many recent published tributes to Graham, one of the best appeared, appropriately, in BAM, the Bay Area Music magazine, which turned its Nov. 15 issue into a collector's edition devoted to Graham's life.

STILL PICKIN': "After 10 years, I think it's the best thing I've done," said Ricky Skaggs of his current Epic Records album, "My Father's Son," while visiting Billboard's New York offices the other day. Give Skaggs credit for drawing country music back to its roots a decade ago, leading the way for today's boom in the genre. Meanwhile, Skaggs is still breaking ground. He recently recorded sessions with gospel stars BeBe and CeCe Winans at the Kennedy Center in Washington, D.C.

SIGNINGS: Hard rock act Blind Melon to Capitol, boasting Axl Rose compatriot Shannon Hoon on lead vocals. A debut album arrives next year . . . The Apostles to Vault Management, which also handles the Stones Roses. The band is the first new act signed to Victory Music/PLG and is due to release its debut album in February . . . Murray & Andriolo Public Relations in New York has announced client

signings, including Riff, Billy Preston, Marty Balin, Rick Derringer, the TCI booking agency, entertainment law firm Jacobson & Colfin, and the Palladium nightclub in Manhattan.

ON THE ROAD: Eric Clapton and Elton John plan a double-bill concert at Wembley Stadium in London next June 27 and 28, promoted by Harvey Goldsmith . . . Three dates on the upcoming John Mellencamp tour went on sale Nov. 23: the Omni in Atlanta, Jan. 8; the Nutter Center in Dayton, Ohio, Jan. 10; and the Meadowlands Arena in East Rutherford, N.J., Jan. 16 . . . Joe Walsh, Rick Derringer, Southside Johnny and Bobby Bandiera, Gary U.S. Bonds, John Cafferty & the Beaver Brown Band, and Outcry played a "Rock Against Hunger" concert Nov. 23 at the Count Basie Theater in Red Bank, N.J., as part of WXRK New York's annual Thanksgiving season Hungerthon . . . Billy Bragg's current tour presents Island Records' Disposable Heroes Of Hiphoprisy as opening act through Dec. 12 in San Francisco. Island is working DHH's sharp rap "Television: The Drug Of A Nation," aided by a compelling video of the track . . . Boy George is currently touring clubs in the U.S. in support of his Virgin Records album "The Martyr Mantras" . . . Roxette has opened a world tour with 15 dates in its homeland of Sweden. A U.S. concert leg begins next year . . . Tour openings: Psychedelic Furs, in an additional tour leg supporting their current Columbia Records album "World Outside," Nov. 24, the Moon, Tallahassee, Fla. . . Indiana's Sweet F.A., Nov. 29, the Gateway Theater, Chicago . . . K.T. Oslin, Sunday (1), Soto Cano Air Base, Honduras, in a USO Caribbean tour, sponsored by AT&T.

SUCCESS COMING NATURALLY TO BEVERLEY CRAVEN

(Continued from preceding page)

the international success enjoyed by this young singer/songwriter's debut album, "Beverley Craven."

"Promise Me," the first European single from the disc, went top 20 in Norway, Finland, and Denmark; top 10 in the Netherlands, France, Switzerland, and Ireland, and top five in Belgium and the U.K. "Holding On" followed it into the top five in the U.K.

Epic in the U.S. is now promoting "Holding On" to AC radio after an extensive setup for Craven's debut album and single.

Signed to Epic U.K. in 1989, Craven's debut album was produced by Paul Samwell-Smith, who worked with the likes of Cat Stevens and Carly Simon during the singer/songwriter boom of the '70s. Craven, in fact, impressed Samwell-Smith by playing solo for him on the piano at his home in the London suburb of Hampstead, just as Stevens had.

"Beverley has that thing I need in that she can sit in the studio and play and sing songs," says Samwell-Smith. "Basically, she is just really talented." Craven gives him musical structures he can "construct things around," he says. "Cat Stevens had the same ability."

Pete Anderson, sales VP with Epic in the U.S., explains why the label chose to introduce Craven to key re-

tailors with intimate showcases in August, two months before the album's arrival in the U.S. (Billboard, Sept. 14).

"The best way to introduce a new artist like this to the United States is just to put her in front of people," he says. "We are getting a tremendous response."

Epic has successfully exposed other artists on its roster, such as Basia, through alternative channels such as in-store play at nonmusic retailers. "We're working with people right now who do that," he says. "Beverley's music can go into a lot of different areas."

One area in the U.S. that Epic has particularly targeted to expose Craven's pop yet personal songwriting is women's colleges, where the label has distributed some 20,000 copies of the cassette single of "Holding On."

"The lyrics I write relate to women—because I am a woman," says Craven matter-of-factly. She notes, however, that her concerts draw men and women equally.

And that, in the view of Samwell-Smith, is because of a hunger for the honesty of singer/songwriters like Craven after a diet of electronically synthesized, electronically perfect music.

"Human music is flawed," he says, "and that makes it wonderful."

Arbitrators Put 'Lion Sleeps' Conflict To Bed Return Hit Tune's Publishing Rights To Authors In '92

BY IRV LIGHTMAN

NEW YORK—The music publishing rights to the 1961 Tokens hit "The Lion Sleeps Tonight" will revert to its three authors Jan. 1 as a result of a finding here by a three-member panel of the American Arbitration Assn.

The conflict centered on a writer contract executed by the claimants in 1961 with Folkways Music, owned by publisher Howard Richmond. Al Brackman, a key executive for Richmond, was also a respondent in the matter.

The contract, incorporating the provisions of the American Guild of Authors & Composers 1947 uniform popular songwriter contract, limits publishers' rights to the first 28 years of copyright life. The AGAC is now known as the Songwriters Guild of America.

Folkways and Brackman challenged the claimants' attempt to invoke their rights under the AGAC contract, leading the claim-

ants to seek arbitration.

The underlying melody of "The Lion Sleeps Tonight" is of South African origin, although its writers recognize contributions by the late Solomon Linda.

Originally, "The Lion Sleeps Tonight" was published by the Tokens. During the course of the Tokens' run up the charts, the group apparently agreed to transfer publishing rights to the Howard Richmond firm to avoid litigation over a claim by Richmond that the song infringed on the Solomon Linda-associated copyright, "Wimoweh." Richmond's claim to renewal of the publishing rights was based partially on the infringement claim.

While ruling for the claimants—George David Weiss, Luigi Creatore, and June Peretti, widow of Hugo Peretti, the third author—the arbitration panel, because of conflicting claims, gave Folkways music publishing rights to the song two years beyond its original

expiration date of Jan. 1, 1990.

The claimants, as noted in the arbitration panel findings, have agreed to honor Folkways' 10% payment of the writers' performance income.

Interestingly, Weiss is now president of the Songwriters Guild, and Ed Cramer, an arbitrator chosen by the authors, is the former president of BMI and is now practicing law in New York. The arbitrator chosen by Folkways was Eugene Girden; the impartial arbitrator was Adria Kaplan, a professor of law at Columbia Univ., specializing in copyright and intellectual property rights.

As for the publishing future of "The Lion Sleeps Tonight," Weiss says it will be published through his Hollowbrook Music, a BMI affiliate.

SMOKEY ROBINSON

(Continued from page 14)

the beautiful ballad "Be Who You Are"; "I Can't Get Enough," which recalls the flavor of the height of Motown's Miracles days; and "Skid Row," Robinson's commentary on the homeless.

Part of the album's charm is its live, spontaneous feel, due to Robinson's use of his road band on the recording. Key among the musicians is Marv Tarplin, the legendary Motown guitarist who has played with the Miracles since the '60s.

Robinson's legendary status is a selling point, say SBK executives. "Many of the PDs grew up listening to Smokey, and so reaction to the single was immediate and positive," says Virgil Simms, senior director of black music for SBK. He says many quiet storm formats (named for the landmark 1974 Robinson solo album) have latched onto three album cuts: "Be Who You Are," "I Love Your Face," and "When A Woman Cries," any of which may be the next single, for release in January.

In the meantime, Robinson has crossed the country on a promotional tour, including appearances at regional CEMA branches. A contest for his video in conjunction with BET had viewers guessing how many sets of twins appeared in his "Double Good Everything" video; the winner won a trip to Disney World.

EMI, Goodman, Chrysalis Weigh In With CD Demo Sets

THE CD DEMO SURGE: Readers of Words & Music know that any music publisher worth its salt—or, rather, its copyrights—is getting into the CD demo business to showcase what, in many instances, are historic performances of material from its catalog.

In a burst of new activity, New York-based giant EMI Music Publishing, the Goodman Group (with great blues, R&B, and rock'n'roll songs in its Conrad, Arc, Regent, and Jewel catalogs), and Chrysalis Music, celebrating 20 years of im-

portant rock material, now add their contributions to the CD demo field, all designed to interest record producers, TV and radio, and

ad agencies in using their songs. The EMI offering is a six-CD volume of songs from the '60s—other decades are in the works—with 90-second versions of some 200 copyrights. Interestingly, the CD set ties in with EMI's music reference books that document key material from the company's vast catalog of 800,000 copyrights.

According to Gary Klein, VP of creative services, the '60s CD set and book are being supported by a trade campaign that includes ads in Billboard, Adweek, Ad Age, Backstage/Shoot, and The Hollywood Reporter. The next volume, due in January, covers EMI's Screen Gems catalog, while a March entry, bringing the total of four books, offers music from its Filmtrax songs.

The Goodman Group has a three-CD collection, "60 Great Songs Of The '60s," while Chrysalis Music offers one two-CD package, "20 Years Of Chrysalis Music," and, in a salute to a single artist/writer, "The Very Best Of Dorsey Burnette." The multidisc compilation of 54 sessions from Chrysalis is divided into three sections, "Pop Hits & Love Songs," "Rock At Its Finest," and "Chrysalis Up To The Minute." The Burnette collection has 27 selections, including 12 cover versions.

The Goodman Group says it will respond to requests for its compilation from interested members of the music business received on letterhead by fax or mail. Chrysalis' two-disc package will be accompanied by a songbook, available in the first week of December, according to Tom Sturgess, senior VP and GM, located in Los Angeles.

So far the champ of CD demo compilations, in numbers at least, is Warner/Chappell, with a 28-CD collection also packaged in a book.

ONE SONG, 14 VERSIONS: This year is the 60th anniversary of the evergreen "All Of Me," written by Gerald Marks and Seymour Simons. Among the hundreds of re-

cordings of the song, Lou Levy and Milt Gabler selected 14 versions, including a 1991 performance by Marks himself, to put on a special promotional CD. Levy and Gabler are longtime friends of Marks, who celebrated his 91st birthday in October. Three of the performances, by Paul Whiteman, Russ Columbo, and Louis Armstrong, date to the year the song was written. It is Marks himself who writes on each selection. Simons, who also was a co-author of other standards, including "Breezin' Along With The Breeze," died in 1949.

NO INTERIM HIKE: ASCAP was turned down Nov. 13 in a request for a \$12 million-

per-year increase in interim blanket fees paid by local TV stations. ASCAP argued before magistrate Judge Michael Dolinger in New York that current fees at \$60,000 per year, in place since 1987, did not reflect a 20% rise in inflation since then. According to ASCAP attorney Bernard Korman, Judge Dolinger denied ASCAP's motion with "leave to review it" if his intention to rule on TV rates Jan. 31 is not met. The rate trial, in which ASCAP faced The All-Industry Television Station Music License Committee, ended last February.

QUICKLY THERE: Jazz artist Shirley Horn had a problem in the middle of a live taping recently at New York's Village Vanguard for the video for her upcoming PolyGram album, produced and arranged by Johnny Mandel. She forgot the lyrics to "Quietly There," which Mandel wrote. She phoned him at his Malibu, Calif., home and he faxed the words to her in time for the video shoot to proceed.

IN THE SPOTLIGHT: BMI is spotlighting three writers in its continuing series, "Acoustic Round-Up," at New York's Cottonwood Cafe. They are MCA's Jill Sobule and two newer talents, Brooks Williams and Dana Cooper. The spotlights, held the third Wednesday of every month, are free.

THE PUBLISHER: In a Nov. 16 Words & Music reference to Cherry Lane France's membership in SACEM, it should have been more clearly stated that the arrangement involves Cherry Lane's music publishing, not print activities.

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

1. The Cure, Disintegration
2. Paul Simon, Live In The Park
3. Classic AC/DC: The Early Years
4. UB40, Labour Of Love II
5. Leonard Cohen Collection



by Irv Lichtman

AMUSEMENT BUSINESS®					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARRY MANILOW	N.E.C. Birmingham, England	Nov. 1-3	\$929,217 (\$527,066 British pounds) \$37.02/\$28.20	25,196 31,194	Kennedy Street Entertainment Andrew Miller Concerts
BARRY MANILOW	Wembley Arena London	Oct. 24-26	\$826,747 (\$484,044 British pounds) \$35.86/\$27.32	23,124 30,954	Kennedy Street Entertainment Andrew Miller Concerts
DINGO BOINGO	Irvine Meadows Amphitheatre Irvine, Calif.	Oct. 31, Nov. 1-2	\$798,406 \$22.50/\$21.50/ \$20/\$18.50	45,000 sellout	Avalon Attractions
MICHAEL BOLTON FRANCESCA BEGHE	The Paramount New York	Nov. 19-20, 22-23	\$696,710 \$40/\$35/\$25	21,740 sellout	Ron Delsener Enterprises
PAULA ABDUL COLOR ME BADD	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 8-9	\$607,433 \$40/\$22.50/ \$18.50	26,997 sellout	Belkin Prods. Cellar Door Prods.
BARRY MANILOW	Chicago Theatre Chicago,	Nov. 19-23	\$544,016 \$45/\$34.50/ \$27.50/\$22.50	18,093 22,392	Jam Prods.
RUSH ERIC JOHNSON	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 13-14	\$521,955 \$32.50/\$22.50	22,454 26,000	Belkin Prods. Cellar Door Prods.
PAULA ABDUL COLOR ME BADD AFTERSHOCK	Centrum In Worcester Worcester, Mass.	Nov. 14-15	\$442,986 \$35/\$17.50	20,700 sellout	Don Law Co.
RUSH ERIC JOHNSON	Richfield Coliseum Richfield, Ohio	Nov. 17-18	\$430,443 \$30/\$20	21,367 25,000	Belkin Prods.
JERRY GARCIA BAND	Rosemont Horizon Rosemont, Ill.	Nov. 22	\$380,280 \$22.50/\$20	17,283 sellout	Jam Prods. Bill Graham Presents

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#1 GOSPEL ALBUM

GOLD ALBUM

*Produced and Arranged by Keith Thomas
for Yellow Elephant Music, Inc.*

**ON CAPITOL COMPACT DISCS,
CASSETTES AND RECORDS**

Capitol

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Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 7, 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
★★ NO. 1 ★★						
1	2	3	8	PRINCE & THE N.P.G. PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
2	1	2	24	JODECI ● MCA 10198 (9.98)	FOREVER MY LADY	1
3	4	17	3	ICE CUBE PRIORITY 57155 (9.98)	DEATH CERTIFICATE	3
4	3	1	8	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91... THE ENEMY STRIKES BLACK	1
5	5	5	20	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
6	10	14	5	GERALD LEVERT EASTWEST 91777*/ATCO/EASTWEST (10.98)	PRIVATE LINE	6
7	6	9	27	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
8	7	6	9	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
9	11	23	4	HAMMER CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	9
10	12	18	6	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	10
11	8	4	25	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
12	9	8	21	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
13	14	7	10	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
14	18	24	7	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	14
15	13	22	7	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
16	20	12	13	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	12
17	15	13	8	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	13
18	16	10	20	HEAVY D. & THE BOYZ ● LUPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
19	17	11	21	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
20	19	21	6	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
21	22	25	29	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
22	24	31	7	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	22
23	25	37	5	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
24	32	67	3	SOUNDTRACK MCA 10397* (9.98)	HOUSE PARTY 2	24
25	28	46	3	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
26	23	20	12	NAUGHTY BY NATURE ● TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
27	21	15	9	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
28	27	29	8	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	27
29	34	45	5	P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
30	29	19	27	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
31	30	26	24	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
32	26	16	20	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
33	35	32	9	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
34	31	28	12	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
35	40	43	5	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	35
36	44	49	5	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	36
37	51	50	9	CYPRESS HILL COLUMBIA 47889 (9.98 EQ)	CYPRESS HILL	37
38	33	27	19	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
39	42	55	4	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	39
40	37	33	32	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
41	41	30	18	VESTA A&M 5347 (9.98)	SPECIAL	15
42	38	35	27	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
43	36	34	12	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
44	46	57	5	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
45	54	79	3	ROGER REPRISE 26524* (9.98)	BRIDGING THE GAP	45
46	43	39	17	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
47	39	38	17	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98)	C.M.B.	10
48	50	71	27	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
49	49	59	62	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38

50	47	44	25	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
51	78	—	2	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)	YOU SAID	51
52	52	40	33	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ)	THE BRAND NEW HEAVIES	17
53	48	36	13	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
54	45	47	23	NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
55	53	58	32	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
56	67	78	3	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	56
57	57	61	21	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	54
58	71	—	2	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	58
59	69	—	2	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	59
60	58	42	15	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
61	61	41	23	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
62	55	48	35	M.C. BREED & D.F.C. S.D.E.G. 4103/CHIBAN (9.98)	M.C. BREED & D.F.C.	38
63	60	63	5	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	60
64	66	64	3	SMOKEY ROBINSON SBK 97968* (9.98)	DOUBLE GOOD EVERYTHING	64
65	NEW ►	—	1	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	65
66	NEW ►	—	1	LISA STANSFIELD ARISTA 18679* (10.98)	REAL LOVE	66
67	56	53	43	O'JAYS ● EMI 93390 (9.98)	EMOTIONALLY YOURS	2
68	62	52	6	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THING CHANGED	52
69	59	51	7	MARLEY MARL COLD CHILLIN' 26257/WARNER BROS. (9.98)	IN CONTROL VOL. 2	46
70	63	56	11	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	36
71	77	—	2	U.M.C.'S WILD PITCH 97544/EMI (9.98)	FRUITS OF NATURE	71
72	73	—	2	MARVIN SEASE MERCURY 510494 (9.98 EQ)	SHOW ME WHAT YOU GOT	72
73	82	—	2	SOUNDTRACK MCA 10428 (10.98)	STRICTLY BUSINESS	73
74	75	84	8	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
75	NEW ►	—	1	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	75
76	65	77	45	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
77	72	66	7	THE STYLISTICS AMHERST 54404 (9.98)	LOVE TALK	65
78	83	70	8	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	64
79	74	69	6	BOBBY RUSH URGENT 4117/CHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
80	86	—	2	RUN-D.M.C. PROFILE 1419 (10.98)	GREATEST HITS 1983 - 1991	80
81	64	73	26	N.W.A. ▲ RUTHLESS 57126/PRIORITY (9.98)	EFL4ZAGGIN	2
82	68	96	54	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
83	79	65	29	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	5
84	76	62	55	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
85	80	—	2	DAVID PEASTON MCA 10383 (9.98)	MIXED EMOTIONS	80
86	87	86	42	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
87	89	94	37	TYRONE DAVIS CHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
88	70	54	20	SOUNDTRACK ● QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	1
89	91	99	35	WILL DOWNING ISLAND 848278/PLG (9.98 EQ)	A DREAM FULFILLED	22
90	95	—	2	415 PRIORITY 57163 (9.98)	NU NIGGZ ON THA BLOKKK	90
91	NEW ►	—	1	PATTI AUSTIN GRP 9660*/MCA (9.98)	CARRY ON	91
92	85	95	23	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
93	93	72	17	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
94	90	88	5	NEW EDITION MCA 10434 (10.98)	GREATEST HITS VOL. I	78
95	94	68	20	ARETHA FRANKLIN ARISTA 8628* (9.98)	WHAT YOU SEE IS WHAT YOU SWEAT	28
96	RE-ENTRY	—	21	3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	10
97	NEW ►	—	1	LONNIE LISTON SMITH STARTRAK 1000 (9.98)	MAGIC LADY	97
98	92	85	22	SHIRLEY MURDOCK ELEKTRA 60951* (9.98)	LET THERE BE LOVE	22
99	81	60	10	FRANKIE KNUCKLES VIRGIN 91618* (9.98)	BEYOND THE MIX	54
100	88	80	17	CONVICTS PRIORITY 57152 (9.98)	CONVICTS	52

○ 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.

RHYTHM AND BLUES

(Continued from page 21)

a clean-headed Aaron Hall working out the vocal cords on material from the trio's two successful albums, "Guy" and "The Future," Guy was in rare form, even as Hall revealed that the trio had experienced one of its numerous "we're breaking up" arguments the night before and indulged in some on-stage sentimentality that found Hall crooning "I love you" to brother Damian Hall and Riley, and Riley himself—undoubtedly a production wizard but not a strong singer—crooning the gospelting "Long Gone." First Pri-

ority's MC Lyte opened with typical humor and verve, often inviting audience participation, as she performed tracks like "Stop Look Listen," "Lyte As A Rock," "When In Love," and more... The Club ASCAP program Nov. 19 at New York's Apollo Theater was a great way for the society to showcase the talents of some of its black membership. The program combined rap, dance, R&B, and rock through both signed and unsigned acts, including a headline appearance by fave the Family Stand, performing tunes from its brand-

new EastWest Records America release, "Moon In Scorpio."

BITS: It may be part of an advertising campaign for Gatorade Thirst Quencher, but it's great music, too. So thought Kevin Evans, A&M director of A&R, about "(I Wanna) Be Like Mike," a song based on Chicago Bulls basketball star Michael Jordan. The tune, by Teknoe, is being released as a CD and cassette single on River North Records through an A&M distribu-

(Continued on page 26)



The Right Night For Barry White. A&M recording artist Barry White celebrates the top 10 success of the "Put Me In Your Mix" album and single with a celebrity-studded party at Hollywood's St. James's Club. Here the Maestro, far right, is joined, from left, by Isaac Hayes, who performs with White on the track "Dark And Lovely"; Frankie Crocker, PD, WBLS New York and co-host of "Friday Night Videos"; and Don Cornelius, host and producer, "Soul Train."



TERRI ROSSI'S RHYTHM SECTION

THE HOT R&B SINGLES radio panel is revised and expanded to 103 stations. Two stations were added, including WKKV Milwaukee, which gives that city an FM reporter. The update is based on the results of the Summer 1991 Arbitron survey.

- WWIN-FM Baltimore
- WZFX Fayetteville, N.C.
- WZHT Montgomery, Ala.
- XHRM San Diego

Bronze (32)

- KKFX Seattle
- KMJJ Shreveport, La.
- WAGH Columbus, Ga.
- WANM Tallahassee, Fla.
- WATV Birmingham, Ala.
- WBSK Norfolk, Va.
- WCKU Lexington, Ky.
- WCKX Columbus, Ohio
- WDAO Dayton, Ohio
- WDKX Rochester, N.Y.
- WDXZ Charleston, S.C.
- WDZZ Flint, Mich.
- WEAS Savannah, Ga.
- WFXA Augusta, Ga.
- WFXE Columbus, Ga.
- WFXM Macon, Ga.
- WGZB Louisville, Ky.
- WILD Boston
- WJBT Jacksonville, Fla.
- WJIZ Albany, Ga.
- WJTT Chattanooga, Tenn.
- WKKV Milwaukee
- WLOU Louisville, Ky.
- WLWZ Greenville, S.C.
- WPGA Macon, Ga.
- WTLZ Saginaw, Mich.
- WTUG Birmingham, Ala.
- WUJM Charleston, S.C.
- WKKO Columbus, Ohio
- WWWZ Charleston, S.C.
- WXOK Baton Rouge, La.
- WYFX West Palm Beach, Fla.

Platinum (6)

- KKBT Los Angeles
- WBLS New York
- WGCI Chicago
- WJLB Detroit
- WRKS New York
- WUSL Philadelphia

Gold (17)

- KJLH Los Angeles
- KJMZ Dallas
- KKDA-FM Dallas
- KMJM St. Louis
- KMJQ Houston
- WDAS Philadelphia
- WEDR Miami
- WHQT Miami
- WHRK Memphis
- WHUR Washington, D.C.
- WKYS Washington, D.C.
- WMXD Detroit
- WPEG Charlotte, N.C.
- WVEE Atlanta
- WXYV Baltimore
- WYLD New Orleans
- WZAK Cleveland

Silver (27)

- KCOH Houston
- KIPR Little Rock, Ark.
- KJMS Memphis
- KPRS Kansas City, Mo.
- KQXL Baton Rouge, La.
- WAMO Pittsburgh
- WBLK Buffalo, N.Y.
- WBLX Mobile, Ala.
- WCDX Richmond, Va.
- WENN Birmingham, Ala.
- WHLX Jacksonville, Fla.
- WIKS New Bern, N.C.
- WIZF Cincinnati
- WJHM Orlando, Fla.
- WJMI Jackson, Miss.
- WNJR Newark, N.J.
- WOWI Norfolk, Va.
- WPLZ Richmond, Va.
- WQMG Greensboro, N.C.
- WQOK Raleigh, N.C.
- WQQK Nashville
- WTLC Indianapolis
- WVDM Columbia, S.C.

Silver (27)

- KDKO Denver
- KRIZ Seattle
- KTOW Tulsa, Okla.
- KXZZ Lake Charles, La.
- KYEA W. Monroe, La.
- WAAA Winston-Salem, N.C.
- WEUP Huntsville, Ala.
- WGOK Mobile, Ala.
- WJFX Fort Wayne, Ind.
- WJSS Lynchburg, Va.
- WMVP Milwaukee
- WNHC New Haven, Conn.
- WNOV Milwaukee
- WOCQ Ocean City, Md.
- WPAL Charleston, S.C.
- WQFX Gulfport, Miss.
- WRKE Ocean City, Md.
- WRXB St. Petersburg, Fla.
- WTMP Tampa, Fla.
- WUSS Atlantic City, N.J.
- WXVI Montgomery, Ala.

Secondary (21)

HOT R&B SINGLES ACTION
RADIO MOST ADDED

TITLE	RADIO MOST ADDED			TOTAL ADDS	TOTAL ON REPORTERS
	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS		
STAY					
JODECI UPTOWN	8	13	17	38	39
THESE THREE WORDS					
STEVIE WONDER MOTOWN	5	9	21	35	78
EVERLASTING LOVE					
TONY TERRY EPIC	2	8	18	28	56
SO INTENSE					
LISA FISCHER ELEKTRA	1	7	17	25	25
COLOR ME BADD					
COLOR ME BADD GIANT	1	9	9	19	39
LET'S STAY TOGETHER					
GUY MCA	2	4	12	18	46
LOVE IS CALLING YOU					
GENE RICE RCA	3	3	10	16	68
UNDERSTANDING					
STATE OF ART COLUMBIA	0	6	10	16	31
NICE & SLOW					
REDHEAD KINGPIN & FBI VIRGIN	1	3	10	14	27
IN AND OUT OF LOVE					
GARY TAYLOR VALLEY VUE	1	3	8	12	19

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	I'LL TAKE YOU THERE	BEBE & CECE WINANS	1	4	I'LL TAKE YOU THERE	BEBE & CECE WINANS
2	5	PRIVATE LINE	GERALD LEVERT	2	3	PRIVATE LINE	GERALD LEVERT
3	7	FEELS LIKE ANOTHER ONE	PATTI LABELLE	3	2	FEELS LIKE ANOTHER ONE	PATTI LABELLE
4	8	PUT ME IN YOUR MIX	BARRY WHITE	4	7	GIVING YOU ALL MY LOVE	CHRIS WALKER
5	6	CAN'T TRUSS IT	PUBLIC ENEMY	5	1	ARE YOU LONELY FOR ME	RUDE BOYS
6	4	FOREVER MY LADY	JODECI	6	8	PUT ME IN YOUR MIX	BARRY WHITE
7	10	GIVING YOU ALL MY LOVE	CHRIS WALKER	7	11	LOVE CRAZY	ATLANTIC STARR
8	17	2 LEGIT 2 QUIT	HAMMER	8	10	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE
9	3	TENDER KISSES	TRACIE SPENCER	9	12	I LOVE YOUR SMILE	SHANICE
10	13	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ	10	13	CAN'T WAIT TO GET YOU HOME	ERIC GABLE
11	14	CLOSER THAN CLOSE	PEABO BRYSON	11	15	LIVING IN CONFUSION	PHYLIS HYMAN
12	12	SET ADRIFT ON MEMORY BLISS	P.M. DAWN	12	18	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL
13	18	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE	13	16	THE COMFORT ZONE	VANESSA WILLIAMS
14	23	I LOVE YOUR SMILE	SHANICE	14	17	CAN HE DO IT	READY FOR THE WORLD
15	2	ARE YOU LONELY FOR ME	RUDE BOYS	15	19	2 LEGIT 2 QUIT	HAMMER
16	21	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	16	20	THE RUSH	LUTHER VANDROSS
17	9	MIND PLAYING TRICKS ON ME	GETO BOYS	17	14	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ
18	37	BLACK OR WHITE	MICHAEL JACKSON	18	6	TENDER KISSES	TRACIE SPENCER
19	16	AIN'T GONNA HURT NOBODY	KID 'N PLAY	19	22	SET ADRIFT ON MEMORY BLISS	P.M. DAWN
20	20	CAN'T WAIT TO GET YOU HOME	ERIC GABLE	20	9	CLOSER THAN CLOSE	PEABO BRYSON
21	11	HOUSECALL	SHABBA RANKS (FEATURING MAXI PRIEST)	21	26	INSATIABLE	PRINCE AND THE N.P.G.
22	25	LOVE CRAZY	ATLANTIC STARR	22	25	CAN'T TRUSS IT	PUBLIC ENEMY
23	27	KISS YOU BACK	DIGITAL UNDERGROUND	23	30	BLACK OR WHITE	MICHAEL JACKSON
24	26	LIVING IN CONFUSION	PHYLIS HYMAN	24	31	KEEP IT COMIN'	KEITH SWEAT
25	34	THE COMFORT ZONE	VANESSA WILLIAMS	25	28	CHANGE	LISA STANSFIELD
26	33	CHANGE	LISA STANSFIELD	26	32	I WANT YOU	JODY WATLEY
27	24	YOU SAID, YOU SAID	JERMAINE JACKSON	27	5	RIGHT DOWN TO IT	DAMIAN DAME
28	32	CAN HE DO IT	READY FOR THE WORLD	28	29	(EVERYBODY) GET UP	ROGER
29	19	HOUSE PARTY II	TONY! TONI! TONE!	29	33	EVERYTIME MY HEART BEATS	RIFF
30	—	INSATIABLE	PRINCE AND THE N.P.G.	30	35	CAN'T LET GO	MARIAH CAREY
31	15	RIGHT DOWN TO IT	DAMIAN DAME	31	34	KISS YOU BACK	DIGITAL UNDERGROUND
32	—	EVERYTIME MY HEART BEATS	RIFF	32	—	UHH AHH	BOYZ II MEN
33	35	(EVERYBODY) GET UP	ROGER	33	37	MAKE TIME FOR LOVE	KEITH WASHINGTON
34	36	FINALLY	CE CE PENISTON	34	21	FOREVER MY LADY	JODECI
35	30	O.P.P.	NAUGHTY BY NATURE	35	27	YOU SAID, YOU SAID	JERMAINE JACKSON
36	—	ALL THROUGH THE NIGHT	TONY! TONI! TONE!	36	—	I BELONG TO YOU	WHITNEY HOUSTON
37	22	RING MY BELL	D.J. JAZZY JEFF & THE FRESH PRINCE	37	23	DOUBLE GOOD EVERYTHING	SMOKEY ROBINSON
38	28	DOUBLE GOOD EVERYTHING	SMOKEY ROBINSON	38	—	ALL THROUGH THE NIGHT	TONY! TONI! TONE!
39	29	IT'S SO HARD TO SAY GOODBYE TO...	BOYZ II MEN	39	—	THE WAY I FEEL ABOUT YOU	KARYN WHITE
40	—	CAN'T LET GO	MARIAH CAREY	40	—	THESE THREE WORDS	STEVIE WONDER

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP	BMI/Goldhill, BMI/Def Jam, ASCAP/Rhyming Is
11 2 LEGIT 2 QUIT (Bust-I, BMI)		65 HEART TO HEART (Sula, ASCAP/WB, ASCAP/Heritage, ASCAP)	70 THE PRESSURE PT. 1 (Flyte Tyme, ASCAP)
7 AFTER THE DANCE (Jobete, ASCAP)		61 HOME IS WHERE THE HURT IS (E.Sharp, ASCAP)	2 PRIVATE LINE (Tryce, BMI/Willesden, BMI)
34 AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)		38 HOUSECALL (Aunt Hilda, BMI/Shadows, BMI/Maxi, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP/Level Vibes, ASCAP)	4 PUT ME IN YOUR MIX (Seven Songs, BMI/Two Sioux, BMI)
75 AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)		40 HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO) (Pri, ASCAP/Tony Toni Tone, ASCAP)	26 RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
88 ALL NIGHT ALL DAY (Inter Coastal, BMI/Pac Jam, BMI)		44 I BELONG TO YOU (Virgin Songs, BMI/Rightsong, BMI/Franne Gee, BMI)	54 RING MY BELL (Two Knight, BMI)
35 ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black Doors, ASCAP)		1 I'LL TAKE YOU THERE (Irving, BMI)	99 ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WB
6 ARE YOU LONELY FOR ME (Tryce, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI)		8 I LOVE YOUR SMILE (Shance 4 U, ASCAP/Gratitude Sky, ASCAP)	29 THE RUSH (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
93 BE A FATHER TO YOUR CHILD (Fred & Barney, BMI)		90 I'M ON YOUR SIDE (Gratitude Sky, ASCAP/Purple Bull, BMI/When Words Collide, BMI/Willesden, BMI)	17 SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP)
78 BE TRUE TO YOURSELF (Protoons, ASCAP/Greedy Greg, ASCAP)		24 INSATIABLE (Controversy, ASCAP/WB, ASCAP)	64 SHAKIYLA (JRH) (Protoons, ASCAP/Divineland, ASCAP/Chumpy, ASCAP)
21 BLACK OR WHITE (Mijack, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP)		13 IS IT GOOD TO YOU (Coglens-EMI, ASCAP)	50 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjosa, BMI)
68 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP)		94 IT'S NOT YOUR MONEY (Bust-I, BMI)	76 SHE USED 2 B MY GIRL (Q-Dog, ASCAP/Mark Otarsh, ASCAP/Vintertainment, ASCAP)
22 CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP)		49 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP	51 STAY THIS WAY (Varry White, ASCAP/London, ASCAP/Mudslide, BMI)
32 CAN'T LET GO (M Carey, BMI/WB, ASCAP/Wallyworld, ASCAP/Sony Songs, BMI)		100 I WANNA B URE LOVER (Jahmew, ASCAP/Pucky Scrubb, BMI/Rich Love's, ASCAP/Julian Caine, BMI/Undercover Lover, ASCAP)	53 STAY WITH ME TONIGHT (Saja, BMI/Troutman's, BMI)
9 CAN'T TRUSS IT (Def American, BMI)		37 I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP)	74 STAY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP)
12 CAN'T WAIT TO GET YOU HOME (MCA, ASCAP/Bush Burnin', ASCAP)		62 THE JONES' (Whole Nine Yards, ASCAP/Wokie, ASCAP)	55 SWEET THANG (MCA, ASCAP)
25 CHANGE (Careers-BMG, BMI)		73 JUST ANOTHER GIRLFRIEND (Zomba, ASCAP/4MW, ASCAP)	15 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP)
71 CHECK THE RHIME (Zomba, ASCAP/Jazz Merchant, ASCAP)		87 JUST A TOUCH OF LOVE (Virgin, ASCAP/Cole-Civilles, ASCAP)	14 TENDER KISSES (Zodro, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WB
16 CLOSER THAN CLOSE (Dyad, BMI)		69 JUST THE TWO OF US (ADRA, BMI/Howie Tee, BMI/Getalodofats, BMI)	47 THESE THREE WORDS (Stevland Morris, ASCAP)
84 COLOR ME BADD (Hip City, BMI/Hi-Frost, BMI/HK, BMI)		82 KEEP COMING BACK (Chi-Boy, ASCAP)	97 THINKING OF YOU (SOH, ASCAP/Creative Funk, ASCAP)
20 THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stoopid, ASCAP/Almo, ASCAP)		33 KEEP IT COMIN' (Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP)	91 THIS MUST BE LOVE (Gotta Getcha, BMI/Pri, BMI/Angora, ASCAP)
36 DOUBLE GOOD EVERYTHING (Jechol, ASCAP/EMI April, ASCAP)		96 KEEP ON LOVING ME (WE, BMI/Dwain Duane, BMI)	85 THIS TIME (Georgio's, BMI/Stone Diamond, BMI/Blair Vizzion, BMI)
46 DO YA (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP/Black Lion, ASCAP)		23 KISS YOU BACK (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI)	92 UNDERSTANDING (MCA, ASCAP/Zubaidah, ASCAP/WB, ASCAP/Carrumba, ASCAP/Bilshir, ASCAP/Roydor, BMI)
89 EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Civilles, ASCAP/Virgin, ASCAP)		98 LEAVE THE GUNS AT HOME (Shakin' Baker, BMI/King Arthur, ASCAP)	41 UHH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP)
57 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI)		67 LET'S STAY TOGETHER (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP)	45 THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Souppeds, ASCAP/ATV, BMI)
28 (EVERYBODY) GET UP (Troutman's, BMI/Saja, BMI/Warner-Tamerlane, BMI/Gamson, ASCAP)		19 LIVING IN CONFUSION (Gambie-Huff, ASCAP/Virgin, ASCAP/Terry Burrus, BMI)	86 WHAT GOES AROUND COMES AROUND (Miss Bessie, ASCAP)
31 EVERYTIME MY HEART BEATS (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP)		10 LOVE CRAZY (WB, ASCAP/Jodaway, ASCAP)	72 WHEN IN LOVE (Top Billin', ASCAP/MCA, ASCAP/Zohar, BMI/Totally Mental, ASCAP)
3 FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri, BMI/Budsky, BMI)		59 LOVE IS CALLING YOU (Stanton's Gold, BMI/April Joy, BMI/Genric, BMI/Island, BMI)	63 YOU CALLED & TOLD ME (FROM STRICTLY BUSINESS) (EMI April, ASCAP/Across 110th Street, ASCAP/Stone Jam, ASCAP/Mitter, ASCAP)
43 FINALLY (Wax Museum, BMI/Mainlot, BMI)		39 MAKE TIME FOR LOVE (Chicago Bros., BMI/Warner-Tamerlane, BMI)	27 YOU SAID, YOU SAID (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI/Black Stallion, ASCAP/EMI April, ASCAP/Black Stallion, ASCAP)
18 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Sure!, ASCAP)		83 MEET ME IN THE MIDDLE (Shakeji, ASCAP/Aquarian Fire, BMI)	48 YOU (YOU'RE THE ONE FOR ME) (Forceful, BMI/Willesden, BMI)
81 GET A LIFE (Black Hat, ASCAP)		30 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)	
80 GET READY (Dyad, BMI/Yah Mo, BMI)		42 NEVER IN MY LIFE (Gratitude Sky, ASCAP/Streamline Moderne, BMI)	
5 GIVING YOU ALL MY LOVE (CCW, ASCAP/Rogli, ASCAP)		95 NICE & SLOW (Red Man, ASCAP/Virgin, ASCAP/Black Eye, ASCAP/Kee-Drick, BMI)	
56 GIVIN' IN TO LOVE (Rodsongs, ASCAP/Almo, ASCAP)		77 ONE GOOD REASON (Number Nine, ASCAP/Tunes-R-U, ASCAP)	
60 GROOVE WITH IT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)		52 O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP	
58 GROOVE YA (Money In The Bank, BMI/Jon Gass,		66 POP THAT COOCHEE (Pac Jam, BMI/2 Live, BMI)	
		79 PORTRAIT OF THE ARTIST AS A HOOD (Gold Horizon,	

J ROCK



STREETWIZE

THE DEBUT ALBUM
FEATURING THE HIT SINGLE AND VIDEO
"SAVE THE CHILDREN"

PLUS
THE NEIGHBORHOOD DRUG DEALER
AND "THE MESSIAH"
PRODUCED BY: D.J. PREMIER & EASY MO BEE
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R&B

ARTISTS & MUSIC

RHYTHM & BLUES

(Continued from page 24)

tion pact. A portion of the proceeds will go to the Michael Jordan Foundation, which funds a number of charities. Evans produced, remixed, and co-wrote the rap on the catchy tune that features a chorus of kids . . . Singer/songwriter **Nona Hendryx** has written music for "Rift," a performance piece choreographed by **Judith Jamison** that will be premiered at a gala celebration Dec. 10 at New York's City Center. The piece will be performed by the **Alvin Ailey American Dance Theatre**, of which Jamison is artistic director. This is the first time that a contemporary female musician has been commissioned by the Alvin Ailey troupe to compose an original score for the company. The piece also will be performed Dec. 14, 26, and 28. Hendryx recently placed two songs, "Release Yourself" and "When You've Been Blessed (Feels Like Heaven)," on **Patti LaBelle's** "Burnin'" album. She is currently writing tunes for **Martha Wash** and **Mavis Staples**. The lady is also planning to score and star in "Black Blood," described as "a black gospel vampire film," which begins shooting in Europe in the spring . . . The correct title of **Sister Souljah's** single is "The Final Solution: Slavery's Back In Effect" (Epic) . . . **Prince's** next video may not be fit for airing on television. Word is that the video for the sizzling ballad "Insatiable" will be available only on a Prince videoclip compilation, due sometime next year. Directed by **Randee St. Nicholas**, who lensed his "Gett Off," the video for "Insatiable" is described by His Royal Badness as "a '9 1/2 Weeks' for women." We can't wait.



Celebrating Sounds. Producers Jimmy Jam & Terry Lewis hosted a celebrity-filled bash for Perspective Records' debut group, the Sounds Of Blackness, on the A&M soundstage in Hollywood. "Sounds Of Blackness: The Evolution Of Gospel" has spun out two No. 1 R&B singles, and the group's stint as opener for the Luther Vandross tour has received rave reviews. Shown, top row from left, are Jimmy Jam, Perspective Records; Al Cafaro, president, A&M; Jerry Moss, chairman, A&M; Terry Lewis, Perspective Records; and Gary Hines, SOB arranger/producer. Seated is SOB lead singer Ann Nesby.

Billboard®

FOR WEEK ENDING DECEMBER 7, 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	2	4	11	★★ NO. 1 ★★ AIN'T GONNA HURT NOBODY (C) (M) (T) SELECT 4-64847/ELEKTRA	◆ KID 'N PLAY 1 week at No. 1
2	1	2	10	CHECK THE RHIME (C) (T) JIVE 42011	◆ A TRIBE CALLED QUEST
3	3	1	9	CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA	◆ PUBLIC ENEMY
4	6	7	11	BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI	◆ U.M.C.'S
5	7	8	8	STEP IN THE ARENA (C) (T) CHRYSALIS 2352	◆ GANG STARR
6	4	3	11	WHEN IN LOVE (C) (T) FIRST PRIORITY 4-98715/ATLANTIC	◆ MC LYTE
7	5	5	10	POP THAT COOCHIE (C) (M) (T) LUKE 4-98712/ATLANTIC	◆ THE 2 LIVE CREW
8	11	15	6	JUST THE TWO OF US (M) (T) SELECT 4-66502/ELEKTRA	◆ CHUBB ROCK
9	10	11	9	THE PHUNCKY FEEL ONE RUFFHOUSE 38-73930/COLUMBIA	CYPRESS HILL
10	9	10	7	THE SYMPHONY PT. II (C) (CD) (M) (T) COLD CHILLIN' 4-19227/WARNER BROS.	MARLEY MARL
11	12	14	5	KISS YOU BACK (CD) (M) (T) TOMMY BOY 993*	◆ DIGITAL UNDERGROUND
12	14	13	8	IS IT GOOD TO YOU (C) (CD) (M) (T) UPTOWN 54200/MCA	◆ HEAVY D. & THE BOYZ
13	8	6	17	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
14	19	26	4	I'LL BE THERE FOR YOU (C) (T) EAR CANDY 38007	◆ JIBRI WISE ONE
15	15	19	6	LIL TRIG (C) (M) (T) PENDULUM 4-64844/ELEKTRA	◆ HEN-GEE & EVIL-E
16	16	18	6	STRAIGHT CHECKN' EM (C) (T) ORPHEUS 38-73998/EPIC	◆ COMPTON'S MOST WANTED
17	21	24	4	SHAKIYLA (JRH) (C) (T) PROFILE 5344	◆ POOR RIGHTEOUS TEACHERS
18	18	22	3	1-800-SKY-TALK PIN #110279 (C) EPIC 34-74023	◆ CANDYMAN
19	26	28	3	BE A FATHER TO YOUR CHILD (C) (M) (T) PWL AMERICA 867868/MERCURY	◆ ED O.G. & DA BULLDOGS
20	28	—	2	GROOVE WITH IT (C) (CD) (T) COLD CHILLIN' 4-19115/REPRISE	◆ BIG DADDY KANE
21	23	—	2	2 LEGIT 2 QUIT (C) (CD) (T) CAPITOL 44785	◆ HAMMER
22	27	—	2	WILDSIDE (C) INTERSCOPE 4-98673/EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
23	17	17	18	O.P.P. ▲ (CD) (M) (T) TOMMY BOY 988*	◆ NAUGHTY BY NATURE
24	25	—	2	PORTRAIT OF THE ARTIST AS A HOOD (C) (T) DEF JAM 38-73896/COLUMBIA	◆ 3RD BASS
25	13	9	10	GLORY (C) RUTHLESS 4-98740/ATLANTIC	◆ YOMO & MAULKIE
26	24	20	13	LET'S TALK ABOUT SEX (C) (M) (T) NEXT PLATEAU 333	◆ SALT-N-PEPA
27	NEW ▶	1	1	BE TRUE TO YOURSELF (C) (T) PROFILE 5343	◆ 2ND II NONE
28	NEW ▶	1	1	KLIENTELE (M) (T) PWL AMERICA 867 771-4*/MERCURY	◆ SYLK SMOOV
29	22	12	9	I WANNA B URE LOVER (C) (T) GIANT 4-19224/REPRISE	◆ F.S. EFFECT
30	20	16	14	FLAVOR OF THE MONTH (M) (T) MERCURY 868 317-4*	◆ BLACKSHEEP

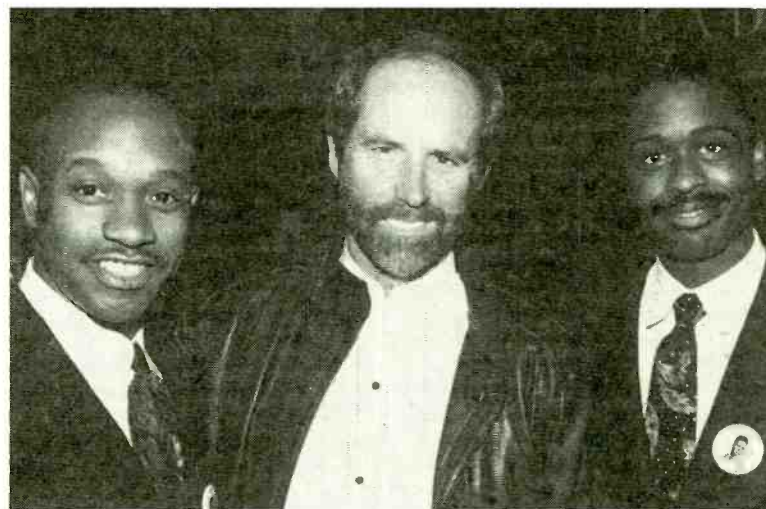
Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette 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.

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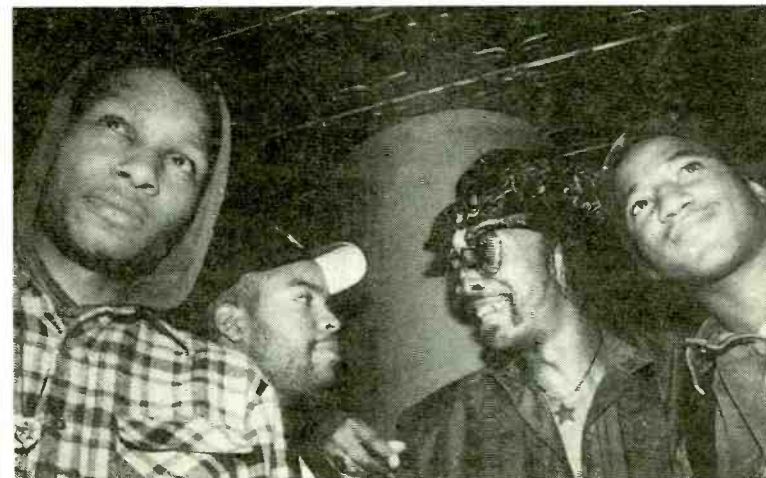
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Prom Night At The Palladium. NARAS president Michael Greene was a guest at Prom Night '91, a fund-raiser for the T.J. Martell Foundation and the Neil Bogart Laboratories, which took place at the refurbished Palladium in Hollywood recently. The event honored Ed Rosenblatt, president of Geffen Records, and gave guests a chance to check out the 50-year-old Palladium's \$1 million makeover. Here Greene, center, charts with Palladium owners Greg Lite, left, and Felipe Darrell.




Get Funkee With Me! Hip-hop met funk at a recent party for the release of "I Wish My Brother George Was Here" by Del Tha Funkee Homosapien (Elektra) at New York's Wetlands. Pictured, from left, are Del Tha Funkee Homosapien; Priority rapper Ice Cube; funk bassist Bootsy Collins; and Q-Tip of A Tribe Called Quest.


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★ No. 1 ★★ 1 week at No. 1					
1	2	3	6	CHANGE ARISTA 12363-1	LISA STANSFIELD
2	1	2	8	EMOTIONS COLUMBIA 44-74037	MARIAH CAREY
3	5	9	6	SAY IT MCA 54055	ABC
4	3	1	8	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	THE SHAMEN
5	9	18	5	IT SHOULD HAVE BEEN ME CAPITOL V-15730	ADEVA
6	7	13	7	BREAK INVASION 36006	TURNTABLE TERROR
7	8	11	6	CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA	PUBLIC ENEMY
8	6	6	8	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	SALT-N-PEPA
9	15	23	4	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	P.M. DAWN
10	12	17	7	KILLER INSIDE ME NETTWERK X25G-13835/R.S.	MC 900 FT. JESUS
11	24	41	3	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
12	4	4	11	I'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
13	17	26	4	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
14	20	21	6	TRIPPING ON YOUR LOVE LONDON 869 547-1/PLG	BANANARAMA
15	14	10	13	RUNNING BACK TO YOU WING 867 519-1/MERCURY	VANESSA WILLIAMS
16	29	37	4	IT'S HARD SOMETIME VIRGIN 0-98754	FRANKIE KNUCKLES FEAT. SHELTON BECTON
17	18	22	5	FEELS LIKE ANOTHER ONE MCA 54238	PATTI LABELLE
18	26	29	5	THERE'S NO OTHER WAY SBK V-19747	BLUR
19	23	20	6	GIMME REAL LOVE CARDIAC 3-4018	HELEN BRUNER
20	11	7	11	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	SOUNDS OF BLACKNESS
21	27	31	4	THE WAVE OF THE FUTURE RCA 62123-1	QUADROPHONIA
22	25	25	6	RING MY BELL JIVE 42023-1	D.J. JAZZY JEFF & THE FRESH PRINCE
23	10	5	10	TOO BLIND TO SEE IT I.D./ATCO 0-96255/ATLANTIC	KYM SIMS
24	31	—	2	THE BEGINNING SIRE 0-40200/WARNER BROS.	SEAL
25	13	8	9	FUNKOPOLIS FICTION 0-85978/ATLANTIC	DIE WARZAU
26	30	35	4	THIS IS FASCISM NETTWERK X25G-13842/R.S.	CONSOLIDATED
27	38	—	2	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	CLUBLAND
★★★Power Pick★★★					
28	43	—	2	JUST A TOUCH OF LOVE COLUMBIA 44-74032	C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
29	32	38	4	HEART ON THE LINE MUTE 0-66491/ELEKTRA	FORTAN 5
30	21	16	10	INTOXICATION GUERRILLA V-13832/R.S.	REACT 2 RHYTHM
31	36	46	3	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260	SIMONE
32	16	12	9	GIVE ME YOUR LOVE IRMA 1-7023	BE NOIR
33	28	24	7	I'M HAPPY CARDIAC 3-4021	WORLD POWER FEAT. ALTHEA MCQUEEN
34	35	39	3	MOVE YOUR WAISTLINE MAXI 2003	DEJA VU
35	37	47	3	LOVE TO HATE YOU SIRE 0-40218/REPRISE	ERASURE
36	40	48	3	2 LEGIT 2 QUIT CAPITOL V-15791	HAMMER
37	46	—	2	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	THE ORB
38	48	—	2	LET ME GROOVE U EAST/WEST 0-96258/ATLANTIC	J.T.
39	22	14	9	FROM THE GHETTO SCOTTI BROS. 72392-75289-1	DREAD FLIMSTONE
40	45	—	2	SMELLS LIKE TEEN SPIRIT DGC 21673/GEFFEN	NIRVANA
41	50	—	2	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
★★★Hot Shot Debut★★★					
42	NEW	1	1	SOMETHING GOT ME STARTED EASTWEST 0-96290/ATLANTIC	SIMPLY RED
43	NEW	1	1	WHAT CAN YOU DO FOR ME? FFRR 869 581-1/LONDON	UTAH SAINTS
44	47	—	2	SOMETHING SPECIAL CAPITOL V-15755	NOMAD
45	NEW	1	1	I'M TOO SEXY CHARISMA 0-96256	RIGHT SAID FRED
46	44	—	2	A WATCHER'S POINT OF VIEW GEE STREET/ISLAND PROMO/PLG	P.M. DAWN
47	NEW	1	1	GET READY FOR THIS RADIKAL 12256	2 UNLIMITED
48	NEW	1	1	EVERYBODY MOVE POLYDOR 867 989-1/PLG	CATHY DENNIS
49	NEW	1	1	CONQUER YOUR HOUSE WAX TRAX 9175	EXCESSIVE FORCE
50	19	19	12	I'M NOT IN LOVE CHARISMA 0-96301	BASSCUT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
★★ No. 1 ★★ 2 weeks at No. 1					
1	1	2	6	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	P.M. DAWN
2	2	1	11	FINALLY A&M 75021-2385-1	CE CE PENISTON
3	5	11	5	CHANGE ARISTA 12363-1	LISA STANSFIELD
4	6	10	6	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	THE SHAMEN
5	4	5	8	EMOTIONS COLUMBIA 44-74037	MARIAH CAREY
6	7	7	11	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	SALT-N-PEPA
7	16	26	4	TOO BLIND TO SEE IT I.D./ATCO 0-96255/ATLANTIC	KYM SIMS
8	3	4	9	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	SOUNDS OF BLACKNESS
9	9	12	9	LIVE FOR LOVING YOU EPIC 73971	GLORIA ESTEFAN
10	12	17	7	IS IT GOOD TO YOU UPTOWN 54201/MCA	HEAVY D. & THE BOYZ
11	15	25	5	KISS YOU BACK TOMMY BOY 993	DIGITAL UNDERGROUND
12	13	15	8	FEELS LIKE ANOTHER ONE MCA 54238	PATTI LABELLE
13	27	—	2	JUST A TOUCH OF LOVE COLUMBIA 44-74032	C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
14	19	24	6	SAY IT MCA 54055	ABC
15	10	9	8	CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA	PUBLIC ENEMY
16	21	31	3	LOVE TO HATE YOU SIRE 0-40218/REPRISE	ERASURE
17	29	—	2	2 LEGIT 2 QUIT CAPITOL V-15791	HAMMER
18	23	32	4	DJ CULTURE/MUSIC FOR BOYS EMI V-56234	PET SHOP BOYS
19	18	19	9	AIN'T GONNA HURT NOBODY SELECT 0-66507/ELEKTRA	KID 'N PLAY
20	11	6	11	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA	LISETTE MELENDEZ
21	14	8	13	HOUSECALL EPIC 73929	SHABBA RANKS (FEATURING MAXI PRIEST)
22	28	38	4	PEACE (IN THE VALLEY) ATCO 0-96259/ATLANTIC	SABRINA JOHNSTON
23	8	3	12	LIES EMI V-56223	EMF
24	20	16	18	O.P.P. TOMMY BOY 988	NAUGHTY BY NATURE
★★★Power Pick★★★					
25	37	—	2	CREAM PAISLEY PARK 0-40197/WARNER BROS.	PRINCE AND THE N.P.G.
26	34	39	5	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
27	32	42	3	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260	SIMONE
28	17	21	8	ALWAYS THERE TALKIN' LOUD 868 881-1/MERCURY	INCOGNITO FEATURING JOCELYN BROWN
29	31	36	5	WE ARE FAMILY RCA 620691-1	UNIT 3 UK
30	38	—	2	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
31	35	41	4	SOMETHING GOT ME STARTED EASTWEST 0-96290/ATLANTIC	SIMPLY RED
32	33	44	3	EVERYBODY MOVE POLYDOR 867 989-1/PLG	CATHY DENNIS
33	41	48	3	IN PARADISE METROPOLITAN 4475	LAISSEZ FAIRE
34	42	—	2	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
35	30	30	6	GIMME REAL LOVE CARDIAC 3-4018	HELEN BRUNER
36	26	20	8	RING MY BELL JIVE 42023-1	D.J. JAZZY JEFF & THE FRESH PRINCE
37	45	—	2	WHAT TIME IS LOVE? ARISTA 12366-1	THE KLF
38	39	37	8	MIND PLAYING TRICKS ON ME RAP-A-LOT 7241/PRIORITY	GETO BOYS
39	46	—	2	THE BEGINNING SIRE 0-40200/WARNER BROS.	SEAL
40	25	18	10	WHISPERS CUTTING 252/ATLANTIC	CORINA
★★★Hot Shot Debut★★★					
41	NEW	1	1	THE COMFORT ZONE WING 865 073-1/MERCURY	VANESSA WILLIAMS
42	36	28	7	CHECK THE RHIME JIVE 42010-1	A TRIBE CALLED QUEST
43	44	34	6	POP THAT COOCHIE LUKE 0-96291/ATLANTIC	THE 2 LIVE CREW
44	47	—	2	HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO) MCA 54171	TONY! TONI! TONE!
45	NEW	1	1	STREET OF DREAMS CHARISMA 0-96269	NIA PEEPLES
46	24	14	14	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
47	NEW	1	1	HEART ON THE LINE MUTE 0-66491/ELEKTRA	FORTAN 5
48	RE-ENTRY	2	2	JUST THE TWO OF US SELECT 0-66502/ELEKTRA	CHUBB ROCK
49	NEW	1	1	THE WAVE OF THE FUTURE RCA 62123-1	QUADROPHONIA
50	22	13	10	COME INSIDE WARNER BROS. 0-40071	THOMPSON TWINS

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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RAVE

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"Cozmik Jam," the debut album from QUADROPHONIA on

the streets January 14.

Dance

Joining The Club: DJs Unionize Under New ADJA

THEY SAID it would never happen. After years of often poor treatment from club owners, no job security, and questionable health benefits, U.S. club DJs have unionized.

Aiming to protect and look after the needs of nightclub and mobile jocks, the **American Disc Jockey Assn.** was unveiled at the recent **East Coast DJ Forum**. It was kicked off with an initial membership of ap-

proximately 80. Although it will be based in Horsham, Pa., the organization will have local chapters throughout the U.S.

The ADJA is chaired by **John Roberts** and has a board of directors with an accumulated experience of more than 60 years in the music industry. According to Roberts, the board spent much of 1990 traveling around the U.S., as well as several other countries, interviewing DJs and gathering information to help them create the most effective and efficient union possible.

The ADJA will provide assistance to DJs trying to get health benefits from club owners, and will offer legal counsel and education in a variety of areas, including equipment use, accounting, and marketing.

The **Canadian Disc Jockey Assn.**, which was formed in 1977, was the prototype for the ADJA and will offer occasional guidance as the union continues to establish its service base and membership.

Over the past year, we've heard numerous horror stories from DJs recounting what they describe as terrible treatment from club owners. At the same time, we're also aware of jocks who have been negligent in keeping up with the technological times. An organization such as the ADJA could change all of this. Although the club world is often transient in nature, with clubs opening and closing sometimes within six to eight months, an organization such as this can be invaluable.

For further information and applications, call 800-899-6727.

ALBUM NOTES: With the chart-climbing single "Take Control" (**Caroline**, New York), **Lords Of Acid** distinguish themselves as the only act to survive the now-defunct new-beat



by Larry Flick

movement of 1990. On its way-cool (and totally sex-obsessed) debut album, "Lust," the U.K.-based band enters the techno arena with a vengeance. Tracks like "Rough Sex" and "Pump My Body To The Top" are appropriately raw and aggressive but are also embellished with interesting melodies and fun lyrical bits.

On the hip-hop tip, **Hen-Gee & Evil-E** pack a potent punch on their premiere set, "Brothers" (**Pendulum/Elektra**). Co-produced by **Carlos Alovera**, sometime guitarist for **David Bowie**, streetwise rhymes are balanced by highly programmable funk and soul grooves. The first single, "Lil Trig," is particularly appetizing, with its fluid bass line and brain-embedding chorus—perfect for midtempo urban sets. Also worth a spin are the retro-minded "Open Your Eyes" and the spicy, salsa-flavored "Hermana Tan Linda."

For those of you out there who still think techno is a completely U.K.-born phenomenon, you are directed to "Retro-Techno/Emotions Electric" (**Network**, U.K.). This set pays homage to the genre's infancy period in



The 'Other' Weather Girl Resurfaces. After an extended absence from performing, former Weather Girl—and ex-partner of Black Box diva Martha Wash—Izora Armstead is once again hitting the concert trail. She was the headlining act at the opening-night bash for New York nightspot The Comeback Club recently. Armstead is currently in the studio working on new material to shop to major labels. (Photo: Tina Paul)

Detroit 1987. Cuts like "The Dance" by **Rhythm Is Rhythm** and "Free-style" by **Mayday** are essential—not only to completists, but also for current programming use.

KEEPIN' THE NRG UP: The hi-NRG community continues to prove its vitality by ending 1991 with several potent releases.

Epic offers a pair of bright'n'festive gems: "Love At First Sight" by **Spagna** and **Paris Red's** "Good Friend." Spagna's cut is the first single from the Italian chanteuse's new "No Way Out" album. The **Black Box** posse provides two fine remixes; one is a disco delight, flavored with brassy horns, while the other is a percussive funk jam reminiscent of **Corina's** "Temptation."

German-bred **Paris Red's** track has already been receiving widespread support on import for a couple of months now. Label mate **Culture Beat** sat in the production seat, adding a minor house tinge to the tune's fluffy nature. "Good Friend" could click with crossover radio programmers. Look for an album in February.

Italo femme duo **Joy & Joyce** also enter domestic competition after considerable import support with "Babe Babe" (**ZYX**, West Babylon, N.Y.). Gleefully upbeat, this peak-hour blast is one to shake your tambou-

rines to all night long. Weee . . .

Azure delivers its strongest release to date, "For You & Only You" (**Megatone**, San Francisco). The act's mastermind, **Steven Schani**, has crafted an unshakable pop hook while keeping the beat hard enough to promise play during sets that include crossover acts like **Black Box** and the **49ers**. Singer **Jennifer Matthews** oozes with charm and star power.

Hot Dance Breakouts

CLUB PLAY

1. **MINDFLUX** N-JOI RCA
2. **I LIKE IT OVERWEIGHT** POOCH A&M
3. **YOU'RE ALL I'VE WAITED 4** JAMIE PRINCIPLE SMASH
4. **WE GONNA GET R.A.F.** ZYX
5. **JAMES BROWN IS DEAD** L.A. STYLE WATTS

12" SINGLES SALES

1. **TAKE CONTROL OF THE PARTY** B.G. THE PRINCE OF RAP EPIC
2. **IT'S HARD SOMETIME** FRANKIE KNUCKLES FEAT. SHELTON BECTON VIRGIN
3. **BLACK OR WHITE** MICHAEL JACKSON EPIC
4. **WILDSIDE** MARKY MARK & THE FUNKY BUNCH INTERSCOPE
5. **THE JAM** SHABBA RANKS FEAT. KRS-1 EPIC

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

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SPRINGBOARD - MAKE SOME NOISE - RJM
COCO DANCE - ANGEL OF LOVE - MAXI
EUPHORIA - EUPHORIA - QUARK
VARIOUS - RHYTHM MASTERS VOL. II - REQUEST
TERRANCE MCDONALD - SPACED OUT - SABER
DEF TOUCH - WHAT IS MY H.O.U.S.E. - STRICTLY RHYTHM
BEAUTIFUL PEOPLE - I GOT THE RHYTHM - CABARET
LORDS OF ACID - TAKE CONTROL - CAROLINE
OH BONIC - CYBEX - CUTTING
VARIOUS - OUT ALL NIGHT (EP) - EMOTIVE
RAW ELEMENT - RAW BASICS - FINAL CUT
MK - BURNING - AREA 10
F.U.S.E. - SUBSTANCE ABUSE - PLUS 8
2 UNLIMITED - GET READY FOR THIS - HOT
DE'ANDRA - LOVE LINES - ACE BEAT
EDDIE GANZ - SEX ON THE BEACH - SPY
DURELL DURELL - EXTASY - MOOWOOD

12"

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The Magic Session. Five of clubland's most radical underground remixers gathered to postproduce "Comin' On Strong," by Desiya on Mute/Elektra. The song is also featured on the label's recently released techno compilation "Paroxysm." A package of two 12-inch singles is being shipped to club DJs Monday (2). Seated in the center is Tony Humphries. Standing, from left, are Todd Terry; "Little" Louie Vega; Kenny "Dope" Gonzales; and Larry Rauson.

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Tenn. Ticket Outlets Becoming Scalpers' Paradise

BY EDWARD MORRIS

NASHVILLE—With no anti-scalping laws on the books to prohibit it, conventional ticket outlets in Tennessee are being reduced to the status of wholesalers. Except to scalpers, the only up side is that concert promoters, talent managers, and label publicists can boast of quick sellouts for the hot acts they are involved with.

For example, it was recently touted on the front pages of local newspapers here that Garth

Brooks' concert at Murphy Center on the campus of Middle Tennessee State Univ. in nearby Murfreesboro sold out in 21 minutes. Not surprisingly, when tickets went on sale for the Judds' final concert Wednesday (4) at the same venue, promoters announced that all tickets were sold within 17 minutes. Ticketmaster handled sales for both shows.

What was not made clear in these self-congratulatory dispatches was that large blocks of tickets had been set aside before

the remainder went on sale to the public. In both instances, about 2,000 tickets from the 12,000-seat auditorium were earmarked in advance for students at MTSU. Management and record labels bought sizable other sections of the house for staff and promotional uses.

And since both the Judds and Brooks are popular acts, the scalpers were making maximum purchases in the hope of reselling at moderate to large profits.

Long after the Brooks show sold out, the classified ads in Nashville-

area newspapers were filled with available tickets, some of which were offered at up to \$200 each.

In the Nov. 19 issue of Nashville's morning daily, The Tennessean, in the week after the box office was opened for the concert, more than 400 Judds tickets were listed for sale. Some ads offered 10 or more passes—at prices ranging from \$40 and up. Most choice seats were pegged at from \$90 to \$200. Ticketmaster originally sold all its Judds tickets for \$22.50 each, plus handling fees that could be as much as \$4.50 a ticket, depending

on how it was purchased and paid for. The Brooks tickets were each \$15, plus handling, when first sold.

Mark Johnson, who heads Nashville's Ticketmaster operations, says he works with concert promoters to deter scalping by suggesting a maximum number each person can buy. For Brooks, the promoters set the limit at 10 each. For the Judds, the limit was six each. Johnson says most buyers bought the maximum number for the Judds show, and he assumes that some buyers at least were aiming to sell surplus tickets.

John Denver's Not Just A Country Boy Artist Recognizes 'Different' Influences On New Set

BACK HOME AGAIN: Psychologists have yet to sketch in all the components of the "battered superstar syndrome," but when they do, John Denver will surely stand as Exhibit A. Adored by millions of record buyers and concertgoers, this wanderer among formats has nonetheless been consistently vilified by critics as a musical lightweight. Even so, he has persevered with commendable style and substance—chiefly by disregarding trends and writing, recording, and performing songs that incorporate his own unwavering values. The battle to do things his own way, however, has not been without casualties. The once sunny naif was bloodied into full maturity long ago.

In late November, Denver was in Nashville to meet the media and do The Nashville Network on behalf of his new album, "Different Directions," and its leadoff music video, "Potter's Wheel." The album is manufactured and distributed by American Gramophone, the home label of Mannheim Steamroller. Denver maintains that he's writing as well as he ever has and singing even better, and the collection bears that out.

Denver is no stranger to the country music establishment. In 1975, he was voted the Country Music Assn.'s entertainer of the year, and his "Back Home Again" won as song of the year. Three of his singles went to No. 1 on the country chart, and four others were top 10. His performance of "And So It Goes," with the Nitty Gritty Dirt Band, earned a vocal-event-of-the-year nomination from the CMA in 1989.

But by Denver's own appraisal, only one cut on the new album is a country song. The others, he says, are various shadings of folk, pop, bluegrass, and rock. Such a varied collection has made it necessary for Denver to seek exposure for his music where he can. Clearly, the concept of "format" does not sit well with him, but he continues to be pursued by questions about where he fits on the musical spectrum. "I truly hate labels," he says, adding that once labeled, "that's what people want you to be." In words that describe his own earlier impact on the business, Denver explains why he is enjoying witnessing Garth Brooks' success: "I think Garth... has opened a lot of doors for people who don't generally listen to country music to listen to it in a different way."

As Denver sees it, a rigid adherence to format is as inhibiting to art as censorship: "I testified in front of Congress about labeling records... I'm opposed to censorship in any way, shape, or form, and I think that one of the things that goes on in country radio is a form of censorship." Video playlists, he adds, may become equally tight. "I think the video business is turning into the same thing as the radio business. It's so damn com-

petitive that it's hard to get a video in."

In 1981, RCA Records brought Denver to Nashville to record an album—"Some Days Are Diamonds"—under producer Larry Butler, evidently hoping to capitalize both on Butler's estimable track record with Kenny Rogers and get whatever rub-off magic the "Urban Cowboy" craze was still generating. "We did an entire album in four days," Denver recalls. "It was not a happy experience for me." In deferring to Butler, Denver says he did only two of his own songs. The title track went top 10, but the follow-up single, "The Cowboy And The Lady," flamed out at No. 50.

"It was always hard to get me on the radio," Denver freely admits. "You know, they would call me 'the Mickey Mouse of pop' or 'the Ronald Reagan of pop.'" He recalls doing four sold-out shows in two days at a 20,000-seat hall in

Cleveland—and still getting bashed by a local reviewer.

Denver concedes that he was partly responsible for his own precipitous fall from grace in the late '70s. ("My career had an anchor attached to it," he jokes.) "One of the big mistakes I made when I was very successful was that—instead of spending the time it takes to cultivate the relationships in radio and at the record company when all these changes [in label leadership] were going on—I was serving on President Carter's Commission On World & Domestic Hunger, and I was off in Japan doing environmental programs... What I'm trying to do now is find a better balance."

What astounds his admirers is that Denver has seldom received proper credit for his pioneering environmental and anti-hunger work. His has been a record of steady and programmatic good deeds as opposed to high-profile, but episodic, responses to catastrophes. And whether most critics like his songs or not, the evidence is that the people still do. His publishing catalog remains enormously active, and he remains a top concert draw.

After his Nashville interlude, Denver left town to do some environmental planning at the United Nations. He says he'll be an ambassador to the U.N.-sponsored Earth Summit in Brazil next year and will co-host activities of the Global Forum there.

"I would give anything to have a hit record right now," he says. "Aside from the added clout or the way it would strengthen the impact of the other things I'm doing in the world that I think are really important, it would mean the world to me. But I'm not going to prostitute myself." Basically, he adds, his goals are simple: "I want to do a good job, go home to my wife and family, and not get blown up." That sounds like a country song to us.



by Edward Morris



Bellamy Bros. On A Roll With Fla. Multi-Act Benefit Shows

BY GERRY WOOD

SAN ANTONIO, Fla.—Buoyed by their best-ever Snake Rattle & Roll Jam held Oct. 19 here, the Bellamy Brothers are planning for even larger jam crowds, more European touring, and a double-barreled record-label approach that has them on one company in the States and another overseas.

The third annual concert benefiting environmental causes in the Bellamys' home state of Florida drew some 15,000 fans to the 37-acre One Pasco center site of thick grass, tall pine trees, and a stage that showcased four acts—Pam Tillis, the Desert Rose Band, the Bellamys, and the East German band Kactus. The attendance doubled that of the first jam and jumped higher than last year's total of 12,000. Tickets to this year's event were \$15 apiece.

Kactus, a high-energy band making its first U.S. appearance (the next day's stop was a Texas honky-tonk for a crash course in country music), kicked off the evening's entertainment, followed by the consistently powerful Desert Rose Band scoring with its latest single, "You Can Go Home," and other hits. Tillis belted her chart sizzler "Put Yourself In My Place" and, between songs, added some engaging stage patter about her dad Mel before singing a soulful version of his "Burning Memories." The Bellamy Brothers closed the show with a strong set that ranged from evergreens like "Old Hippie," "Let Your Love Flow," and "If I Said You Have A Beautiful Body (Would You Hold It Against Me)," to an upcoming single, "Cowboy Beat."

The concert sponsors included Justin, Budweiser, Wal-Mart, GTE Mobilnet, Manna Pro, WQYK 99.5-FM/1010 AM, Saddlebrook golf and tennis resort, Darby Farms, Fina, Checkers, Pizza Hut, Pier One Imports, Redman Country Concert, Ramada Resort, Tampa Tribune, Masters Inn, and Blu-Blocker. "We had some great sponsors this year," commented David

Bellamy. "This year the Wal-Mart people really jumped on it. As far as supporters and selling records for country music artists, Wal-Mart is a major outlet and they're very interested in the environment. They came to us yesterday and said, 'How big do you want this to get?'"

Howard Bellamy praises the environmental impact of the benefit concert. "The whole festival is about helping preserve the environment. The money goes to dif-

(Continued on page 34)

CMA Awards Show To Air In Sept. '92

NASHVILLE—The Country Music Assn. awards show will move up to Wednesday, Sept. 30, next year. As in the past, it will be broadcast live from the Grand Ole Opry House here on CBS-TV.

In a CMA news release, associate director Ed Benson said, "Typically, the show has been in October, but we had to move it ahead two days because of baseball playoffs and the World Series schedule." He added that news coverage of next year's presidential election would probably be heavier in October and might interfere with the highly rated annual special.

Another factor, Benson noted, is that under the former schedule, when the show was broadcast on Monday, the Opry House was open for rehearsal for less than two full days.

This year's show ranked first in its time slot, with a 20.5 rating and a .33 share that amounted to approximately 33 million viewers.

Irving Waugh will continue as the two-hour special's executive producer.

Billboard **HOT COUNTRY** SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	9	★★ No. 1 ★★ FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	◆ REBA MCENTIRE (V) MCA 54223
2	2	1	8	SHAMELESS A. REYNOLDS (B. JOEL)	GARTH BROOKS (V) CAPITOL 44800
3	9	12	9	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 18658
4	5	6	11	THEN AGAIN J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. SILBAR)	ALABAMA (V) RCA 62059-7
5	1	2	11	FOREVER TOGETHER K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
6	4	7	13	YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS)	BILLY DEAN (V) SBK/CAPITOL 44773/CAPITOL
7	6	8	10	THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS)	GEORGE STRAIT (V) MCA 54180
8	11	13	13	SOME GUYS HAVE ALL THE LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, L. O'BRIEN)	◆ LITTLE TEXAS WARNER BROS. PRO-4967
9	12	17	12	LOOK AT US T. BROWN (V. GILL, M. D. BARNES)	◆ VINCE GILL (V) MCA 54179
10	17	19	8	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	◆ COLLIN RAYE (V) EPIC 34-74051
11	15	15	8	YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN)	RESTLESS HEART (V) RCA 62129-7
12	14	14	13	SOMEDAY SOON J. BOWEN, S. BOGGUSS (I. TYSON)	SUZY BOGGUSS (V) CAPITOL 44772
13	7	4	13	LIKE WE NEVER HAD A BROKEN HEART G. FUNDIS (G. BROOKS, P. ALGER)	◆ TRISHA YEARWOOD (V) MCA 54172
14	18	18	11	LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE)	◆ STEVE WARINER (V) ARISTA 1-2349
15	20	21	9	(WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN)	TANYA TUCKER (V) CAPITOL 44774
16	10	10	13	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19190
17	23	30	9	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4
18	22	22	9	A LONG TIME AGO J. LEO, L. M. LEE (R. MAINEGRA)	◆ THE REMINGTONS (C) BNA 62064-4
19	16	11	15	SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2335
20	8	3	14	HURT ME BAD (IN A REAL GOOD WAY) E. GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY)	◆ PATTY LOVELESS (V) MCA 54178
21	21	23	11	STILL BURNIN' FOR YOU S. HENDRICKS, T. DUBOIS (R. CROSBY)	ROB CROSBY (V) ARISTA 1-2336
22	27	38	5	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC PRO-4221-2
23	19	9	14	BROTHERLY LOVE B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
24	24	32	7	GOING OUT TONIGHT J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, J. JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
25	13	16	15	FOR CRYING OUT LOUD R. HAFFKINE (J. COMPTON, P. W. WOOD)	◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4
26	32	46	4	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE (C) EPIC 74089
27	30	40	7	BROKEN PROMISE LAND M. WRIGHT (B. RICE, M. S. RICE)	MARK CHESNUTT (V) MCA 54256
28	31	42	7	I KNOW WHERE LOVE LIVES A. REYNOLDS, J. ROONEY (H. KETCHUM)	◆ HAL KETCHUM (V) CURB 76892
★★★ Power Pick/Airplay ★★★					
29	48	52	3	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	◆ SAWYER BROWN CURB/CAPITOL 79050/CAPITOL
30	26	26	20	WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62016-7
31	25	20	16	KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73956
32	28	25	19	NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE (V) EPIC 34-73935
33	36	43	8	ASKING US TO DANCE A. REYNOLDS (H. PRESTWOOD)	◆ KATHY MATTEA (V) MERCURY 868 866-7
34	34	34	8	EAGLE WHEN SHE FLIES D. PARTON, S. BUCKINGHAM, G. SMITH (D. PARTON)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
35	29	24	17	TEMPTED R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	◆ MARTY STUART (V) MCA 54145
36	43	50	7	SHE'S NEVER COMIN' BACK D. JOHNSON, T. BROWN (M. COLLIE, G. HOUSE)	◆ MARK COLLIE (V) MCA 54231
37	53	—	2	AFTER THE LIGHTS GO OUT S. BUCKINGHAM (W. MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
38	39	27	19	A PICTURE OF ME (WITHOUT YOU) R. LANDIS (N. WILSON, G. RICHEY)	◆ LORRIE MORGAN (V) RCA 62014-7
39	51	60	4	MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	49	54	5	I'LL STOP LOVING YOU S. BUCKINGHAM (M. REID, R. BYRNE)	MIKE REID (V) COLUMBIA 38-74102
41	41	45	17	RODEO A. REYNOLDS (L. BASTIAN)	GARTH BROOKS (V) CAPITOL 44771
42	45	47	6	HOLD ON PARTNER R. LANDIS (B. PAINE, L. PAINE)	◆ ROY ROGERS & CLINT BLACK (V) RCA 62061
43	58	75	3	THE WHISKEY AIN'T WORKIN' G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT WARNER BROS. 7-19158
44	47	39	18	NOTHING'S CHANGED HERE P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS
45	52	61	4	WHAT KIND OF FOOL H. STINSON, E. SEAY (L. CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
46	46	41	17	PUT YOURSELF IN MY PLACE P. WORLEY, E. SEAY (C. JACKSON, P. TILLIS)	◆ PAM TILLIS (V) ARISTA 8642
47	50	55	6	FIGHTING FOR YOU J. BOWEN, R. ALVES (R. MURRAH, B. MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) CAPITOL 44775
48	56	—	2	IF YOU WANT TO FIND LOVE J. E. NORMAN, E. PRESTIDGE (S. EWING, M. D. BARNES, K. ROGERS)	KENNY ROGERS (V) REPRISE 7-19080/WARNER BROS.
49	40	29	13	JOHN DEERE TRACTOR B. MAHER (L. HAMMOND)	THE JUDDS (V) CURB/RCA 62038-7/RCA
50	42	31	13	THE BLAME P. WORLEY, E. SEAY (C. MOSER, P. NELSON, G. NELSON)	◆ HIGHWAY 101 (V) WARNER BROS. 7-19203
51	44	44	10	BABY ON BOARD R. LANDIS (J. C. CROWLEY, J. SILBAR)	THE OAK RIDGE BOYS (V) RCA 62099
52	57	65	3	BACK TO THE WELL R. HALL (R. BYRNE, R. BOWLES)	◆ TOM WOPAT EPIC 34-74063
53	61	64	6	SATISFY ME AND I'LL SATISFY YOU R. PENNINGTON (B. DLES)	CLINTON GREGORY (C) (V) STEP ONE 434
54	65	69	3	IF I COULD BOTTLE THIS UP B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. DILLON)	◆ PAUL OVERSTREET RCA 6216
55	60	62	19	SAME OLD STAR T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH, G. NICHOLSON)	◆ MCBRIDE & THE RIDE (V) MCA 54125
56	62	58	6	LITTLE FOLKS J. STROUD, D. CORLEW (C. DANIELS)	◆ CHARLIE DANIELS (V) EPIC 34-74061
57	59	57	18	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
58	67	70	5	DON'T CROSS YOUR HEART J. STROUD (T. HASELDEN, T. MENSY)	SHELBY LYNNE (V) EPIC 34-74062
59	54	49	15	YOU COULDN'T GET THE PICTURE K. LEHNING (C. CARTER)	◆ GEORGE JONES (V) MCA 54187
60	63	56	11	DON'T THROW ME IN THE BRIARPATCH B. MONTGOMERY (K. BROOKS, C. WATERS)	KEITH PALMER (V) EPIC 34-73988
61	64	63	3	ONLY DADDY THAT'LL WALK THE LINE THE KENTUCKY HEADHUNTERS (L. BRYANT)	THE KENTUCKY HEADHUNTERS MERCURY 866 134
62	68	71	6	SWEET LITTLE SHOE K. LEHNING (J. WINCHESTER)	DAN SEALS (C) (V) WARNER BROS. 4-19176
63	66	51	16	SHE'S GOT A MAN ON HER MIND C. TWITTY, D. HENRY (C. WRIGHT, B. SPENCER)	CONWAY TWITTY (V) MCA 54186
★★★ HOT SHOT DEBUT ★★★					
64	NEW ▶	1	1	I'LL START WITH YOU J. BOWEN, P. CARLSON (P. CARLSON, T. SHAPIRO, C. WATERS)	◆ PAULETTE CARLSON CAPITOL PRO-79974
65	NEW ▶	1	1	IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
66	69	73	4	IT'S EASY TO TELL J. LEO, L. M. LEE (S. SMITH, P. B. HAYES)	◆ MATRACA BERG (V) RCA 62060-7
67	NEW ▶	1	1	WHO DID THEY THINK HE WAS C. TWITTY, D. HENRY (R. LEIGH, P. MCMANUS)	◆ CONWAY TWITTY (V) MCA 54281
68	70	67	17	LIFE'S TOO LONG (TO LIVE LIKE THIS) R. SKAGGS, M. MCANALLY (D. WILSON, D. COOK, J. JARVIS)	◆ RICKY SKAGGS (V) EPIC 34-73947
69	71	72	10	EVERYDAY J. CRUTCHFIELD (D. MALLOY, R. BRANNAN)	ANNE MURRAY CAPITOL PRO-79877
70	55	59	10	BETWEEN A ROCK AND A HEARTACHE J. CRUTCHFIELD (R. IRVING, L. W. CLARK, D. SIMMONDS)	LEE GREENWOOD CAPITOL PRO-79807
71	73	66	10	YOU CAN GO HOME T. BROWN (C. HILLMAN, J. TEMPCHIN)	◆ THE DESERT ROSE BAND (V) CURB/MCA 54188/MCA
72	74	74	20	SPEAK OF THE DEVIL J. STROUD, R. ALVES (B. MCCORVEY, R. ALVES, D. MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783
73	75	—	2	A MONTH OF SUNDAYS B. MONTGOMERY (V. GOSDIN, J. NORTHROP, B. CANNON)	VERN GOSDIN (V) COLUMBIA 38-74103
74	NEW ▶	1	1	TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS)	RONNIE MILSAP (V) RCA 62104-7
75	72	68	12	DON'T YOU EVEN (THINK ABOUT LEAVIN') B. MEVIS, D. DILLON (D. DILLON, R. SCRUGGS)	◆ DEAN DILLON ATLANTIC 4169

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	1	3	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
2	4	3	7	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
3	2	—	2	YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT)	◆ MARK CHESNUTT MCA
4	—	—	1	BALL AND CHAIN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET RCA
5	—	—	1	MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO ARISTA
6	3	2	5	BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN ARISTA
7	6	9	10	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JMS)	◆ TRISHA YEARWOOD MCA
8	5	4	10	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM CURB
9	—	—	1	I THOUGHT IT WAS YOU D. JOHNSON (T. MENSY, G. HARRISON)	◆ DOUG STONE EPIC
10	7	6	10	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON ARISTA
11	8	7	8	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS.
12	12	5	6	YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASELDEN, A. L. GRAHAM)	GEORGE STRAIT MCA
13	—	—	1	THE WALK R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB/CAPITOL

14	10	10	5	DOWN TO MY LAST TEARDROP J. CRUTCHFIELD (P. DAVIS)	◆ TANYA TUCKER CAPITOL
15	9	8	18	MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PRIMMER)	◆ DIAMOND RIO ARISTA
16	11	11	12	I AM A SIMPLE MAN S. BUCKINGHAM (W. ALDRIDGE)	◆ RICKY VAN SHELTON COLUMBIA
17	15	17	35	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID COLUMBIA
18	17	13	49	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL
19	14	15	12	SOMEWHERE IN MY BROKEN HEART C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH)	◆ BILLY DEAN SBK/CAPITOL
20	16	14	19	IN A DIFFERENT LIGHT D. JOHNSON (B. MCDILL, B. JONES, D. LEE)	DOUG STONE EPIC
21	13	12	7	HERE WE ARE J. LEO, L. M. LEE, ALABAMA (B. N. CHAPMAN, V. GILL)	ALABAMA RCA
22	20	16	10	LORD HAVE MERCY ON A COUNTRY BOY D. WILLIAMS, G. FUNDIS (B. MCDILL)	DON WILLIAMS RCA
23	—	20	34	KILLIN' TIME J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
24	23	19	9	FALLIN' OUT OF LOVE T. BROWN, R. MCENTIRE (J. JMS)	REBA MCENTIRE MCA
25	19	—	2	SINCE I DON'T HAVE YOU R. GALBRAITH, R. LANDIS, R. MILSAP (J. ROCK, J. BEAUMONT, THE SKYLINERS)	◆ RONNIE MILSAP 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.

*Kenny Rogers
Travis Tritt
Ken Kragen*

Welcome

TRISHA YEARWOOD

*to the family and extend special thanks
to MCA Records, Buddy Lee Attractions,
Garth Fundis, Garth Brooks, Bob Doyle
and Pam Lewis for the terrific start they've
given this enormously talented artist.*

KRAGEN
AND COMPANY

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	11	GARTH BROOKS ▲ ⁴ CAPITOL 96330* (10.98)	ROPIN' THE WIND	1	
2	2	2	63	GARTH BROOKS ▲ ⁵ CAPITOL 93866* (9.98)	NO FENCES	1	
3	3	3	8	REBA MCENTIRE MCA 10400* (9.98)	FOR MY BROKEN HEART	3	
4	4	4	26	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2	
5	5	5	134	GARTH BROOKS ▲ ² CAPITOL 90897* (9.98)	GARTH BROOKS	2	
6	7	7	37	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
7	8	8	28	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
8	6	6	21	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2	
9	9	9	27	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
10	12	17	21	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9	
11	10	10	11	THE JUDDS CURB/RCA 61018*/RCA (9.98)	GREATEST HITS VOL. II	10	
12	14	13	55	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
13	13	11	63	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
14	16	16	7	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	14	
15	11	12	36	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1	
16	15	14	13	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	3	
17	17	15	32	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	10	
18	18	18	100	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2	
19	19	20	8	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	19	
20	27	40	9	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	20	
21	20	19	26	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13	
22	23	21	35	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4	
23	25	26	172	THE JUDDS ▲ CURB/RCA 8318/RCA (9.98)	GREATEST HITS	1	
24	21	22	89	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
25	26	25	134	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1	
26	22	23	6	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22	
27	24	24	90	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4	
28	29	32	15	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12	
29	28	—	2	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	28	
30	31	28	5	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28	
31	34	31	59	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12	
32	32	29	58	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19	
33	30	27	12	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27	
34	33	30	15	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15	
35	44	38	67	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5	
36	38	42	35	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9	
37	41	43	62	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5	
38	39	36	33	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	35	35	42	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	23
40	42	39	108	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
41	36	33	34	BILLY DEAN SBK/CAPITOL 94302*/CAPITOL (9.98)	YOUNG MAN	12
42	40	41	7	PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98)	WALK THE PLANK	40
43	37	34	9	BILLY DEAN SBK/CAPITOL 4-96728*/CAPITOL (9.98)	BILLY DEAN	34
44	43	37	55	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
45	46	45	113	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
46	45	44	78	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
47	48	46	97	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
48	50	48	65	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
49	53	58	15	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	43
50	54	49	86	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
51	49	47	69	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
52	51	57	4	SUZY BOGGUSS CAPITOL 95847* (9.98)	ACES	51
53	57	51	17	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
54	66	—	2	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	54
55	55	56	97	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	1
56	52	50	11	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
57	56	55	18	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
58	59	52	43	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
59	60	53	31	HANK WILLIAMS, JR. CURB/WARNER 26536*/WARNER BROS. (9.98)	PURE HANK	8
60	69	68	54	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
61	62	63	129	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
62	72	67	43	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
63	61	64	62	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
64	64	59	43	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
65	65	54	26	CHARLIE DANIELS EPIC 46835*/SONY (9.98 EQ)	RENEGADE	25
66	63	60	11	TEXAS TORNADOS REPRIS 26683*/WARNER BROS. (9.98)	ZONE OF OUR OWN	50
67	47	62	13	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	44
68	70	75	5	PATSY CLINE MCA 4-10421* (39.98)	COLLECTION	64
69	71	72	110	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
70	58	61	23	HIGHWAY 101 WARNER BROS. 4-26583* (9.98)	BING BANG BOOM	36
71	67	65	8	DAVIS DANIEL MERCURY 848 291* (9.98)	FIGHTING FIRE WITH FIRE	65
72	68	66	78	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11
73	RE-ENTRY	74		GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
74	RE-ENTRY	17		MARK O'CONNOR WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS	44
75	73	69	21	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	57

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING NOVEMBER 30, 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)	GREATEST HITS	29
2	2	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	29
3	5	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	29
4	3	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	2
5	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	29
6	6	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	29
7	9	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	29
8	8	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	29
9	16	KENNY ROGERS & DOLLY PARTON ▲ RCA 5307 (9.98)	ONCE UPON A CHRISTMAS	2
10	19	THE JUDDS CURB/RCA 6422/RCA (8.98)	CHRISTMAS WITH THE JUDDS	2
11	18	ANNE MURRAY ▲ ² CAPITOL 16232	CHRISTMAS WISHES	2
12	7	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	29
13	—	ALABAMA RCA 7014 (8.98)	ALABAMA CHRISTMAS	1

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	29
15	12	THE JUDDS ▲ CURB/RCA 5916 1/RCA (8.98)	HEARTLAND	29
16	10	GEORGE JONES EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	19
17	15	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	28
18	22	RANDY TRAVIS WARNER BROS. 25972 (8.98)	AN OLD TIME CHRISTMAS	2
19	14	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	14
20	13	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	29
21	—	KENNY ROGERS REPRIS 25973/WARNER BROS. (8.98)	CHRISTMAS IN AMERICA	1
22	17	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	26
23	21	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	29
24	20	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	29
25	—	RICKY VAN SHELTON COLUMBIA 45269 (5.98)	SINGS CHRISTMAS	1

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

Despite Acclaim, It's Still No Deal For Jonell Mosser

BY EDWARD MORRIS

NASHVILLE—In a city so blasé about its musical riches that people have to be sweet-talked into attending free concerts, Jonell Mosser draws full houses of paying customers every single time she sings. Her



MOSSER

lures are a fluid, soul-wringing voice and a poised but marvelously playful stage manner that constitutes a short course in enthrallment. So why does Mosser continue to be the foremost unsigned artist in Nashville? No one—she least of all—knows.

"I feel like the princess everybody came to admire, but no one wanted to marry," Mosser says, a bit self-consciously. It's a fair analogy. Mosser is acclaimed by critics, followed from gig to gig by fans, and "discovered" every time another A&R rep happens to hear her. But the general enthusiasm has yet to translate into anything more palpable.

It is all very puzzling to Fred Foster, who has spent the past year shopping the Mosser demo sessions he produced. Through Monument Records, which he founded and ran, Foster first introduced Dolly Parton and Roy Orbison to the world. He thinks he has found another talent in that league.

"I know I cannot be this wrong and [those who pass on her] be that right," Foster asserts. "This is the best singer I have worked with since Roy Orbison. She can do anything—which confuses them. But most great singers can do anything. She can sell any kind of music, from R&B to rock'n'roll to country. I'm sure that if she announced that she was [a] country [singer], every label in town would run into each other at the door, trying to sign her."

Mosser says she is not interested in being a country singer, though, at least not in the conventional sense of the term. Attempts to nudge or push her into country music started almost from the moment she moved to Nashville from Bowling Green, Ky., in 1985.

"I was meeting with producers," she recalls, "who were saying, 'Look, they're never going to take you seriously as a rock artist. You need to do a country deal.' And I kept saying, 'I won't be happy with a country deal. I'm not saying the music's bad. I'm not saying I can't sing it. If you bring me a set of songs like Bob Seger's—rock with a country feel—then I'll consider it. But if you just want me to do it so I'll sing your songs or sing your publishing house's songs, [I'm not interested].'"

A native of Louisville, Ky., Mosser began singing professionally when she was still a student at Western Kentucky Univ. in Bowling Green. Her vocal models, she recounts, were such great black singers as Otis Redding, Aretha Franklin, and Ella Fitzgerald.

"I love rhythm and blues," she

says. "For a long time, it was the only thing for me that had heart... When people asked me who I liked best, Frank Sinatra or Tony Bennett?, I'd say Nat King Cole."

Mosser eventually dropped out of school to perform full-time as a club singer in Bowling Green. While working in the area, she met and married John Cowan, the lead singer for New Grass Revival. (They have since divorced.) The couple soon moved to Nashville, where Mosser began establishing a name for herself as a demo and sessions singer.

Mosser also linked with fellow vocalists Karen Staley and Lee Satterfield to form an ad hoc group that's now called Girls, Girls, Girls. The trio was well-received, and it still performs occasionally. But Mosser says she realized early it was not a vehicle she could rely on to pay the bills. This realization led her to organize her own backup band, Enough Rope.

'OUR MOST-LOVED ACT'

In 1987, Mosser began playing Nashville's trend-setting showcase club, the Bluebird Cafe. She has since become a lucrative Saturday-night fixture there. "She's the most-loved act we have," says Bluebird owner Amy Kurland. "Her following grows from one show to the next. We get more calls from people wanting to know where to buy her records than anybody else... She's certainly got more charisma than 10 other acts put together."

As Foster sees it, Mosser brings more than talent to the table: "She's the easiest person to work with. She cooperates 100%. She's not on drugs. I don't know what anybody's looking for." Producer Barry Beckett is in her corner, too, she says. Besides hiring her for sessions, he also played keyboards for her on the Foster tapes.

"I'm not her manager," Foster stresses, "and I don't want to be a manager. It may take a heavyweight manager to put all this together. I think I can produce her well, but I don't even have to be her producer. I'm just trying to get her out of here and get her a deal."

Mosser says she is looking for a manager and has been talking with Mary-Chapin Carpenter's management team.

Foster adds that Mosser is developing into an excellent songwriter: "If she isn't a great writer right now, she's going to be before we turn around."

Although she says she believes that a record deal to fit her music will have to come from somewhere other than Nashville, Mosser balks at any notion of moving away from the town. "There is graciousness and beauty and real art here—the art of living as well as the musical and the visual arts. I feel stimulated."

And she rejects the notion that her music is somehow too rarefied to find a broad audience: "I heard somebody once say I was somewhere between Nashville and L.A. Well, what's between Nashville and L.A.? Most of America."

HAL KETCHUM

CRITICAL ACCLAIM:

"...Ketchum puts on a near-revelatory exhibition of unceasing, clenched emotion and powerful, committed ensemble playing..."

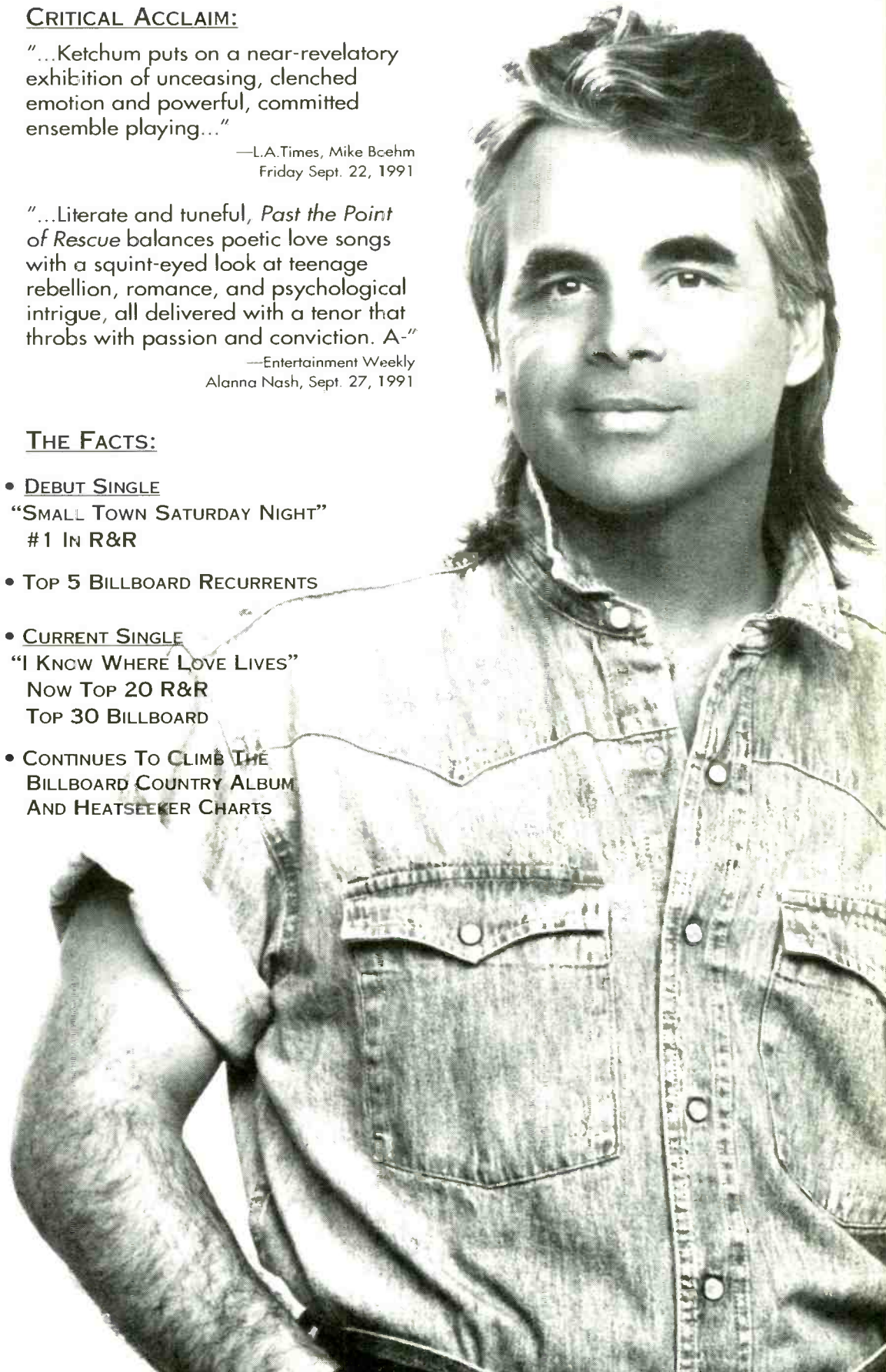
—L.A. Times, Mike Bcehm
Friday Sept. 22, 1991

"...Literate and tuneful, *Past the Point of Rescue* balances poetic love songs with a squint-eyed look at teenage rebellion, romance, and psychological intrigue, all delivered with a tenor that throbs with passion and conviction. A—"

—Entertainment Weekly
Alanna Nash, Sept. 27, 1991

THE FACTS:

- **DEBUT SINGLE**
"SMALL TOWN SATURDAY NIGHT"
#1 IN R&R
- **TOP 5 BILLBOARD RECURRENTS**
- **CURRENT SINGLE**
"I KNOW WHERE LOVE LIVES"
NOW TOP 20 R&R
TOP 30 BILLBOARD
- **CONTINUES TO CLIMB THE BILLBOARD COUNTRY ALBUM AND HEATSEEKER CHARTS**



ANY QUESTIONS?

PAST THE POINT OF RESCUE

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SMALL TOWN SATURDAY NIGHT • I KNOW WHERE LOVE LIVES • 5 O'CLOCK WORLD

CURB
RECORDS

COUNTRY CORNER



by Lynn Shults

HITTING NO. 1 FOR THE FIRST TIME in 1991 is **Reba McEntire**, with "For My Broken Heart." McEntire joins label mate **Trisha Yearwood** as the only solo female artist to top the charts this year. **Dolly Parton** also hit No. 1, but with duet partner **Ricky Van Shelton**.

INSIDE THE TOP 10: **Brooks & Dunn's** "My Next Broken Heart" soars from No. 9 to No. 3, jumping **Alabama's** "Then Again" (5-4), **Billy Dean's** "You Don't Count The Cost" (4-6), and "The Chill Of An Early Fall" by **George Strait** (6-7). "Love, Me" by **Collin Raye** leaps from No. 17 to No. 10, becoming Raye's first entry into the elite top 10. Continuing the momentum generating from October's CMA awards show, "Look At Us" by **Vince Gill** moves from No. 12 to No. 9.

THE MOST ACTIVE TRACK is **Sawyer Brown's** "The Dirt Road," jumping from No. 48 to No. 29. Others showing strong activity are **Doug Stone's** "A Jukebox With A Country Song," which moves from No. 32 to No. 26; "Sticks And Stones" by **Tracy Lawrence**, which climbs from No. 27 to No. 22; **Ricky Van Shelton's** "After The Lights Go Out," which leaps from No. 53 to No. 37; and **Sammy Kershaw's** "Cadillac Style," which surges from No. 23 to No. 17.

DEBUTING ON THE CHART are **Paulette Carlson's** "I'll Start With You" at No. 64; **Conway Twitty's** "Who Did They Think He Was," No. 67; and **Ronnie Milsap's** "Turn That Radio On," No. 74.

THE NASHVILLE PUBLISHING COMMUNITY is buzzing with activity as the country music explosion shows no signs of letting up. People from all aspects of the industry are either making inquiries, visiting, or getting involved with Nashville's creative community. All of this interest has been created by the number of multiplatinum-selling albums being generated by the community. One of the big changes has come from the number of acts reaching the top of the charts on their debut releases. **Bob Kirsh**, head of PolyGram Music's Nashville companies, says, "I don't think anybody can afford to target [a song] for anybody right now. You can't say, 'We are only going to pitch this song to this artist,' because someone on their first record can have a No. 1 record." Kirsh also points out one of the reasons Nashville is on the rise. "Nashville is probably the last of the cities where a full-time songwriter, who is not an artist or a producer, can earn a living."

MOTION-PICTURE SOUNDTRACKS have long been a strong revenue generator for the Acuff Rose catalog, now a part of Opryland Music Group. The company scored big in the early days of Nashville's development by exploiting the **Hank Williams** catalog. The late **Wesley Rose** also was at the forefront of the top 40 era with writer/artists such as the **Everly Brothers** and **Roy Orbison**. This trend has continued as Orbison's "Oh, Pretty Woman" became a major-league copyright via the movie "Pretty Woman." Opryland's **Charlie Monk** says, "We are continuing to market our copyrights, the latest success being the placement of 'Bread And Butter' as the theme song for the TV series 'Baby Talk.'"

BELLAMYS ON A ROLL WITH FLA. BENEFIT SHOWS

(Continued from page 29)

ferent organizations, with the big bulk of it going to environmental projects like the Manatee Hospital in Tampa, where they treat injured and sick manatees, the efforts to save the endangered Florida panther, and, with Wal-Mart, the Children's Miracle Network."

The Bellamys are getting started on a new album project for Atlantic Records while planning to maintain the momentum from their European ventures. Besides the Atlantic product in the States, the Bellamys cut an album in Munich for Jupiter Records, distributed in Europe by BMG.

The European album was finely tuned for the market, with producer **Ralph Siegal** writing most of it and the Bellamys rewriting some of the lyrics that had been translated from German to English and set to European melodies. The act played Austria, Holland, Scandinavia, and most major European countries, including eastern and western Germany.

The Bellamys will return to Europe in December for television promotion and tour Australia in February with the possibility of

playing Tasmania.

In the U.S., the Bellamy Brothers plan to shoot a video for "Cowboy Beat" and refine their stage show. Their past chart success has created a problem: too many hits to include in the show unless they are condensed into a medley. "I've always despised medleys," commented Howard Bellamy. "It really makes you look old."

One song that is going back in the show resulted from a discussion with a DJ at this year's Country Radio Seminar in Nashville. He showed them a recurrent chart with the Bellamys' "Lovers Live Longer" as one of the hits that will not die. "We didn't realize it at the time, but after we saw the chart we put it back in the show," said David Bellamy.

Cantrell Named Opry Announcer Will Also Continue Radio Duties

NASHVILLE—**Kyle Cantrell**, a WSM radio personality here since 1982, has been named a staff announcer for the Grand Ole Opry. He will join fellow Opry announcers **Charlie Douglas**, **Hairl Hensley**, and **Keith Bilbrey**.

A vacancy in the Opry's MC lineup occurred last month with the death of **Grant Turner**, the dean of Grand Ole Opry announcers and the only full-time air personality in the Country Music Hall of Fame (Billboard, Nov. 2).

In addition to his new duties, Cantrell will continue to announce for The Nashville Network Radio programming service, produce the syndicated TNRR "Nashville Record Review," and host WSM-AM's "Kyle's Classic Saturday," a weekend show that features classic country records and their history.

A graduate of Middle Tennessee State Univ.'s recording-industry management program, he served as music director of Music Country Radio Network from 1983-88.

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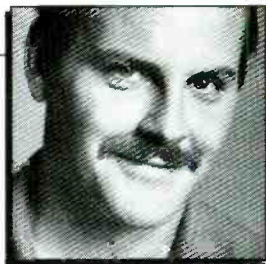
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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 37 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI)
 - 16 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL
 - 33 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
 - 51 BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP)
 - 52 BACK TO THE WELL (Screen Gems-EMI, BMI/Maypop, BMI)
 - 70 BETWEEN A ROCK AND A HEARTACHE (Glitterfish, BMI)
 - 50 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL
 - 27 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL
 - 23 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL
 - 17 CADILLAC STYLE (Ray Stevens, BMI)
 - 7 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL
 - 29 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Don, ASCAP)
 - 58 DON'T CROSS YOUR HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Music City, ASCAP/EMI April, ASCAP) HL
 - 60 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) HL
 - 75 DON'T YOU EVEN (THINK ABOUT LEAVIN') (Music Corp. Of America, BMI/Jessie Jo, BMI/Labor Of Love, BMI) HL
 - 34 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)
 - 69 EVERYDAY (Irving, ASCAP/David Malloy, BMI/BMG, ASCAP/Jim And David, ASCAP) HL
 - 47 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI)
 - 25 FOR CRYING OUT LOUD (Ivan James, ASCAP)
 - 5 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WB
 - 1 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)
 - 24 GOING OUT TONIGHT (EMI April, ASCAP/Getareajob, ASCAP/Obie Diner, BMI/Bug, BMI) HL
 - 42 HOLD ON PARTNER (U.S. One, ASCAP/WB, ASCAP/Route Sixty-Six, ASCAP/Warner-Tamerlane, BMI)
 - 20 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP)
 - 54 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI)
 - 48 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI)
 - 28 I KNOW WHERE LOVE LIVES (Foreshadow, BMI)

- 10 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP)
- 39 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP)
- 73 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP)
- 3 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
- 32 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP
- 44 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM
- 61 ONLY DADDY THAT'LL WALK THE LINE (Beechwood, BMI)
- 38 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP
- 46 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL
- 41 RODEO (Rio Bravo, BMI)
- 55 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/CMI, ASCAP) HL/PPP
- 53 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI) HL
- 2 SHAMELESS (Joel, BMI) HL
- 63 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM
- 36 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)
- 12 SOMEDAY SOON (WB, ASCAP)
- 19 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) HL/WBM
- 8 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)
- 72 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP
- 22 STICKS AND STONES (JMV, ASCAP)
- 21 STILL BURNIN' FOR YOU (Grand Coalition, BMI)
- 62 SWEET LITTLE SHOE (Chante Clair, ASCAP)
- 35 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) CPP/HL
- 4 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM
- 74 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI)
- 45 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI)
- 30 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP
- 43 THE WHISKEY AIN'T WORKIN' (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP)
- 67 WHO DID THEY THINK HE WAS (EMI April, ASCAP/Lion Hearted, ASCAP/Crystal Bay, ASCAP)
- 15 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL
- 11 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL
- 71 YOU CAN GO HOME (Bar None, BMI/Bug, BMI/Night River, ASCAP)
- 59 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)
- 6 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL

Artists & Music

Latin
Notas

by John Lannert

CLEAN LIVING: Only one month after being founded by Oscar Llord, RTP Records has entered into a sales and distribution agreement with Sony Discos. Both Llord and Sony Discos president Frank Walzer hailed the accord as a mutually beneficial partnership. Llord will continue to market and promote his artists. Incidentally, in the Nov. 23 Latin Notas column, RTP promoter Eddy Cuervo was erroneously reported as being an ex-Capitol/EMI Latin Records staffer. He worked as an independent for the label.

Speaking of Capitol, label VP/GM José Behar is waxing euphoric about Angela Carrasco's upcoming tropical album, produced by Julio Cesar Delgado. "This is a sensual, romantic, tropical dance record; this is not a typical salsa record," declares Behar. "We feel [tropical music] is Angela's roots and we feel that with the advent of what's happening in the tropical arena around the world, she certainly is in an enviable position."

Capitol recently put out Paloma San Basilio's live album with Plácido Domingo titled "En Vivo-Por Fin Juntos." Also released is Alvaro Torres' latest album, "Nada Se Compara Contigo," which contains "Buenos Amigos," a duet with label mate Selena. In other label developments, Behar says that Mijares is slated to embark on a U.S. tour in January. Also, Lalo Rodriguez's much-anticipated label bow is due out in February.

¿ESTÁ... COCO? Kubaney Records just shipped

"Los Cocotuces Pero Con Coco" by Pochi Y Su Cocoband. The percolating album contains the current breaking single "A Ti Mujer." The smoking Dominican act is slated to perform in the Canary Islands Festival, March 6-7, 1992. Also shipped was Victor Weill Y Su Grupo Panela, the label bow of Victor Weill, a highly regarded singer/arranger who started his career as vocalist for Wilfrido Vargas. Finally, Kubaney has put out volume eight of "Los Merengazos Del Año."

TITO TURNS 100 IN MIAMI: Venerable timbalero/band leader Tito Puente was the guest of honor Nov. 6 during a cocktail tribute to his RMM/Sony release "The Mambo King—100th LP." The album's leadoff single, "El #100," boasts an all-star vocal cast including Celia Cruz, recent label signee Oscar D'Leon, Ismael Miranda, Domingo Quiñones, Santos Colon, Tito Nieves, Tony Vega, José Alberto "El Canario," and Puente's cousin Millie P. The 69-year-old Puente, who makes a cameo appearance in the forthcoming film "The Mambo Kings," says he has no plans to retire and will continue to assist the budding musical career of Millie P.

BMG KNOWS CHRISTMAS: How about BMG's eight stunning, briskly selling Christmas compilation sets spotlighting superstars ranging from Juan Gabriel to Willie Colon to Yolanda Del Rio? Included in the total promotional campaign are "Fiestas Ranchera Vols. I And II," "Los Grandes De La Cancion, Vols. I And II," "Tropicalisimo, Vols. I And II," "Tres Grandes Trio," and "Los Reyes Del Baile." Each compendium contains three albums. Maximo Aguirre, BMG's managing director, says cassette sets are listing generally at \$14.98; CDs, \$29.98. "Nobody was sure if something like this could sell, but we put it on the market at a good price," says Aguirre. "I mean, \$14.98 for three cassettes in one set—José José, Juan Gabriel, and Rocio Durrall—it's a very strong set."

Tejano Gaining Foothold In Country Market

Texas Tornados Blow Open Doors For Other Acts

BY JOHN LANNERT

MIAMI—Are the Texas Tornados—Doug Sahn, Freddie Fender, Flaco Jimenez, and Augie Meyers—finally opening the country doors for crossover Tejano acts? Yes, says Fender, but he cautions that Tejano country—accordion-based "country music in Spanish"—could suffer commercial dilution as it gains acceptance in Nashville.

"We have had all kinds of singles

and none of them has charted," says Fender, adding, "and believe me, I'm afraid to chart. If we chart, we will be forced to cop out. Right now we can do anything we want and I think that's what people like about us."

Industry eyebrows were arched in 1990 when the Tornados' eponymous Warner/Reprise debut sold 300,000 units without the benefit of a hit single. An equivalent Spanish-language release earned the band a nomination as the best new group in the Region-

al/Mexican category at the 1990 Lo Nuestro Latin music awards.

The quartet's recent follow-up, "Zone Of Our Own," also has yet to yield a hit single. In November, Fender put out his greatest-hits solo album, "The Freddie Fender Collection," which contains bilingual reworkings of his smooth country smashes "Before The Next Teardrop Falls" and "Since I Met You Baby."

Fender points out that his past solo career does not represent his true musical identity.

"My roots," says Fender, "really are blues, rock'n'roll, and, of course, Mexican. I just got caught in a commercial thing for years. I felt like I would be taking a chance on doing what we're doing now in front of a country audience and I was partly right," he continues. "We were in New York with Charlie Daniels and it took us about half of our concert before the people started clapping their hands and getting in with our music."

But Fender notes that in Texas and elsewhere in the southwest U.S., the Tornados—as well as their Tejano counterparts—are enjoying a warm reception. Tejano acts such as La Sombra, La Mafia, and Mazz routinely sell 100,000 copies per album—an impressive tally considering the Tejano market is generally pegged to be worth only about \$3 million to \$4 million.

Buoyed by their home-market prosperity, Tejano artists (most of

(Continued on page 63)

Hot Latin Tracks™

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

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

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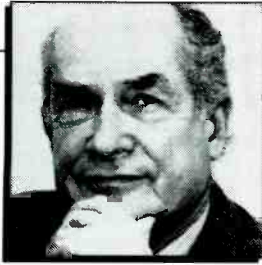
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Classical KEEPING SCORE



by Is Horowitz

FILLING THE GAPS: For a label whose roots reach back to the first third of the century and which is now aggressively tackling the core repertoire, Teldec seems hardly concerned about internal title duplication.

A paradox perhaps, in this time of product glut. But for decades before Teldec was acquired by the Warner group, its repertoire initiative was dominated by former partner British Decca. Standard orchestral and operatic recordings were largely the province of the latter, while Teldec's main efforts were devoted to early music and chamber works.

As a result, notes A&R director **Wolfgang Mohr**, Teldec can now schedule cycles of the most basic repertoire with little worry that the new recordings will stumble over still recent versions in its catalog, a complicating factor in the A&R calculations of most of its major competitors.

Mohr also believes this lean core representation may give him an edge in attracting artists, both new and established, who encounter title resistance elsewhere.

Teldec now produces some 70-75 new titles a year; only five years ago the annual number was about 25.

Herewith a sampling of new projects. On the operatic side, the label has only recently completed a recording of "Lucia di Lammermoor,"

with **Edita Gruberova** in the title role; **Richard Bonynge** conducted the London Symphony Orchestra. **Samuel Ramey** is to record a set of Rossini arias in Cardiff with the Welsh National Opera Orchestra under **Carlo Rizzi**, who has taken over its musical directorship from **Sir Charles Mackerras**. A "Fidelio" is planned with **Nikolaus Harnoncourt** and the Chamber Orchestra of Europe, as is a "Missa Solemnis."

More Beethoven will be coming from **Martha Argerich**, whose first orchestral recording for the label will be the Beethoven Piano Concertos with Harnoncourt and the COE next summer. Argerich's initial project for Teldec was cut early in October, a Rachmaninoff program of two-piano music, with **Alexander Rabinovitch** as her partner.

A new-artist signing cited by Mohr is 17-year-old violinist **Maxim Vengerov**, who has just recorded the Paganini Concerto No. 1 and a number of showpieces by Saint-Saens and Waxman, with **Zubin Mehta** and the Israel Philharmonic. This set will be released next year along with a Beethoven/Brahms sonata album Vengerov recorded earlier with pianist **Alexander Markov**.

More with Mehta is on the Teldec agenda, including Orff's "Carmina Burana" and Berlioz's "Symphonie fantastique," both with the London Philharmonic.

Teldec's orchestral program includes the extensive program recently announced with **Kurt Masur** and the New York Philharmonic (Keeping Score, Nov. 23); work with **Dmitri Rostropovich** and his own National Symphony Orchestra, as well as the London Symphony Orchestra (expect more Shostakovich); **Daniel Barenboim** and the Berlin Philharmonic (a pairing exclusive to Teldec); and the St. Paul Chamber Orchestra under **Hugh Wolff**. A Copland program here, starring **Dawn Upshaw** and **Thomas Hampson**, will be recorded next year.

Top Classical Albums™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	★★ NO. 1 ★★ MCCARTNEY/DAVIS: LIVERPOOL ORATORIO ANGEL CDQ8-54371* TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)	
2	1	63	IN CONCERT ▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
3	3	15	BERNSTEIN: CANDIDE DG 429734-2* HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)	
4	4	9	HOROWITZ THE POET DG 435025-2* VLADIMIR HOROWITZ	
5	6	5	TOGETHER ANGEL CDQ-54266* PLACIDO DOMINGO, ITZHAK PERLMAN	
6	5	9	PART: MISERERE ECM 847539-2* HILLIARD ENSEMBLE	
7	7	9	TCHAIKOVSKY GALA IN LENINGRAD RCA 60739-2-RC* YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN	
8	8	19	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
9	14	3	SCHUBERT: WANDERER FANTASY DG 435028* YEVGENY KISSIN	
10	NEW▶		VERDI: OTELLO LONDON 433669* PAVAROTTI, TE KANAWA, NUCCI (SOLTI)	
11	9	5	STRAUSS: SALOME DG 431810-2* STUDER, RYSANEK, TERFEL (SINOPOLI)	
12	10	27	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-2K* CHICAGO SYMPHONY (BARENBOIM)	
13	11	5	MAHLER: SYMPHONY NO. 8 DG 435102-2* VIENNA PHILHARMONIC (BERNSTEIN)	
14	13	83	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
15	18	3	MASCAGNI: CAVALLERIA RUSTICANA PHILIPS 432105* NORMAN, HVOROSTOVSKY, GIACOMINI (BYCHKOV)	
16	25	3	BEETHOVEN: THE NINE SYMPHONIES TELDEC 46452-2* CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)	
17	12	15	THE GIRL WITH ORANGE LIPS NONESUCH 79262 DAWN UPSHAW	
18	17	43	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254* KRONOS QUARTET	
19	NEW▶		BACH: SUITES FOR SOLO CELLO MERCURY 432756* JANOS STARKER	
20	15	9	HANSON: SYMPHONY NO. 4 DELOS DE 3105* SEATTLE SYMPHONY (SCHWARZ)	
21	21	3	MOZART: DUOS RCA 60735-2-RC* PERLMAN, ZUKERMAN	
22	NEW▶		MOZART: GREATEST HITS RCA 60829-2-RV* VARIOUS ARTISTS	
23	NEW▶		ORFF: CARMINA BURANA LONDON 430509* SAN FRANCISCO SYMPHONY & CHORUS (BLOMSTEDT)	
24	NEW▶		MAHLER: SYMPHONY NO. 8 TELARC CD-80267* ATLANTA SYMPHONY & CHORUS (SHAW)	
25	NEW▶		STRAUSS: FRIEDENSTAG KOCH CD 7111* COLLEGIATE CHORALE (BASS)	

TOP CROSSOVER ALBUMS™

1	1	9	★★ NO. 1 ★★ PAVAROTTI SONGBOOK LONDON 433513-2* 5 weeks at No. 1 LUCIANO PAVAROTTI
2	4	9	THE WIND BENEATH MY WINGS RCA 60862-2-RC* JAMES GALWAY
3	3	9	ANNIE GET YOUR GUN ANGEL CDQ-54206* CRISWELL, HAMPSON (MCGLINN)
4	2	37	SPIRITUALS IN CONCERT DG 429790-2* BATTLE, NORMAN (LEVINE)
5	5	9	AMAZING GRACE PHILIPS 432546-2* JESSYE NORMAN
6	6	15	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252* ANNA RUSSELL
7	7	7	WTWP CLASSICAL TALKITY-TALK RADIO TELARC CD-80295* P.D.Q. BACH
8	9	7	SYMPHONIC SONDHEIM ANGEL CDC-54285* LONDON SYMPHONY (SEBESKY)
9	NEW▶		THE GERSHWINS IN HOLLYWOOD PHILIPS 434274* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
10	NEW▶		CHRISTMAS WITH THOMAS HAMPSON TELDEC 73135* HAMPSON, ST. PAUL CHAMBER ORCH. (WOLFF)
11	NEW▶		THE SPIELBERG/WILLIAMS COLLABORATION SONY CLASSICAL SK 45997* BOSTON POPS (WILLIAMS)
12	8	7	CARMEN JONES ANGEL CDC-54351* FERNANDEZ, EVANS (LEWIS)
13	10	5	RED, WHITE & BRASS PHILIPS 434276-2* CANADIAN BRASS
14	11	10	THE SYMPHONIC LLOYD WEBBER TELDEC 73742-2* ROYAL PHILHARMONIC (STRATTA)
15	14	23	NIGHT & DAY ANGEL CDC-54203* THOMAS HAMPSON

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Nipper News








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



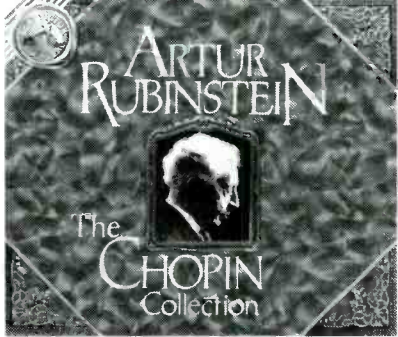
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Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	★★ NO. 1 ★★ HARRY CONNICK, JR. ● COLUMBIA 48685*	7 weeks at No. 1 BLUE LIGHT, RED LIGHT
2	2	9	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
3	3	7	BRANFORD MARSALIS COLUMBIA 46990	THE BEAUTIFUL ONES ARE NOT YET BORN
4	4	9	MACEO PARKER VERVE 511 068*/POLYGRAM CLASSICS & JAZZ	MO' ROOTS
5	8	7	KENNY KIRKLAND GRP 9657*	KENNY KIRKLAND
6	5	23	NATALIE COLE ▲ ² ELEKTRA 61049	UNFORGETTABLE
7	11	5	THE EARL KLUGH TRIO WARNER BROS. 26750*	THE EARL KLUGH TRIO VOLUME ONE
8	7	9	MARK WHITFIELD WARNER BROS. 26659*	PATRICE
9	14	3	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*/POLYGRAM CLASSICS & JAZZ	YOU GOTTA PAY THE BAND
10	9	9	OSCAR PETERSON TRIO TELARC JAZZ 83306*/TELARC INTERNATIONAL	SAURDAY NIGHT AT THE BLUE NOTE
11	6	15	WYNTON MARSALIS COLUMBIA 47977	THICK IN THE SOUTH
12	18	3	KEITH JARRETT TRIO ECM 849 650*/POLYGRAM CLASSICS & JAZZ	THE CURE
13	NEW ▶		MILES DAVIS & MICHEL LEGRAND WARNER BROS. 26438*	DINGO
14	16	5	STEVE TURRE ANTILLES 510 040*/ISLAND	RIGHT THERE
15	21	3	GONZALO RUBALCABA BLUE NOTE 97197*/CAPITOL	THE BLESSING
16	10	11	JACKIE MCLEAN TRILOKA 188*	RISES OF PASSAGE
17	19	9	STEPHEN SCOTT VERVE 849 557*/POLYGRAM CLASSICS & JAZZ	SOMETHING TO CONSIDER
18	12	21	MCCOY TYNER CHESKY JD51*	NEW YORK REUNION
19	13	21	DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA	ANOTHER HAND
20	15	15	WYNTON MARSALIS COLUMBIA 47976	UPTOWN RULER
21	22	5	TONY CAMPISE HEART MUSIC 004*	ONCE IN A BLUE MOON
22	NEW ▶		GERALD ALBRIGHT ATLANTIC 82334*	LIVE AT BIRDLAND
23	23	3	LIONEL HAMPTON AND THE GOLDEN MEN OF JAZZ TELARC JAZZ 83308*/TELARC INTERNATIONAL	LIVE AT THE BLUE NOTE
24	17	15	WYNTON MARSALIS COLUMBIA 47975	LEVEE LOW MOAN
25	NEW ▶		THE BOB BELDEN ENSEMBLE BLUE NOTE 95137*/CAPITOL	STRAIGHT TO MY HEART

TOP CONTEMPORARY JAZZ ALBUMS™

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	★★ NO. 1 ★★ FOURPLAY WARNER BROS. 26656*	7 weeks at No. 1 FOURPLAY
2	2	13	THE MANHATTAN TRANSFER COLUMBIA 47079*	THE OFFBEAT OF AVENUES
3	4	7	DAVID BENOIT GRP 9654*	SHADOWS
4	3	13	THE RIPPINGTONS GRP 9651*	CURVES AHEAD
5	7	7	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN
6	6	9	ALEX BUGNON ORPHEUS 47979/EPIC	107 DEGREES IN THE SHADE
7	5	13	CHICK COREA ELEKTRIC BAND GRP 9649*	BENEATH THE MASK
8	10	5	RICKIE LEE JONES GEFREN 24426*	POP POP
9	19	3	NANCY WILSON COLUMBIA 48665*	WITH MY LOVER BESIDE ME
10	15	5	ELIANE ELIAS MANHATTAN 95476*/CAPITOL	A LONG STORY
11	12	7	WILTON FELDER PAR 2010*	NOCTURNAL MOODS
12	9	13	ACOUSTIC ALCHEMY GRP 9648*	BACK ON THE CASE
13	8	9	MIKE STERN ATLANTIC JAZZ 82297*/ATLANTIC	ODDS OR EVENS
14	11	9	ERIC MARIENTHAL GRP 9655*	OASIS
15	13	7	NEW YORK VOICES GRP 9653*	HEARTS OF FIRE
16	23	3	PATTI AUSTIN GRP 9660*	CARRY ON
17	14	21	CANDY DULFER ARISTA 8674*	SAXUALITY
18	20	5	ALEXANDER ZONJIC REPRISE 26641*	NEON
19	18	9	NESTOR TORRES VERVE FORECAST 511 028*/POLYGRAM CLASSICS & JAZZ	DANCE OF THE PHOENIX
20	16	13	AL DI MEOLA'S WORLD SINFONIA TOMATO 79750*/MESA-BLUEMOON	WORLD SINFONIA
21	NEW ▶		JOE SAMPLE GRP 9658*	COLLECTION
22	NEW ▶		BOB BERG DENON 9042*/A&M	BACK ROADS
23	NEW ▶		SHAKATAK VERVE FORECAST 511 390*/POLYGRAM CLASSICS & JAZZ	OPEN YOUR EYES
24	17	21	BELA FLECK & THE FLECKTONES WARNER BROS. 26562*	FLIGHT OF THE COSMIC HIPPO
25	NEW ▶		SAM RINEY SPINDLETOP 138*	TALK TO ME

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

44

Lincoln's voice is the black earth, Getz's saxophone soft summer clouds....Such is the triumph of great art, which this album is an example.

★★★★★ —Downbeat, 12/91

Abbey Lincoln...may finally earn recognition as the great singer she is...possibly the most commanding jazz voice now at work. —Entertainment Weekly

Abbey Lincoln's voice is a jazz treasure. Her return to prominence has been captured on VERVE.

You Gotta Pay The Band, Abbey Lincoln's new Verve recording, features Stan Getz in his last studio recording.



Abbey Lincoln
You Gotta Pay The Band

With STAN GETZ

VERVE

> Also available

ABBEY LINCOLN
The World Is Falling Down

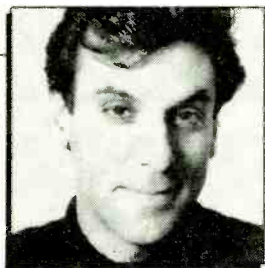
VERVE

803 476 2/4



POLYGRAM CLASSICS & JAZZ

©1991 Verve/PolyGram Classics & Jazz



by Jeff Levenson

MORE OPEN, MORE WIDER: Among last year's best records was bassist **Michael Formanek's** "Wide Open Spaces," a rich, narrative work with filmic character that transported the listener across a number of dreamy terrains. The album signaled Formanek's arrival as a serious composer and leader, with more than a little **Charles Mingus** in him. (No surprise there; Formanek has spent considerable time in the various groups perpetuating the great one's music—Dynasty, the Big Band, and the Epitaph orchestra.)

"Wide Open Spaces," it turns out, served as more than an album title; it became the name of Formanek's stringy group, featuring violinist **Mark Feldman**, guitarist **Wayne Krantz**, drummer **Jeff Hirshfield**, and saxophonist **Tim Berne**, who came aboard last April (replacing **Greg Osby**) and helped raise the group's boiling point with his energetic play.

Formanek is now taking this band to the next level, recording a follow-up series of compositions that springboard off his earlier work. The live performances of this music suggest that the leader is not afraid of emotion, and that he knows how to artfully balance group interplay against solo heroics.

"The pieces for this new album are suite-like, sectional, an extension of what I've done before," the bassist explains. "There is plenty of room for improvisation. I've been writing for this band, for these guys, specifically. I like the mix of voices. When Tim came in, something fell into place immediately; the

chemistry just worked. The group feels right for the music, and the music feels right for the group."

Enja will be releasing the album in the spring.

A OUIJA BOARD WOULD BE Nice: **Stephen Scott**, whose winning debut on **Verve**, "Something To Consider," has charted for nine weeks, has quite a career dilemma. Seems that he has joined **Wynton Marsalis'** band for a number of concert dates around the country, and that Marsalis would like to embroider his name on the back of the group's piano chair. What to do? Hang as a sideman with the most recognizable name in jazz, enjoying top-grade accommodations, and playing music that will surely test and improve his character? Or, develop himself as a writer and leader, now that his first album is doing so well? Readers, your opinions, please.

A WALK IN THE PARK With **Jazz:** The National Park Service is conducting a study to determine the various ways to preserve and interpret the origins of jazz in New Orleans. The **Preservation of Jazz Advisory Commission** is a board designated by Congress to advise the Park Service; its objectives include hearing what the public has to say about this, and developing ideas that may help reaffirm jazz's place in American culture. There are two administrative meetings in New Orleans, both open to the public. The first takes place at the Customs House Friday (6); the second will be held at the Superdome Saturday (7).

JUST PLAIN 'VOLKSMUSIK' IS BOOMING IN GERMANY

(Continued from page 1)

tional music form noted for its simple, singable melodies, unabashed sentimentality, and wry humor.

Much of today's volksmusik also contains an element of MOR schlager—and this hybrid form is currently enjoying an unprecedented level of success.

"It's booming," says Polydor managing director Goetz Kiso, "largely because it has been discovered—massively discovered—by the media. There are more than 100 folk-music programs a year on German television, and they attract far bigger audiences than rock programs ever did."

It is hard to tell whether the programs enlarged the volksmusik audience, or whether it was there all the time, waiting to be served. Now that the demand has been stimulated, however, the record industry has geared up to provide television's volksmusik captive audience with an abundance of recorded repertoire.

"Most of the people who buy folk-music records," says BMG-Ariola managing director Thomas Stein, "are the kind of people who feel out of place in a record shop. I think this audience has been there all the time, but it was not adequately catered for. So we have concentrated our volksmusik sales on rack outlets; there is also a tremendous amount of product sold at concerts by folk-music stars. You can sell more records at the gigs—and for more money—than you can through the regular retail shops."

BMG-Ariola's marketing strategy, along with its roster, has given the company a dominant position in the volksmusik market. Besides the **Wildecker Herzbuben** repertoire from **Hansa**, the company also handles top-selling folk act the **Original Naabtal Duo**, produced by independent production firm **Montana**. The label's press chief, **Hanns Peter Bushoff**, says BMG currently has a 35.7% share of the German folk-music market.

The volksmusik revival, according to Bushoff, was triggered by the release of the **Original Naabtal Duo's** single "Patrola Bavariae" in 1988. This song won the act first prize in the **International Austrian Volksmusik Festival**, and the album of the same name went on to sell in excess of 1.3 million copies in Germany, Austria, and Switzer-



The Original Naabtal Duo is credited by its label, BMG-Ariola, with triggering the current volksmusik revival in Germany. The duo's "Patrola Bavariae" album has sold more than 1.3 million copies in Germany, Austria, and Switzerland.

land.

The following year, two of the musicians in the band of schlager artist **G.G. Anderson** recorded a song called "Herzlein" (rough translation: "Little Darling"). Written by a Berlin architecture professor and his wife—**Burkhardt** and **Carola Luetke**—the single sold 250,000 units and the album went double-platinum (more than 1 million units). According to **Hansa** chief **Hans Blume**, the title song is now available in an astonishing 50 recorded versions—including rock and punk interpretations. **Intro** has sold more than 10,000 copies of the sheet music.

The duo's second album has been on the national pop chart for more than half a year and a Christmas album, just released, is selling briskly.

SPECIAL DEPARTMENT

In response to the volksmusik revival, BMG set up a special department for the repertoire in 1989, at which time it was deriving about 8% of its sales from the music. A year later, the figure had risen to 10%, and this year it has reached 13.5%.

The **Polydor** folk-music compilation, titled "Von Herz Zu Herz" after the highly popular **Sat 1** television program—a weekly show devoted to volksmusik—features acts from a dozen different labels and is the subject of a 250,000 mark (\$153,000) marketing campaign that embraces nationwide radio advertising (265 spots) and preshow spots on the **Sat 1** channel each week.

Polystar's compilation, "Die Super Hitparade Der Volksmusik," involves a linkup with the German public-service-TV second channel **ZDF**, which has a monthly volksmusik hit-parade show. **Polystar** has been doing an end-of-year compilation for three years, and this year, for the first time, there will also be a music video selling at 24.50 marks (\$15). **Polystar** shipped 150,000 copies of the latest album.

BMG-Ariola's "Edelweiss '91" folk compilation and **EastWest's** "Superhits Der Volksmusik '91" are both receiving major press promotion, as is the **Koch International** collection "Ein Schloss Am Woerthersee," which is tied in with the **RTL Plus** TV series of the same name.

MAJOR PLAYER

Koch International is a major player in the volksmusik field. Says **A&R** executive **Ralf Schedler**, "The music is our first priority. We have four promotion staff working exclusively on folk music and we have an important artist roster."

Schedler agrees with **BMG's** **Stein** that live concerts are an important source of record sales and he also notes that while the core audience tends to be in the 30-plus age group, there are increasing numbers of volksmusik enthusiasts among young people.

Koch's principal folk acts include the Austrian group from the **South Tirol**, **Kastelruther Spatzen**, whose total sales are in excess of 6 million albums. Their latest release, "Wahr Heit Ist Ein Schmalen Grat," has gone platinum in Austria and gold in Germany and Switzerland. Other **Koch** folk acts that have achieved gold status are the **Original Alpenland Quintett**, the **Alpentrio Tirol**, **Slavko Avesnik** und seine **Original Oberkrainer**, the **Nockalm Quintett**, and **Vico Torriani**.

Sony Music sees the folk boom as a conduit for the promotion of a wider range of national repertoire and has formed the **Herzklang** label with this in mind. One of its most successful artists is Polish-born pan-flutist **Edward Simoni**, whose first album achieved 300,000 sales. **Sony** will also be releasing an album on the label by German rock veteran **Peter Krauss**.

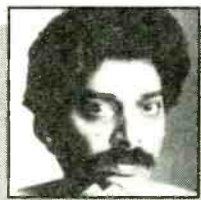
Says **Sony** managing director **Jochen Leuschner**, "National music culture has a new self-confidence, (Continued on page 78)

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The **Wildecker Herzbuben** is the subject of pre-Christmas promotion campaigns by four different labels.

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Music Video

ARTISTS & MUSIC

Vid Producers Face Economic Woes Panel Mulls Ways To Weather Stormy Times

BY DEBORAH RUSSELL

LOS ANGELES—To hear them tell it, music video producers suffer from Rodney Dangerfield syndrome: They get no respect.

On "The New Bankruptcy" panel presented by the Music Video Producers Assn. Nov. 8, during the 13th annual Billboard Music Video Conference, leading music video production entrepreneurs complained bitterly about the economic climate and the lack of financial support they receive, en masse, from the record industry.

"We've created an industry that's essential to marketing and selling records, and we believe it should be respected," said panelist Amanda Pirie, producer and co-owner of Nitrate Films. "It's ironic that we're more crucial to the industry than we ever have been, but [Nitrate] wouldn't be alive today if we hadn't made a couple of really big commercials this year."

Pirie explored the "state of the industry" along with "New Bankruptcy" panelists Michael Hamlyn, producer/owner of Midnight Films and MVPA president; Joni Sighvatsson, president of Propaganda Films; Joel Hinman, producer at Black & White Television; Anouk Frankel, producer/co-founder of Portfolio Artist Network; and Caroline True, director of video for Charisma Records.

Bankruptcies are increasingly common in the business these days, as evidenced by the recent disappearance of several industry pioneers, including MGMM, AWGO, and Vivid Productions.

'We have a problem in being recognized as a real industry'

The cost of devoting one's business exclusively to music video is crippling, said Propaganda Films' Sighvatsson. His firm successfully diversified into film, commercial, and television production, which is the key reason it can support a music video division, he said. But such diversification is a cash-intensive challenge most companies cannot face.

"We have a problem in being recognized as a real industry," said Sighvatsson. "The record companies don't understand the very real costs of doing business and it's in the record company's interest to keep the perception alive that music videos are not a profit center."

Sighvatsson noted that the markup going to production companies is 15%, "if we're lucky," contrasted with commercial production, which offers a 23% margin.

Video production companies can survive in the current economic crunch only if they are very big or very small, said Sighvatsson. But the tiny operations with minimal overhead tend to undercut the competition and produce cheaper videos, said Midnight Films' Hamlyn. The trend erodes the business' level of professionalism and incites a downward spiral in the entire community, he said.

Charisma's True noted that music video commissioners at the labels have their own set of problems these days. A glut of new—and often faceless—directors compete fiercely for the same jobs, and it is difficult to keep track of them all. "It becomes an 'eeny meeny miny moe' situation," she said.

Conversely, panelists bemoaned the influx of label executives who have gotten into the video mix during the past decade. Video commissioners no longer hold the power they once did and today, everyone from the artist manager to the A&R person seems to have a say in the final production. "It's a nightmare," said Pirie.

The pressure is on directors to write impressive treatments, as well as to budget a project to make money and meet the label's bottom line, said Black & White's Hinman, because "the guys who run the record labels precede music video," he said. "They don't understand its power."

Theoretical solutions to the myriad problems are not easy to put into practice, said Hamlyn. He cited the MVPA's efforts to lobby the record industry on profit participation for video production companies. U.S. antitrust laws, however, prohibit the MVPA from negotiating for any type of industrywide standard or "price fixing," he said.

Black & White Television founder Paris Barclay suggested from the floor that production companies charge for the writing of treatments, taking their cue from the profitable commercial industry.

Local Outlets' Importance Reflected In Label Tie-Ins

BY MELINDA NEWMAN

LOS ANGELES—Local and regional video shows can be much more than a repository for clips, according to panelists on "Your Influence Is Showing," a session presented Nov. 7 by the Music Video Assn. during the Billboard Music Video Conference here.

According to moderator Gary Fisher, manager of music video promotion, Columbia Records, local and regional shows are becoming more and more instrumental in breaking artists. This is resulting not only from airplay, but from an increase in promotions—ranging

from giveaways to presenting concerts.

Mike Drumm, producer and director of Denver-based alternative video show "MusicLink," noted that the number of promotions he has done with major labels has increased from one last year to more than half a dozen this year.

"In the past year, we've seen tremendous growth in the cooperation between labels and local shows," he said. "They're getting over the old-fashioned attitude that these shows don't mean anything and don't sell records. There's a tremendous change going on."
(Continued on page 67)

THE EYE



by Melinda Newman

YOU KNOW ME: Yeah, we're down with MTV. So are the channel's viewers, who are responding very positively to "Down Wit MTV," MTV's amusing parody of Naughty By Nature's hit, "O.P.P." Since starting to air on MTV three weeks ago, it has been consistently featured in the channel's countdown shows (Billboard, Nov. 9).

But that's not the only place where it's a hit. In a tasty little bit of counterprogramming, **The Jukebox Network** added the clip last week. It also is airing a 30-second promo for the clip that, in the spirit of friendly competition, says, "We agree: Down Wit MTV," and notes, "You can sit around and wait for MTV to play it when they want to or you can see it when you want to here on The Jukebox Network." Obviously viewers want to see it wherever they can: It was the eighth-most-requested video on the Jukebox this week. The Jukebox Network says it doesn't feel the video will cause viewers to switch to MTV because of name association, and MTV must be thrilled with the free plug.

VANISHING ACT: "Cheesy Video," a half-hour weekly urban/R&B video show that aired on WNEM in the Flint/Saginaw/Bay City, Mich., market, has been canceled after differences between the producer and station program manager.

The conflict came a few weeks ago during a disagreement between producer **Ray Furlow** and program manager **Bill Avery**. According to both Furlow and Avery, the crux of the matter was an interview with **2 Live Crew's Luther Campbell**, which Avery felt contained comments inappropriate for the Saturday-afternoon show's viewing audience. Instead of pulling just that episode, Avery pulled the remaining shows for the season. "We said we wouldn't air the Campbell interview, we tried to compromise," says Furlow. However, Avery says the Campbell interview was still in the version that was planned to air for Saturday.

"Ray is a talented guy and we wanted to encourage him," says Avery. "We thought the show was a good encouragement of local enterprise." For Avery, it came down to a communication gap between him and Furlow on this and some other issues that ultimately led to a lack of trust on Avery's part.

In the meantime, WNEM is considering adding another show produced by an outside company. Furlow is shopping his show to several other markets and sta-

tions, including Chicago superstation WGN.

ON THE BIG SCREEN: The American Museum of the Moving Image is presenting a six-week film series called "Play This Movie Loud: A History Of Rock On Film." The retrospective, which runs through Jan. 5 at the Astoria, N.Y., museum, provides an overview of the 35-year history of rock from Little Richard to Madonna. Among the films presented are **Julien Temple's** documentary about the **Sex Pistols**, "The Great Rock And Roll Swindle"; the **Beatles' "A Hard Day's Night"**; and "Don't Look Back," **D.A. Pennebaker's** documentary on **Bob Dylan**. Music-themed movies such as "Saturday Night Fever," "American Graffiti," and "The Doors" also will be shown.

EVERYBODY DANCE NOW: **VH-1** and **Rhino Home Video** have linked to present "VH-1 Shindig! Super 60s' Sweepstakes."

"Shindig," the live television showcase for top performers, debuted in 1964 and featured such artists as the **Mamas & the Papas**, the **Beach Boys**, the **Who**, and **Chuck Berry**.

On Saturday (7), VH-1 will air footage from many of the original "Shindig" episodes, marking the first time they've been on television in 25 years. Among the highlights will be the premiere "Shindig" episode that featured **Sam Cooke** and the **Everly Brothers**, as well as subsequent performances by the **Supremes** and the **Temptations**.

In conjunction with the broadcast, VH-1 is running the sweepstakes, which includes prizes ranging from a 1965 Ford Galaxie 500 convertible filled with '60s memorabilia, a trip to January's Rock and Roll Hall of Fame induction, and copies of the Rhino Home Video "Shindig" series.

Viewers can enter three ways: through a special 900 number, via mail entry, or by filling out an entry blank available at more than 2,200 participating K mart stores throughout the country. The contest runs through Dec. 18.

CONGRATULATIONS to "MusicLink" producer **Mike Drumm**, who has been nominated for a National ACE Award in the category of best director in a music series or special. He's being recognized for his work on the "Telluride Bluegrass Festival" special, which ran on the **A&E Network** in August... Congrats also to **Julie Rothman**, who has been promoted from manager to director of public relations for VH-1. In the same department, **Renee Koblenz** has been promoted from public relations assistant to coordinator.

ON THE MOVE: Director **Milcho** has joined **GPA Films** from **Picture Vision**. Among his first projects was "Tennessee" for **Chrysalis** act **Arrested Development**.

Capitol Records, UA Theaters Team For Promo

BY CRAIG ROSEN

LOS ANGELES—Capitol Records and the United Artists theater chain have teamed up for "Screen Music," a promotion that has videoclips by Capitol artists featured before films on 100 movie screens in major markets across the country.

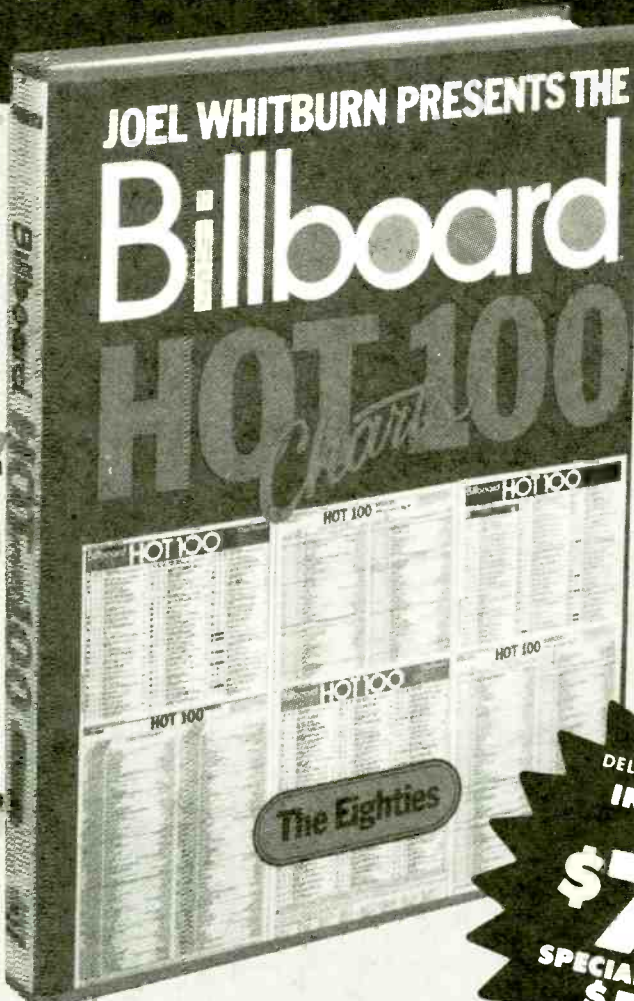
The UA theaters targeted in the campaign are located in malls that also house Sam Goody and Musicland outlets with the hopes that moviegoers, inspired by the videoclip, will visit the store after seeing the clip and make a purchase.

Cassette singles and research cards will be distributed following the screenings to gauge the music-buying habits of moviegoers.

Bonnie Raitt's "I Can't Make You Love Me" is the first clip featured. "Keep Coming Back" by Richard Marx is scheduled for December. Capitol plans to present one video a month through the first half of 1992.

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Music Video

ARTISTS & MUSIC

VIDEO TRACK

LOS ANGELES

PUBLIC ENEMY'S latest videos, "Can't Truss It" and "By The Time I Get To Arizona," were directed by Eric Meza for **The End**. The **Def Jam** videos are filled with political content and were shot on location in the city. **The End** is also behind **Curtis Stigers'** video "I Wonder Why" for **Arista**, which **Sebastian Copeland** directed; **Amy Grant's** "Every Heartbeat," "Good For Me," and "That's What Love Is For," directed by **D.J. Webster** for **A&M**; and the **Beach Boys'** cover of "Crocodile Rock," directed by **D.J. Webster** for **PolyGram**.

Mark Freedman Productions' **Dominic Orlando** directed the video to the updated "My Girl" track by the **Temptations**, which promotes the new film of the same name. **Joseph Sassone** produced the shoot, which includes performances by **Macaulay Culkin** and **Anna Chulmsky**, who star in the movie.

Epoch Films' **Adam Bernstein** directed **Def American** rapper **Sir Mix-A-Lot** in his new "Baby's Got Back" video. **Alex Abramowicz** produced the conceptual shoot, which comes from the forthcoming "Mack Daddy" album.

NEW YORK

BLACK & WHITE Television is the company behind two new **Wild Pitch** videos, as **Noble Jones** directed "Nigga For Hire" by **Hard Knocks** and **Sam Martin** directed

"Peace Is Not The Word To Play" for **Main Source**. **George Wieser** produced the gritty, conceptual **Hard Knocks** clip, which was lensed on location under the **Manhattan Bridge**, while **Zeke Wave-dancer** produced the **Main Source** shoot, reeled on location in **Red Hook, Brooklyn**.

OTHER CITIES

ZZ TOP's new video, "Burger Man," is an **Epoch Films** production lensed on location in **Miami**. **Adam Bernstein** directed the clip, which spoofs classic sci-fi horror films of the '50s. **Jonna Mattingly** produced the shoot for **Warner Bros.** and **Debbie Samuelson** executive-produced.

Studio Productions' **Jim May** directed **Warner Bros.** artist **Michael White** in "Professional Fool" recently. **Joan French** produced the **Nashville-based** shoot with **May**. **May** also reeled the new **Alan Jackson** clip "I Only Want You For Christmas" for **Arista**. **Barry Coburn** executive-produced the video, which was shot on location in a private residence in **Brentwood, Tenn.**

GPA director **Milcho** lensed **Chrysalis** act **Arrested Development** in its new video, "Tennessee." **Lenny Grodin** produced the conceptual clip, mixing performance footage with films of lynchings and other powerful political and social imagery. The crew shot footage on location outside **Atlanta**.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210**.

L.L. COOL J
Strictly Business
Strictly Business/Uptown-MCA
Louise Barlow/Black & White Television
Paris Barclay

O.M.D.
Call My Name
Sugar Tax/Virgin
Mitchell Rothzeit, Tina Silvey/Silvey + Co.
Andrew Doucette

RUN-D.M.C.
Beats To The Rhyme
Greatest Hits 1983-1991/Profile
Matthew Cole/Soundtrack City
Pamela Birkhead

2 HYPED BROTHERS & A DOG
Doo Doo Brown
Ya' Rollin' Doo Doo/Warlock
Chris Robinson/F.E.A.R. Productions
Chris Robinson

VANESSA WILLIAMS
The Comfort Zone
The Comfort Zone/Wing-Mercury
Benjamin Howell/Zinc
Ralph Ziman

DWEEZIL ZAPPA
Vanity
Confessions/Barking Pumpkin
Kit Cathcart/Spellbound Productions
Dweezil Zappa

PATTI AUSTIN
Givin' In To Love
Carry On/GRP
Michael Halper, Mark Wexler, Steven Dupler/REBO Studio
Bill Davis

BABY ANIMALS
One Word
Baby Animals/Image
Joan Weidman, Tina Silvey/Silvey + Co.
Andrew Doucette

DJ QUIK
Quik Is The Name
Quik Is The Name/Profile
Lynn Rose, Robert Higgins/The End
Eric Meza

DAN HILL
I Fall All Over Again
Dance Of Love/Quality
Debra Harwin/Skogland Productions
Kari Skogland

KID PANIC & THE ADVENTURES OF DEAN DEAN
We Can Do This
Don't Be Alarmed/Soul-MCA
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Fleeing Dutchman Sentenced For Piracy Govt. Seeks Extradition In Major Case

■ BY WILLEM HOOS

AMSTERDAM—The biggest case of audio piracy ever to come before a court has resulted in a 30-month prison sentence for the leader of the illicit enterprise.

A judge in the Dutch city of Almelo passed the sentence on a 58-year-old Dutchman, currently believed to be in hiding in Belgium, for his part in producing and selling 2.4 million tapes and 514,000 CDs over a four-year period. International labels organization IFPI says this is the largest amount of pirate material ever cited in such proceedings.

The court was told that the man was founder, owner, and only shareholder of Eastern Cassette Recording, a company based in the east Netherlands city of Enschede. The firm was raided by 30 police officers Nov. 14, 1989, as a result of which 230,000 CDs and 214,000

cassettes were seized. The owner and his four assistants were arrested.

Police, assisted by anti-piracy officers of Dutch authors' rights society STEMRA, discovered that between January 1986 and Novem-

230,000 CDs and 214,000 cassettes were seized

ber 1989 nearly 2.5 million illicit cassettes had been manufactured and sold by ECR. In addition, more than 500,000 unlicensed CDs, manufactured at various locations in Europe, mainly Greece, had been sold through ECR.

According to Ger Welbers, head of STEMRA's anti-piracy department, the illegal tapes and discs were sold in a number of European

countries, particularly the Netherlands, Belgium, Germany, and Denmark. About 90% of the confiscated material consisted of covers of hits by international acts such as Madonna and Abba, and local artists BZN and Lee Towers. The covers were performed by unknown eastern Dutch acts.

In some cases, original works had been copied; this material featured MOR acts such as Engelbert Humperdinck.

During the four years of its illegal activities, ECR evaded paying authors' royalties worth the equivalent of \$1.5 million and \$770,000 in taxes.

The owner of ECR was not in court, having been on the run for some months. Dutch authorities are now seeking his extradition from Belgium.

The court also sentenced a sound engineer working for ECR to 18 months in prison.

Dutch Biz Salutes Leo Boudewijns

AMSTERDAM—More than 300 leading lights of the Dutch music industry attended the farewell party for Leo Boudewijns, secretary general of Dutch IFPI branch NVPI, who retired Nov. 1.

At the party at the Singer Muse-

um near Amsterdam, Kick Klimbie, president of NVPI's audio section, presented Boudewijns with the organization's Silver Phonograph award. His video section counterpart, Ruud Lamers, handed over the Videogram Award. In

addition, the Mayor of Baarn presented an accolade from the Dutch royal household.

Since his appointment as NVPI managing director in 1976, Boudewijns has played an important role in the Dutch record industry. He has lobbied consistently on issues such as lower VAT for recorded music, the implementation of a blank-tape levy, neighboring rights, and the signing of the Rome Convention.

In 1988, he was succeeded as NVPI managing director by Rob Edwards.

WILLEM HOOS

Germany Lays Guidelines For Music-Vid Certs

HAMBURG—The German Phono Assn. has laid down guidelines for the gold and platinum sales qualifications for music videos—25,000 and 50,000, respectively, in Germany.

The trade group expects music video sales to top the 1-million mark this year.

Sales guidelines for awards in the record industry have been prepared and monitored by the associ-

ation for the past 15 years, and more than 1,200 gold and platinum discs have been handed out over that period.

Wolf Gramatke, PolyGram chief and Phono Assn. board member, says, "The constantly increasing importance of the music video market prompted us to issue similar guidelines for this sector of our industry."

WOLFGANG SPAHR

No Dire Straits For Belgian Ticket Sales

ANTWERP, Belgium—According to promoter Herman Schueremans, ticket sales for the Dire Straits open-air performance at the Werchter concert grounds, set for May 27, 1992, have already topped the 30,000 mark.

The band played two concerts at Forest National here, Oct. 1 and 2, and the 18,000 tickets available were sold out months in advance. The extra Werchter date is likely

to produce a near-60,000 attendance. Schueremans says, "To be over 30,000 with seven months to go to the show is an absolute Belgian record."

The Schueremans group of companies earlier this year had a string of eight sold-out concerts at Forest National with French star Jean-Jacques Goldman attracting a total audience of 75,000.

MARC MAES

U.K. Video Market Sees 3.7% Dip For Year

LONDON—The U.K. video rental market has lost 3.7% of value in a year, according to figures prepared for the British Videogram Assn.

In the third quarter of 1991, rental revenues were the equivalent of \$228 million, down from \$237 million

during the same period in 1990. The average number of weekly transactions in the third quarter of this year was 6.33 million, with an average rental charge of \$2.77.

JEFF CLARK-MEADS

Hong Kong Megastore Set For Debut

■ BY HANS EBERT

HONG KONG—This city's first music megastore (Billboard, Oct. 5) appears on track for its mid-December debut, and will kick off with an eve-of-opening, deep-discount sale on prerecorded music and other merchandise.

Albert Cheng King-hon, who heads the Mega Stores Ltd. consortium backing the \$3 million outlet, says, "We hope to clear all our stock in one day, so that we can repack and restock the products for the next day and our official opening."

The 20,000-square-foot store in the Radio City building, sited in the Causeway Bay area of Hong Kong, will sell a wide range of home entertainment goods over 12 floors, from audio and video software (including computer games) to consumer electronics hardware. Cheng says, "The software market here last year at retail was worth around \$200 million, and I think there's healthy growth potential. In the past 10 years, the market has grown between 15% to 30% each year."

Initially, the consortium was to bring the Virgin Megastore to Hong Kong, but a suitable location could not be found. Cheng comments, "We wanted a 10,000-square-foot site on one floor, which is what Virgin requires, but finding that is virtually impossible unless you're willing to pay ridiculous rents. However, (Continued on next page)



One Fine Day. David Fine, right, chairman of PolyGram's supervisory board and chairman of international labels organization IFPI, has been made an officer of the Order of Orange Nassau by Queen Beatrix of the Netherlands for his services to the Dutch music industry. Presenting the honor to Fine is the Dutch ambassador to the U.K., left, along with Jan Timmer, Philips president and former chairman of PolyGram's advisory board.

German Music, Vid Biz Seek Govt. Support High Sales Record A Detriment To Comforts At Home

Germany is Europe's most prosperous nation. Politicians argue, therefore, that the music and video industries do not need help to make a profit within its markets. In Billboard's continuing series on the attitudes of the various EC governments, we look at the German industries' claims that they are getting the short shrift from their political masters.

BY WOLFGANG SPAHR

HAMBURG—Heavyweight German politicians such as President Richard von Weizsacker, Chancellor Helmut Kohl, and Foreign Minister Hans-Dietrich Genscher are always ready to be photographed with the stars of the German music scene. But, when it comes to tangible support to record companies, music publishers, video companies, artists, or producers, the policy makers are notable by their absence.

One attitude is prevalent throughout the Bundestag, the German parliament: Legislators argue that the German music industry achieves such high sales and artists are so well paid that no financial assistance is needed.

The music industry feels doubly aggrieved by this, particularly in comparison with book publishers. Double the amount of value-added tax is levied on records as books; no state aid is available to record companies exhibiting abroad; and—unlike the country's literature—music receives little, if any,

cultural recognition.

The music and video industries lobby politicians extensively, with generally rather limited success. However, one substantial victory of late was the decision by the Bundestag to introduce a blank-tape levy.

The music industry is also look-

'The competitive and creative potential of our country deserves intl. recognition more than ever before'

ing to Professor Dr. Reinhold Kreile, the new president of authors' rights society GEMA, to exercise what is seen as his considerable political influence. It is hoped that his friendship with the German legislature will also carry weight with the country's representatives at the European Parliament.

In national terms, the German market is the world's third-biggest, behind the U.S. and Japan. However, of last year's \$2.4 billion of sales, only 29% was accounted for by domestic productions. Happily, that relatively low proportion has come to the attention of at least some politicians.

Gunter Einert, minister of economy and technology for North Rhine-Westphalia, says, "To

strengthen the national product and the national music culture must be the aim of everybody.

"It is important, in my opinion, for all radio stations to pay more attention to indigenous productions, as they can provide the stimulus which in the end leads to success."

With the impending single European market in mind, Einert continues, "We should not stand idly by when other countries, like France for instance, are able to provide huge sums for the support of their culture and music."

The Germans hope that the single market will lead to improved cultural exchange throughout Europe and that this will mean an increasing number of outlets for German music. PolyGram Germany managing director Wolf-Dieter Gramatke says, "The competitive and creative potential of our country deserves international recognition more than ever before. The creation of the single market could provide the necessary catalyst."

Sony Honors Diamond For His Songs Sung

AMSTERDAM—Neil Diamond has been presented with a special award by Sony Music in the Netherlands to mark more than 1-million mark for album sales.

The Lifetime Achievement Award celebrates sales since he joined the company in 1973. Gloria Estefan is a previous recipient of the honor. WILLEM HOOS

HONG KONG MEGASTORE

(Continued from preceding page)

we're not ruling out cooperation with Virgin in the future, or with any other record chain."

Cheng adds, "We want to be a place of action. Our first floor is a venue where we'll sell hot items and invite record companies, publishers, concert promoters, and fan clubs to hold press conferences or radio broadcasts. We want to be an eventful place."

The Mega Stores consortium is reportedly confident that the Causeway Bay outlet can form a successful base from which distribution, music publishing, and even record label units can be built. Its retail expansion plans include another two stores in Kowloon, one in Taipei (where Tower is due to debut before year-end), and others in Southeast Asia.

The European music biz is cheering the debut of 'Dangerous,' which appears poised to break sales records ... page 12

Ireland's Century FM Station Goes Dark

DUBLIN—Century FM, Ireland's first national commercial radio station, ceased broadcasting Nov. 19 with a loss of 50 jobs and estimated debts of close to \$16.7 million.

Launched in 1989 by a consortium of some of Ireland's biggest business and entertainment names—including Chris de Burgh—Century broke a monopoly on national broadcasting held by

the semi-state company RTE for more than 50 years.

From the start, Century was plagued by difficulties. Transmission problems hindered efforts to attract sufficient listeners—and a format that tried to suit virtually all tastes "fell between more stools than a furniture showroom," according to one critic.

KEN STEWART

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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

IRELAND: Jimmy MacCarthy has long been known as one of the country's most distinguished songwriters. His compositions have been recorded by Mary Black ("No Frontiers"), Mary Coughlan ("Ancient Rain"), and Christy Moore ("Ride On"), to name a few. Now, 11 years after his first single, MacCarthy has released his own debut album, "The Song Of The Singing Horseman" (Mulligan Records). Written, sung, and mostly produced by MacCarthy himself, the songs are mainly ballads rooted in folk and the album abounds in the rich imagery that springs from a fertile Celtic imagination. "Mystic Lipstick" is an allegory about the effects of American culture on Ireland, while "Missing You" recalls his days as a busker on the streets of London and dwells on the sadness of emigration. MacCarthy is accompanied on the album by some of the country's top musicians, including Liam O'Maonlaoi of Hothouse Flowers, Bill Whelan, Davy Spillane, and Honor Heffernan. Currently on tour, he is attracting audiences devoted to the point of reverence. KEN STEWART

INDIA: Alisha Chinai, currently the biggest-selling Hindi pop singer, is back with a new album, scheduled for release in '92 on her own Baby Doll label (distributed by Gramco). Ruthlessly marketed as the "Indian Madonna," Chinai's last album was provocatively called "Kama Sutra," although the title was changed, after a storm of controversy, to "Alisha Alisha." Formerly a model, the pert, 5-foot-tall Chinai first attracted the attention of the music business when she won rave reviews for her singing in the stage musical of "Evita." She was signed to Gramco in 1985 and embarked on a series of gold, platinum, and multiplatinum recordings. For a while she enjoyed success in films as a singer, but she has subsequently concentrated on her music alone. JERRY D'SOUZA



FRANCE: Can the strong-willed Angélique Kidjo repeat the worldwide success of African acts like Mory Kante and Salif Keita? Although domiciled here since 1983, she comes from the small West African country of Benin (formerly Dahomey). Moving to Europe in the '80s, she worked with various bands, notably the German group Pili-Pili, before launching a solo career. Earlier this year she signed to Island and her album "Logozo" is due for release on its world music label, Mango. Kidjo's music, which she writes in partnership with bassist Jean Herbail, is a simple Afro-funk mix with catchy melodies designed to showcase her strong, splendid voice, redolent at times of the great South African singer Miriam Makeba. The crossover potential of her music is considerable, even though all her lyrics are in "fon," the dominant dialect in Benin. EMMANUEL LEGRAND

HONG KONG: Described as the territory's first postpunk alternative music band, Adam Met Karl is the favorite act of the Chinese underground scene. The group has caused a stir by releasing its own self-produced cassettes. "Basically, they're bootlegging their own work," commented a bemused record company executive, adding, "They don't have a hope in hell of being signed up with any of the majors." A growing league of supporters, who look like pre-Beatlemania bohemians, think otherwise... Ric Halstead, saxophonist with jazz fusion combo Encounters, has a new, as-yet-untitled, solo album due for imminent release on RCA. The follow-up to last year's critically acclaimed "The Man In Green Shoes," it features guest appearances by Irene Reid and Jon Hendricks. HANS EBERT

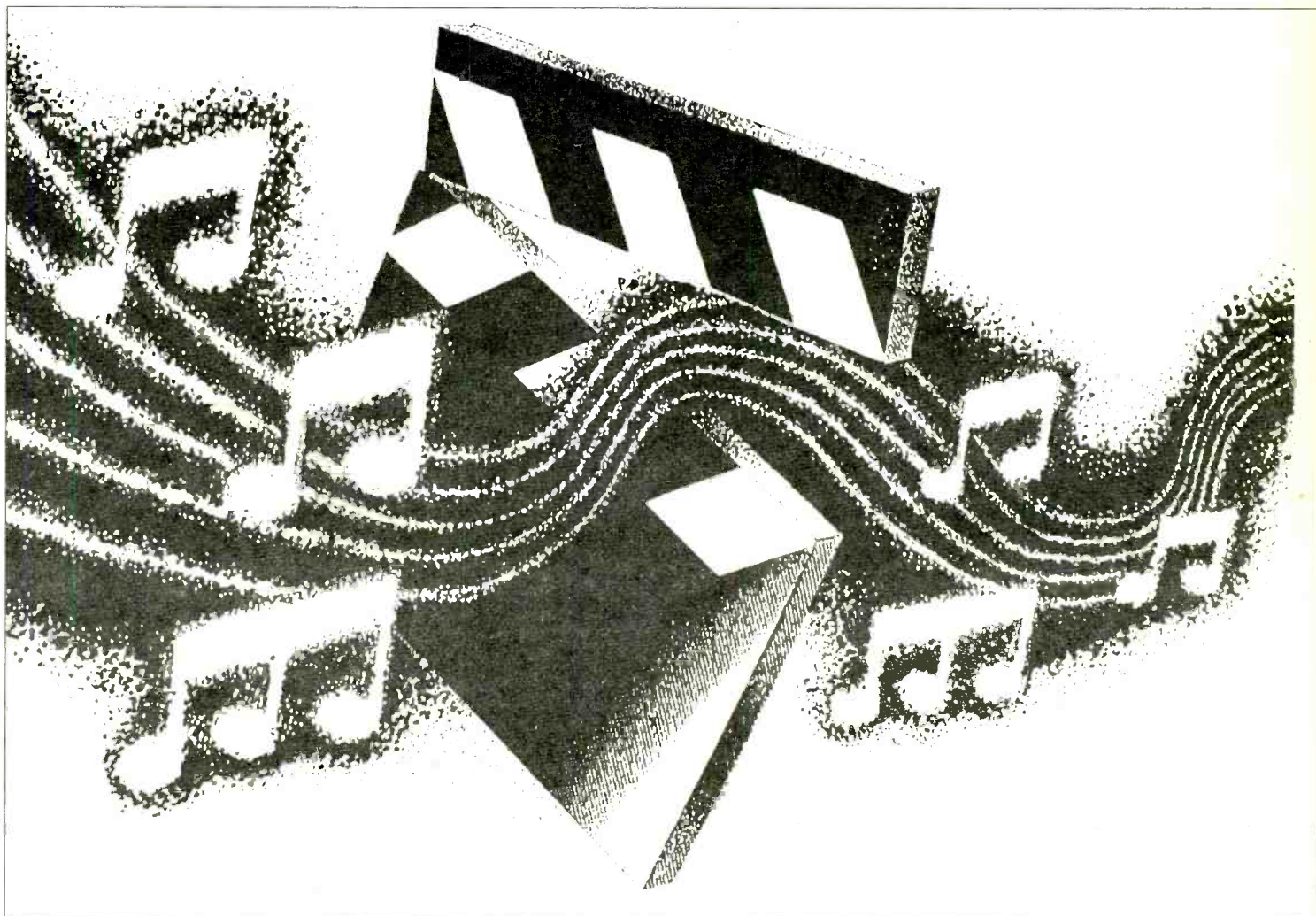
SPAIN: The strife-torn Basque Country's assault on the rest of Spain with (musically and politically) radical rock continues. Two weeks after the dynamic Negu Gorriak (Pulse, Nov. 16) bypassed unofficial censorship and played in Madrid's scene-setting Revolver Club, it was the turn of Basque radical pioneers Hertzainak to play there. Again, a packed house turned up for this rare chance to see what all the fuss is about. Fans were treated to a vibrant rock/punk/ska mix sung in Basque, except for Hertzainak's Spanish version of "Guantanamo." A profusion of small indie labels has sprung up around this music wave in the Basque region. Hertzainak's own Aketo Diskak label has released its fifth album, a double live recording called "1991 Zuzenean," which is doing brisk business at Madrid's biggest outlet, Discoplay. What distinguishes Basque radical rock, according to Hertzainak's singer Gari, is "a posture which stems from singing from within the problem on the streets. It's musical journalism." HOWELL LLEWELLYN



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Milestone For Tina. Tina Turner receives a quintuple-platinum award in London to mark U.K. sales of 1.5 million units of her 1990 Capitol album "Foreign Affair." Turner was also given a solid silver compact disc in honor of her 52nd birthday Nov. 26. Making the presentation is Rupert Perry, managing director of EMI Records U.K.

Good News (And Bad) For Japan On Record-Rental Front

BY STEVE McCLURE

TOKYO—For the Japan Phonograph Record Assn., the good news: The number of record-rental stores in Japan is falling. The not-so-good news: The total amount of recorded material for rent is on the rise.

The JPRA, reporting the results of a series of surveys of its member firms, found that a total of 5,551 rental shops were operating nationwide as of the end of September. This was down from the peak figure of 6,184 at the end of 1989.

Reflecting a slightly different survey period, the JPRA reports that the total number of CD albums for rent at stores as of June was 26.83 million, up 15% from June 1990. The figure for CD singles was up by 39% to 6.91 million, reflecting the rapidly rising popularity of that configuration. The number of cassettes and LPs for rent is virtually nil.

A number of senior executives in the worldwide record industry feel the prevalence of rental in the \$3 billion Japanese music market has damaged international repertoire sales there since 1980. Domestic repertoire outsells foreign

recordings by two-to-one.

Under a gentleman's agreement with Japanese record companies that began Aug. 1, rental stores must wait until a week after release date before they can rent domestic albums. Foreign repertoire is due to come under this one-week window provision from Jan. 1, and the ban on rental of both domestic and international product will be extended to two weeks after release next Aug. 1. A three-week ban will finally come into effect Jan. 1, 1993.

The JPRA survey found that of the rental stores' total stock of CD albums, the domestic/foreign repertoire ratio was 64:36. The domestic/foreign split for CD singles was 82:18.

The trade group reports that stores' average stock and floor space have increased. Stores surveyed averaged 4,896 albums, a rise of 22% from a year ago, while CD single stock was 1,261 on average, up 46%. The average rental store had floor space of 2,170 square feet, up from the 1990 figure of 1,990 square feet.

Japan Record Rental Commerce Assn. spokesman Koji Miwa says the JPRA survey is further evidence of the decline of mom-and-pop rental stores in favor of larger outlets. He notes that the average CD album rental price is steady at 300 yen (\$2.27).

The record manufacturers' survey also found that rental stores are broadening the range of their activities, with 84% renting videos as well as records, for example. This tendency will likely speed up when Japan's revised copyright law goes into effect Jan. 1. Rental stores will then have to pay neighboring rights fees for international repertoire to performers and record manufacturers in addition to the standard copyright fees they already pay on rented records.

Moffat Sets Sale Of Radio Holdings In Motion Retains Investment Dealer To Sell Off 9 Stations

BY LARRY LeBLANC

WINNIPEG, Manitoba—After a year of rumors, Moffat Communications announced here Nov. 15 that Toronto investment dealer Burns Fry Ltd. has been retained to sell off its radio holdings so Moffat can concentrate on its TV and cable interests.

Moffat owns CKLG/CFOX Vancouver, British Columbia; CISS/CHFM Calgary, Alberta; CHAB Regina, Saskatchewan; CKY/CITI Winnipeg; and CHAM Hamilton, Ontario. It also has a 67.5% interest in CHED/CKNG Edmonton, Alberta, with Toronto-based Maclean Hunter Ltd. owning 32.5%. Moffat's radio operations now account for 270 of its 560 employees.

Moffat also operates CTV affiliate CKY-TV in Winnipeg, and has an 11.1% interest in the CTV network, which lost money in 1990 for the first time. Moffat also has cable TV interests in Winnipeg, Houston, and Tampa, Fla., that account for 88% of its operating profit.

Profit from Moffat's broadcast operations, which accounts for about one-third of its revenue, totaling \$78.2 million in the year ended Aug. 31, has been steadily declining. Three years ago, it accounted for more than 20%, which dwindled to 13% of the \$17.2 million operating profit report-

ed for fiscal 1991. The final profit of \$1 million, or 21 cents a share, the company reported for 1991 was less than half that of 1990 and the sixth straight annual decline.

SHUT OUT OF TORONTO

Chairman and president Randall Moffat, 47, who took over the business in 1964 when his father (who started the company in 1949 with CKY) died and today controls 52% of Moffat shares, says that one key factor in this "very difficult decision" was Moffat's being shut out of the lucrative Toronto market by losing two applications for an FM license.

"We are profitable at the present time but our look at the future indicated the people that were really going to be successful in private radio in Canada are going to be [those] that have a station in Toronto," he says. "There are individual radio stations in Toronto whose sales are equal to half our entire radio division."

Moffat is not the only broadcaster facing declining radio profits. In the last decade, Canadian radio has lost a substantial share of advertising revenue, to a point where, according to the Canadian Assn. of Broadcasters, half of all stations no longer have an operating profit. In 1990, radio had a collective after-tax loss of \$26 million, or -3.3%. Radio's share of ad dollars

has dropped from 10.4% in 1980 to 7.7% in 1990.

Given the state of Canadian radio, industry analysts predict the company will likely reap a total of only \$35 million-\$45 million from a sale. Two years ago, the radio division was valued at about \$55 million. The company plans to use the proceeds from the sale initially to reduce its long-term debt—\$56 million as of Aug. 31—a move that would better position it to attain further cable TV acquisitions.

Moffat has said he would like to sell the stations as a package. However, due to a Canadian Radio-television and Telecommunications Commission rule forbidding broadcasters from owning more than one AM and one FM in a single city, it is more likely that stations instead will be sold individually or in pairs.

Allan Slaight, president/CEO of Toronto-based Standard Broadcasting, is interested in purchasing both the Vancouver and Winnipeg combos. Other possible buyers for some Moffat stations include Toronto-based Rogers Broadcasting and the Montreal-based Power Broadcasting Inc. "The jewel of the [Moffat] crown is Vancouver, their most profitable market," says an industry figure. "If Vancouver is dealt off separately, the remaining eight stations would likely go to a single party."

Naughty Incident Doesn't Stall HMV In-Stores Chain Stands By Policy Despite Toronto-Mall Ruckus

TORONTO—Despite an incident Nov. 22 at the HMV store at the TriLea Centres Inc.-owned Scarborough Town Centre, involving Tommy Boy rap act Naughty By Nature, the 52-store record chain will continue its national in-store appearance policy. However, management at that shopping mall has banned all future appearances by pop groups.

Although an HMV in-store promotion scheduled for the next day (23) at TriLea's nearby Yorkdale Shopping Centre that was to feature Giant Records act Color Me Badd was canceled, HMV decided not to cancel several in-store appearances the following week in its Toronto stores or Nov. 30 at a Calgary, Alberta, mall store opening. "We are concerned about what happened at Scarborough Town Centre, and we're reviewing the situation as far as in-stores go, but we're not considering not doing any in-store appearances," says Roger Whiteman, VP of product management at HMV Canada.

Organized in two days by HMV and Sony Music Canada, the Naughty By Nature event attracted almost 1,500 teenagers, who turned out to see the New York group perform two songs and sign autographs. Faced with more spectators than anticipated, the store was forced to close its doors on the throng outside after about 30 seconds of the group's performance.

When the the crowd outside started surging into the HMV

store doors, alarmed mall management called the police. More than 100 police officers from several Metro Toronto Police divisions, including an emergency task force, the break-and-enter squad, and the drug squad, turned up to disperse the crowd. Town Centre management closed the mall two hours early. No arrests were made and police later reported little damage and few injuries.

"We had a large crowd which could have caused us a lot more problems than it did," says Metro Toronto officer Sgt. Craig Scanlon of the 41 Division. "We responded fast enough and with as many numbers as needed."

"It was no wilder than any in-store I've done, until the band started to play," says Dave Deley, Ontario promotion rep at Sony Music Canada. "Then people outside the store wanted to get inside. It might have been avoided if the band hadn't insisted on performing. If the band had started signing autographs, we could have dealt with the people in the store and then let more in a few at a time."

"The kids were relatively well-behaved," says an onlooker. "Mall security didn't handle it wisely. In anticipation of a problem, they created one."

"We had 12 security people there but we didn't anticipate the crowds," says Whiteman. "Looking at the group's sales [about 18,000 units of its self-named al-

bum have been sold nationally] and from what we'd done before at that store, we thought we had taken adequate steps.

"I spent the next day at the mall," adds Whiteman. "We worked very closely with mall management and issued a press release as well as a letter to all the tenants in the mall. As far as we're concerned, there won't be any grounds for any legal action for loss of sales."

Despite contrary reports in the local press, Whiteman says HMV cleared the Naughty By Nature appearance with mall officials. "We would never, ever put on an in-store without first talking to the mall management," he says.

BY LARRY LeBLANC

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HITS OF THE WORLD

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EUROCHART HOT 100 11/16/91 MUSIC & MEDIA

SINGLES	
1	1
2	NEW
3	2
4	3
5	4
6	5
7	6
8	10
9	14
10	8
ALBUMS	
1	1
2	2
3	NEW
4	3
5	4
6	7
7	6
8	11
9	5
10	9

18	14
19	20
20	15
ALBUMS	
1	NEW
2	1
3	2
4	3
5	4
6	6
7	5
8	7
9	NEW
10	9
11	8
12	10
13	11
14	12
15	13
16	16
17	14
18	15
19	19
20	NEW

6	3
7	7
8	6
9	9
10	5

FRANCE (Nielsen/Europe) 11/16/91

SINGLES	
1	1
2	4
3	3
4	5
5	2
6	10
7	6
8	8
9	7
10	9
11	NEW
12	12
13	11
14	16
15	15
16	NEW
17	NEW
18	NEW
19	NEW
20	NEW

1	1
2	2
3	4
4	3
5	7
6	6
7	12
8	19
9	8

10	10
11	13
12	11
13	14
14	17
15	5
16	9
17	20
18	18
19	NEW
20	NEW

ITALY (Musica e Dischi) 11/4/91

SINGLES	
1	1
2	6
3	NEW
4	4
5	7
6	3
7	2
8	5
9	NEW
10	8

1	1
2	2
3	3
4	5
5	7
6	6
7	4
8	9
9	NEW
10	NEW

SPAIN (TVE/AFYVE) 11/15/91

SINGLES	
1	1
2	2
3	3
4	4
5	5
6	7
7	9
8	8
9	NEW
10	6

1	1
2	5
3	8
4	2
5	3
6	4
7	NEW
8	6
9	NEW
10	9

CANADA (The Record) 12/2/91

SINGLES	
1	1
2	2
3	4
4	3
5	5
6	6
7	NEW
8	9
9	NEW
10	NEW

1	1
2	2
3	3
4	4
5	NEW
6	8
7	5
8	NEW
9	REN
10	NEW

AUSTRALIA (Australian Record Industry Assn.) 11/24/91

SINGLES	
1	1
2	5
3	2
4	3
5	4
6	10
7	8
8	7
9	6
10	11
11	9
12	NEW
13	NEW
14	13
15	12
16	NEW
17	20
18	17
19	16
20	19

1	1
2	2
3	NEW
4	4
5	3
6	5
7	8
8	16
9	NEW
10	7
11	9
12	12
13	18
14	6
15	10
16	22
17	13
18	11
19	14
20	NEW

GERMANY (Der Musikmarkt) 11/19/91

SINGLES	
1	1
2	2
3	4
4	3
5	6
6	8
7	10
8	5
9	NEW
10	9
11	7
12	11
13	12
14	19
15	13
16	NEW
17	16

JAPAN (Music Labo) 11/25/91

SINGLES	
1	2
2	NEW
3	3
4	1
5	6
6	4
7	10
8	NEW
9	9
10	NEW
1	NEW
2	NEW
3	2
4	1
5	4

HITS OF THE U.K.

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SINGLES	
1	1
2	2
3	4
4	9
5	3
6	NEW
7	5
8	10
9	NEW
10	NEW
11	6
12	15
13	14
14	21
15	NEW
16	8
17	13
18	NEW
19	7
20	NEW
21	11
22	23
23	NEW
24	NEW
25	NEW
26	24
27	NEW
28	17
29	31
30	35
31	27
32	16
33	33
34	20
35	32
36	12
37	NEW
38	NEW
39	25
40	38

ALBUMS	
1	NEW
2	NEW
3	1
4	6
5	2
6	3
7	8
8	19
9	7
10	4
11	9
12	5
13	10
14	NEW
15	11
16	14
17	12
18	20
19	13
20	NEW
21	15
22	18
23	36
24	21
25	29
26	31
27	26
28	NEW
29	30
30	40
31	32
32	25
33	16
34	27
35	23
36	39
37	17
38	28
39	22
40	NEW

Cheetah Working Magic In Indie Sector

BY DEBORAH RUSSELL

LOS ANGELES—With an ear to the street and a feel for the beat, Orlando, Fla.-based Cheetah Records is taking its "bass movement" to the top of the charts.

This tiny independent label, which sold more than 1.2 million units this past year alone, is one of those labels the indie distributors love, particularly in troubled economic times.

"I'm glad we've got 'em," says Johnny Phillips, VP of Memphis-based Select-O-Hits. "They're the hottest label we have next to Priority and Tommy Boy, and that's pretty good, since they haven't been around too long."

Cheetah's roster is dominated by Orlando-based scratch producer/mix master D.J. Magic Mike, whose newest album, "Ain't No Doubt About It," with M.C. Madness, appears poised to keep the track record going. In its first three weeks of release, Cheetah shipped more than 400,000 units on the title. The album debuted at No. 1 on Billboard's Heatseekers chart Nov. 23. The same week saw the album enter The Billboard 200 Top Albums chart at No. 125 and then jump to No. 91 with a bullet the following week. It also debuted at No. 69 with a bullet on the Top R&B Albums chart. Meanwhile, the single "You Want Bass" peaked at No. 20 on Billboard's Hot Rap Singles chart Oct. 26.

"It's great having Cheetah," says George Hocutt, president of San Fernando, Calif.-based California Record Distributors. "It's all about good music. They seem to have good ears at Cheetah."

Cheetah president Tom Reich credits his label VP Mike Hampton with having the "good ears" that stimulate such sales. And Hampton, in fact, is D.J. Magic Mike.

"Mike has a wonderful feeling for rhythm and an incredible ear for samples that will work," Reich says. "He is a very smart businessman and an extremely talented artist."

The artist-cum-businessman seems to take it all in stride. "It's a lot of responsibility," Hampton says, "but I'd rather accept it than leave it in someone else's hands."

The strategy appears to be working. Hampton's Cheetah debut, "D.J.

Magic Mike & The Royal Posse," has sold approximately 385,000 units to date. "Bass Is The Name Of The Game" is at about 570,000 units, and Vicious Base Featuring D.J. Magic Mike's "Back To Haunt You" has sold about 430,000 units.

That is quite a track record for a la-

Mom-and-pop retailers are, without question, so important to us'

bel that is just turning 5 years old. Reich founded Cheetah in 1987, drawing on his experience as an independent promoter for such labels as Warner Bros., Atlantic, Tommy Boy, and Island. Cheetah debuted as a 12-inch imprint, releasing such dance tracks as "My Street" by Studio Q and "Your Honor" by True Fate.

Hampton came aboard in late 1987. His production résumé included such indie gems as "Rock The House," "Creep Dog," and "Give It All You Got" for other artists, including Clay D. He had grown up in the Florida rap scene, even hosting a rap program on the now-defunct Orlando radio station WOKB.

"I saw the need for an artist-oriented label in the Southeast," Reich says. "In the South the choice didn't exist for artists to have more artistic control and to avoid being lost in the [major-label] shuffle."

But don't confuse Orlando-based Cheetah with Miami-based labels such as Luke Records, Reich says. "Miami stands for a particular sound and attitude," he notes. "We have artists from Seattle, Yugoslavia, New York, and Miami."

Currently the Cheetah roster includes 14 artists, ranging from the industrial sounds of Schnitt Acht and the rave house stylings of Radioactive Goldfish to the R&B/urban dance stylings of OTT.

In essence, says Reich, Cheetah is a rhythm-oriented label. "It doesn't matter what kind of music it is," he says. "If you can't dance to it, it's not on Cheetah."

The Cheetah business plan allows for the addition of about 10 new artists to the roster in 1992. Plus the label recently pactored to distribute the

R&B/progressive rock/dance label Majii, as well as the rap label RM. Cheetah is looking to build a recording studio, and the label recently acquired a video studio.

Eight staffers handle all this activity, with the help of independently contracted publicity and marketing personnel around the country. Cindy Barr, formerly the head buyer for Miami-based retailer Spec's Music, is serving as a marketing consultant for Cheetah.

Indie veteran Fred Held joined the Cheetah team earlier this year as VP of operations. During his 26-year career in the record business, Held worked for such companies as UDC, which became Phonodisc, PolyGram, Tone Distributors, MJS Entertainment, Justin Record Distributors, and Schwartz Brothers.

"I like the challenge of working in a small company," Held says. "You can move faster and go further."

Held points to street-oriented retail marketing, in-store airplay, and substantial club support as the keys to survival in a world practically devoid

of radio airplay. Cheetah relies on the mom-and-pop market for about 30% of its sales, he says.

"Mom-and-pop retailers are, without question, so important to us," Held says. "We can count on their support. They will tell us right away if a record is a winner."

Held's business credo of "don't overpress, overship, overhype, or over-return" could have a lot to do with the label's high marks among indie distributors.

"Fred's been the catalyst Cheetah needed," says CRD's Hocutt. "He's made the difference between Cheetah being a label that sells some records and being a real solid player."

As D.J. Magic Mike gains notoriety as a guaranteed sale in both indie and major chain accounts, Reich says offers to sign with a major have increased. He has been offered "seven figures," but "it's not something we want to do. We're very happy with the indie channel," he says.

Cheetah recently opened a satellite office in Puerto Rico, and it currently maintains a Seattle satellite branch.



Wal-Mart Welcome. Wal-Mart founder Sam Walton, right, chats with country star Garth Brooks at the home-office headquarters of the Wal-Mart department store chain in Bentonville, Ark. Brooks had breakfast with Walton and then spent the day touring Wal-Mart's huge warehouse operations and meeting more than 5,000 Wal-Mart employees.

Touch Tunes Service Puts Music On The Line Offers Consumers Chance To Sample, Shop By Phone

BY TRUDI MILLER

NEW YORK—Touch Tunes, a New York-based company, is using its 900-number technology to cover all music bases. By calling in, listeners can sample songs from 85-90 albums, order albums over the phone, hear reviews and interviews with artists, and get concert dates.

The sampling calls cost the user 95 cents per minute but incorporate an exclusive "Call Safe" feature that allows the caller to hang up within 18 seconds without being charged for the call. The system is currently advertised in the magazines Spy, Spin, Details, Metal Edge, Black Beat, and Right On.

After selecting the desired artist and listening to reviews and 60-second samples of songs on the 900-number, the listener can call a toll-free 800 number to order the albums through Touch Tunes Discount Direct, a joint venture

with Discorama, a New York retailer with two stores. CDs retail for \$9.99, tapes for \$6.99, and postage and handling is \$2.50 for up to five products. The service features between 85 and 90 titles at any given time; 15-20 new titles are added ev-

joint venture with Tower Records' direct-mail division, but severed ties with Tower two months later, switching to Discorama. The service obtains its albums from CD One Stop, Universal One Stop, and All Service One Stop.

'We expect to convert to an 800 number'

ery month, with older titles dropping out.

Touch Tunes Corp. president Rob Fenter says the company is in discussions with Time Warner Direct Entertainment regarding a possible partnership. TWDE currently operates a music mail-order service that offers mostly oldies on CD and cassette. Time Warner executives were not available for comment by press time.

Touch Tunes began last May as a

"It was started as a way to hear music before you buy it, because CDs are so expensive," says Fenter. "Normally people only hear the single; if they can hear three or four songs, they have a little better bet of what they're investing in."

The idea has since evolved into an advertising tool, says Fenter. "What we're finding ourselves being is a marketing service, fully utilizing the 900 concept in a very effective promotional way with labels," he says. The company offers personalized promotions in which a magazine ad for a particular band includes a Touch Tunes 900 number. Listeners who call the number hear sample cuts from the album, tour dates for their area (by punching in their area code), and exclusive interviews with the artist; the call can also include a contest or giveaway. The call costs 45 cents. The advertising is done in magazines likely to be read by the act's fans. So far, Touch Tunes has done such promotions with Dan Reed Network, Richie Sambora (with ads in Rolling Stone, Musician, and Tower's Pulse!), and Vanessa Williams (with ads in Entertainment Weekly, Jet, Ebony, and Young Miss).

The Dan Reed promotion, which was done in August, received nearly 1,000 calls, says Fenter. "It did exceptionally well, since the number could have been overlooked in the ad. In future ads, we will feature

(Continued on page 48)

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
		★ ★ No. 1 ★ ★		
1	12	MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMAPHONE 1988 (9.98)	A FRESH AIRE CHRISTMAS 1 week at No. 1	3
2	15	MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMAPHONE 1984 (9.98)	CHRISTMAS	3
3	1	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS	29
4	4	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	29
5	17	VARIOUS ARTISTS ▲ ² A&M 3911 (9.98)	A VERY SPECIAL CHRISTMAS	3
6	10	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98)	LED ZEPPELIN	28
7	2	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	29
8	3	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98)	GREATEST HITS	29
9	24	NAT KING COLE ● CAPITOL 46318 (6.98)	CHRISTMAS SONG	3
10	7	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	29
11	5	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	18
12	6	MEAT LOAF ▲ ⁵ CLEVELAND INT'L 34974 / EPIC (5.98 EQ)	BAT OUT OF HELL	29
13	9	PATSY CLINE ▲ ³ MCA 12 (4.98)	GREATEST HITS	29
14	8	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98)	GREATEST HITS	29
15	22	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	29
16	11	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98)	BACK IN BLACK	29
17	21	GEORGE WINSTON ▲ WINDHAM HILL 1019 (9.98)	DECEMBER	4
18	26	ENYA ▲ WARNER BROS. 26774* (10.98)	WATERMARK	6
19	16	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 846210 / ISLAND (9.98)	LEGEND	18
20	13	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	29
21	14	ERIC CLAPTON ▲ ² POLYDOR 825382 (7.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	29
22	—	THE CARPENTERS ▲ A&M 5171 (8.98)	CHRISTMAS PORTRAIT	1
23	20	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	29
24	19	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	29
25	25	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	29
26	23	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	28
27	18	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ)	THE WALL	29
28	28	BAD COMPANY ▲ ⁷ ATLANTIC 81625* (7.98)	10 FROM 6	29
29	—	AMY GRANT ▲ Geffen 24397* (9.98)	CHRISTMAS ALBUM	1
30	44	VARIOUS ARTISTS MADACY 4-10* (5.98)	50 CHRISTMAS FAVORITES	2
31	47	MICHAEL BOLTON ▲ COLUMBIA 40473* (7.98 EQ)	THE HUNGER	23
32	30	ANDREW LLOYD WEBBER ● MCA 6284* (10.98)	PREMIERE COLLECTION	6
33	27	METALLICA ▲ ² ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	20
34	32	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	29
35	29	THE DOORS ▲ ² ELEKTRA 5157 (7.98)	GREATEST HITS	18
36	43	THE EAGLES ▲ ⁹ ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	26
37	31	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	BLITZ OF SALT-N-PEPA HITS	10
38	38	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS. . .	29
39	35	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	24
40	33	SOUNDTRACK WALT DISNEY 60007 (13.98)	FANTASIA	4
41	36	METALLICA ▲ ² ELEKTRA 60439* (9.98)	MASTER OF PUPPETS	16
42	37	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	29
43	34	METALLICA ▲ ELEKTRA 60396* (9.98)	RIDE THE LIGHTNING	16
44	—	BARBRA STREISAND ▲ ³ COLUMBIA 9557* (5.98 EQ)	CHRISTMAS ALBUM	1
45	40	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98)	NINE TONIGHT	13
46	—	BARRY MANILOW ● ARISTA 8644* (9.98)	BECAUSE IT'S CHRISTMAS	1
47	39	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	29
48	—	PHIL COLLINS ▲ ⁷ ATLANTIC 81240* (9.98)	NO JACKET REQUIRED	5
49	—	WINTER'S SOLSTICE WINDHAM HILL 1098* (9.98)	VOLUME 3	1
50	42	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	12

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.

ALBUM RELEASES

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

POP/ROCK

ANNE DUDLEY & JAZ COLEMAN
Songs From The Victorious City
CD TVT 3310
CA 3310

SLAVES OF NEW BRUNSWICK
CD Westwood WECD-1154
CA WECA-1154

VARIOUS ARTISTS
Nintendo White Knuckle Scoring
CD MCA MCAD-10440
CA MCAC-10440

R&B/RAP/DANCE

JODY WATLEY
Affairs Of The Heart
CD MCA MCAD-10355
CA MCAC-10355

JAZZ/NEW AGE

STEPHEN LONGFELLOW FISKE
CD Higher Octave Music 7037
CA 7037

GAMBHEERA
Moments Of Flowers
CD Nightingale/Higher Octave Music 345
CA 345

PETRU GRAJDIAN
Dot Black
CD World of PG PGCD/1003
CA PG/1003

ARIEL KALMA
Serenity
CD Nightingale/Higher Octave Music 344
CA 344

LUNA
Moving Moments
CD Nightingale/Higher Octave Music 347
CA 347

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Retail

Compact Expands; Windham Hill Decks Nordstrom's Halls

BUSY DAY: Compact Disc World, the South Plainfield, N.J.-based chain, had a *very* busy day Sept. 27—it relocated two stores and opened a new outlet. Although **David Lang**, president, and his partner, **Jerry Solomon**, VP, planned the moves for a year, it still resulted in a "madhouse," says Lang. The two stores that closed were

both 2,000 square feet—one on Route 1 in Metuchen, N.J., and the other in Cherry Hill, N.J. The former was moved 10 miles away to a 6,000-square-foot space while the latter was moved a quarter mile down the road into a 3,500-square-foot location.

On the same day, the chain opened its largest store, a 7,000-square-foot outlet in Menlo Park Mall in Menlo Park, N.J. That store, which Lang says represents a departure for the chain, has an exterior entrance out to the mall's parking lot. "It has a motif like inside a stereo player," Lang says. "The tile looks like a CD changer."

With its latest moves, the chain now has a total of 31,000 square feet of retail space in its six stores.

PGD UPDATES: **Jeff Moskow**, sales manager at PolyGram Group

RETAIL TRACK

by Ed Christman

Distribution's Chicago branch, has been named Washington branch manager, replacing **Curt Eddy**, who was recently promoted to VP of field marketing. Also, **Steve Corbin**, who recently was named Boston branch manager at **Sony Music Distribution**, is leaving to become VP of black music sales and marketing at PGD.

NORDSTROM'S CALL: Windham Hill has earned the distinction of becoming the first label to participate in the holiday campaign of Nord-

strom, the upscale department-store chain based in Seattle, according to **Pat Berry**, director of sales. The chain's annual Christmas promotion carries the theme "The Joy of Giving," and Windham Hill is complementing that campaign by putting together a CD album of Christmas music with the same title.

The album is advertised on the back of the chain's mail-order catalog. Also, it will be prominently displayed throughout each store of the chain. Artists on the album include **Michael Hedges**, **Schonherz & Scott**, **Liz Story**, **Nightnoise**, the **Turtle Island String Quartet**, **Steve Erquiaga**, **Philip Aaberg**, the **Modern Mandolin Quartet**, **Barbara Higbie**, **William Ackerman**, **Michael Manning**, and **Tuck Andress**. Some of the acts will do in-store appearances.

Initial orders on the CD total 27,000 units, according to Berry.

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TOUCH TUNES SERVICE PUTS MUSIC ON THE LINE

(Continued from page 46)

the number much more prominently."

Label executives who have worked with Touch Tunes, however, were unavailable to comment.

In addition to working with labels, Touch Tunes does promotions directly with magazines: "We set up systems for the magazine, and any record company that advertises with that magazine will get the option of having the Touch Tunes number in the ad," he says. The company has an exclusive contract with Sterling Publishing, publisher of *Metal Edge*, *Metal Maniacs*, *Black Beat*, and *Right On*. Calls to that number cost 79 cents per minute.

The company's latest project is a major-label promotion in the December issue of *Spin* magazine, with a four-page spread showcasing up to five albums from each of 16 labels, including Warner Bros., EMI, Atlantic, Sony Music, Mercury, Island, and Geffen. Readers can sample five one-minute tracks from each album at a cost of 70 cents per minute and can then order the albums through Touch Tunes Dis-

count Direct. Touch Tunes has also signed a six-month contract with *Jazziz*, a jazz magazine, which will include a bimonthly two-page spread featuring 32 jazz artists.

Aside from being a marketing tool, the 900 number is a good source of information for the labels, according to Fenter. "Instead of doing a big flat advertising campaign with no quantifiable result, we can tell the labels exactly how many people called, along with their age, sex, income, and location," he says.

Fenter declines to give information on the company's profits or number of albums sold but says, "They haven't been as high as anticipated, because it hasn't been properly promoted as yet."

Fenter also says he is sensitive to the fact that many regard 900 lines as ripoffs. That's why he says his goal is to make the phone number toll-free, and to that end has been holding discussions with beverage companies and audio software companies that could sponsor the phone line. "We expect to convert to an 800 number by the beginning of the sec-

ond quarter of 1992, and at that point I think volume will be very strong."

The cost of the phone call "is the last barrier," Fenter says. "It's a major promotional tool because it's completely free to the consumer. If you're buying *Rap Express* or *Spin*, you're buying it to learn about music. So if someone sees an ad for a free call to hear new bands, I think nine out of 10 would call."

Regarding possible competitors such as New Rochelle, N.Y.'s *Bits of Hits* (*Billboard*, Feb. 2), Fenter says, "We just have to be one step ahead of the competition." He notes that Touch Tunes' role as an advertising medium in conjunction with magazines makes it a "musical ad" rather than simply a mail-order service. He also points to the company's proprietary technology, developed by Dr. Bob Nagel, which "we've been developing for nearly a year. It uses special custom boards and chips to provide the best possible audio quality. That's a clear strong point where we will always have the advantage," he says.



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A hit adult contemporary single.



A video in heavy rotation on VH1.



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No Positives For Negativland In 'U2' Settlement

NEGATIVE LAND: SST Records and the band Negativland are reeling from the repercussions of conditions set forth in a settlement with Island Records and Warner/Chappell Music over Negativland's parody single "U2." Multiplatinum band U2 and its devoted fans apparently need to be protected from such parody.

Settlement terms require the Los Alamitos, Calif.-based indie to return to Island some 13,000 units of "U2," including all on-hand stock and records sent to radio, critics, distributors, and stores. Mechanical parts used to manufacture and promote

negotiations to avoid a House bankruptcy. "I don't think anybody felt great about this, but most of us are happy to close the book."

Browne says Rounder is now trying to rejuvenate an account base left dry by House's demise, and while many labels and retailers have since found alternate options, Browne says things are going reasonably well for his company.



by Deborah Russell

the record are to be returned, as well. In addition, copyrights in the "U2" recordings have been assigned to Island and Warner/Chappell, the band U2's label and publisher.

Negativland and SST also must pay \$25,000, plus half the wholesale proceeds from copies of the record that were sold and not returned. Island senior director of business affairs Eric Levine says the label acted justly in protecting its interests. "SST is a real record company, which should have known better," Levine says. "They infringed on other people's copyrights."

By the time all is said and done, Negativland estimates it will be out \$70,000, more money than it says it has made in its 10 years of existence.

ROUNDER'S IN THE HOUSE: Cambridge, Mass.-based Rounder Records Corp. recently completed the bulk sale of the assets of the financially insolvent House Distributors of Olathe, Kan. Rounder has been operating out of House's former headquarters for a few months, but now the deal is finally official and settlement payments with creditors are "in the mail," says distribution manager Duncan Browne.

"We can finally put a nail in that coffin," he says of the protracted ne-

ROBIN HURLEY, former CEO at New York's Rough Trade Records, joined the bidding during the October Rough Trade bankruptcy auction on behalf of his new label, 4AD. He was there to retrieve the Pixies' masters for such 4AD/Rough Trade recordings as "Come On Pilgrim" and "Surfer Rosa," as well as masters to Ultra Vivid Scene's 4AD/Rough Trade eponymous debut. 4AD has licensed the Pixies albums to Elektra, and the Ultra Vivid Scene to Sony for release in early '92.

Hurley, currently 4AD's managing director of U.S. operations, admits he was reluctant about attending the Rough Trade auction proceedings. "I expected more of a backlash," he says, "but everyone was quite gentlemanly about it."

TWO BIRDS, ONE STONE: Video Pipeline Inc. president Jed Horovitz is producing more than just the indie product presentation for the National Assn. of Recording Merchandisers meeting in March. Horovitz also will compile a point-of-sale video of the indie music clips for service to retailers who attend the NARM presentation.

Horovitz says the reel is "very Monty Python," and should "show retailers it's smart to be receptive to indie product."

For the POS reel, Horovitz will delete the humorous interludes between music clips, so consumers will never see the likes of Russ Bach, Henry Droz, Stan Goman, et al., discussing music, sex, success, and the indies' future.

"These people had some profound things to say," says Horovitz. "This job has changed my life." Horovitz's crew interviewed some 30 industry leaders, and now they're having fun with answers to such questions as,

"So, when did you stop cheating on co-op?"

NOW HEAR THIS: L.A.'s Blue Plate Music is out with "Best Of Mountain Stage, Vol. II," a star-studded compilation of live tracks by R.E.M., Billy Bragg, John Prine, Robyn Hitchcock, Kathy Mattea, and more, as broadcast on the West Virginia-based American Public Ra-

dio program "Mountain Stage" . . . Minneapolis-based East Side Digital has released the CD version of Jane Siberry's eponymous debut, which first came out in Canada in 1981. The ESD CD marks the album's U.S. debut . . . Austin's Antone's Records just released CD and cassette versions of the late Zuzu Bollin's "Texas Bluesman," featuring two rare bonus tracks recorded in 1988.

Billboard.

FOR WEEK ENDING DECEMBER 7, 1991

Top Christmas Albums™

Compiled from a national sample of retail stores and one-stop sales reports.

THIS WEEK	LAST CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
		★ ★ NO. 1 ★ ★	
1	—	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE 1988
2	—	MANNHEIM STEAMROLLER CHRISTMAS ALBUM	AMERICAN GRAMAPHONE 1984
3	—	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	A&M 3911
4	—	NAT KING COLE THE CHRISTMAS SONG	CAPITOL 1967
5	—	GEORGE WINSTON DECEMBER	WINDHAM HILL 1025
6	—	THE CARPENTERS CHRISTMAS PORTRAIT	A&M 5171
7	—	AMY GRANT CHRISTMAS ALBUM	REUNION 5057/GEFFEN
8	—	VARIOUS ARTISTS 50 CHRISTMAS FAVORITES	MADACY 4-10*
9	—	BARBRA STREISAND CHRISTMAS ALBUM	COLUMBIA 9557
10	—	BARRY MANILOW BECAUSE IT'S CHRISTMAS	ARISTA 8644
11	—	TAKE 6 HE IS CHRISTMAS	WARNER BROS. 26665*
12	—	VARIOUS ARTISTS WINTER SOLSTICE III	WINDHAM HILL 1098
13	—	BING CROSBY MERRY CHRISTMAS	MCA 15024
14	—	LUCIANO PAVAROTTI O HOLY NIGHT	LONDON 414 044/POLYDOR
15	—	KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS	RCA 5307
16	—	DOC SEVERINSEN MERRY CHRISTMAS	AMHERST 54405*
17	—	JOHNNY MATHIS MERRY CHRISTMAS	COLUMBIA 8021
18	—	VARIOUS ARTISTS WINTER SOLSTICE II	WINDHAM HILL 1077
19	—	THE JUDDS CHRISTMAS TIME WITH THE JUDDS	CURB/RCA 6422/RCA
20	—	ANNE MURRAY CHRISTMAS WISHES	CAPITOL SN-16232
21	—	CHIEFTAINS BELLS OF DUBLIN	RCA 60824*
22	—	VARIOUS ARTISTS WINTER SOLSTICE I	WINDHAM HILL 1045
23	—	BILLBOARD GREATEST X-MAS HITS 1955 - PRESENT	RHINO 70636*
24	—	ALABAMA ALABAMA CHRISTMAS	RCA 7014
25	—	FAMILY CHRISTMAS 18 FAVORITE HOLIDAY SONGS	WALT DISNEY 60401*
26	—	GRP CHRISTMAS COLLECTION VOLUME 2	GRP 9650*
27	—	GLENN MILLER & HIS ORCHESTRA CHRISTMAS	LASERLIGHT 15418*
28	—	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431
29	—	RANDY TRAVIS AN OLD TIME CHRISTMAS	WARNER BROS. 25972
30	—	VARIOUS ARTISTS CHRISTMAS ALBUM	COLUMBIA 30763*

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

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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

► LINDA RONSTADT

Mas Canciones
PRODUCERS: George Massenburg & Ruben Fuentes
Elektra 61239

Sequel to Ronstadt's 1988 foray into Spanish-language song, "Canciones De Mi Padre," is a near replication in sound and substance of that earlier, much-praised work. Ronstadt's all-out, melodramatic style continues to work beautifully in the context of these traditional sones and huapangos, which receive ardent backing from stirring mariachi bands; accordionist Flaco Jimenez is among cameo guests. Set should cross ethnic boundaries again, thanks to Ronstadt's rep as a canny interpreter of Mexican song.

★ TALK TALK

Laughing Stock
PRODUCER: Tim Friese-Greene
Polydor 847 717

Atmosphere remains all on latest album by idiosyncratic mastermind Mark Hollis. Few stylistic changes have been made since 1988's mesmerizing "Spirit Of Eden," as moody numbers are put across by Hollis' tremulous voice and murmurings of large, diversely colored backup group. "Myrrhman" and "After The Flood" are handsome choices for modern rockers with a taste for the ethereal.

★ THE TOM RUSSELL BAND

Hurricane Season
PRODUCERS: Tom Russell & Andrew Hardin
Philo 1141

Russell is an estimable singer/songwriter whose country-roots tunes get sublime backup from his versatile group. Songs are marvelous in-the-grain constructions; "Beyond The Blues," "Jack Johnson," Edith Piaf homage "Chocolate Cigarette," and stunning collaboration with Dave Alvin "Haley's Comet" (about rocker Bill Haley's last days) all make a strong impression.

MICHAEL CRAWFORD

Performs Andrew Lloyd Webber
PRODUCERS: Jeff Jarratt & Don Reedman
Atlantic 82347

Crawford, best known for his Tony award-winning role as the Phantom of the Opera, runs through a repertoire of Webber's finest, accompanied by the Royal Philharmonic Orchestra. Crawford's breathtaking voice is a beautiful instrument with incredible range that serves the often too melodramatic material well. Tunes from "Jesus Christ Superstar," "Cats," (though does the world really need another rendition of "Memory"?), "Evita," "Tell Me On A Sunday," "Starlight Express," and "Aspects Of Love."

THE ALMIGHTY

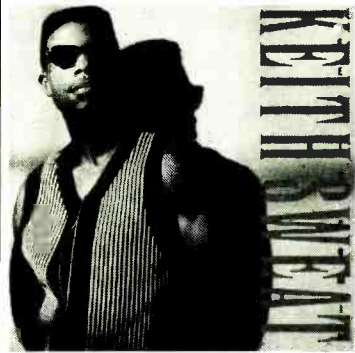
Soul Destruction
PRODUCER: Andy Taylor
Polydor/PLG 847961

Hard rock quartet successfully walks the line between biting metal and commercial accessibility. Guitarist Tantrum's frenetic fret work leads the band through a tight set of tunes, much of which conjure up alternating images of religious blasphemy or idolatry. Adventurous album rock programmers could have fun with such cuts as "Crucify" or ballad-cum-rocker "Bandaged Knees." Catchy stuff.

THEE HYPNOTICS

Soul, Glitter & Sin

SPOTLIGHT



KEITH SWEAT

Keep It Comin'
PRODUCERS: Keith Sweat, Bobby Wooten, Alton "Wookie" Stewart, Lionel Job & Stanley Brown.
Elektra 61216

Sweat follows up the double-platinum "I'll Give All My Love To You" with this fine blend of new-jack rhythms and sleek ballads that will surely strike a responsive chord. He doesn't break any new ground here; instead he continues to build on his reputation as a versatile singer who relies on subtle delivery rather than vocal theatrics to make his point. Title track is already gravitating toward top of Hot R&B Singles chart and there's no shortage of follow-ups.

PRODUCER: John Leckie
RCA/Beggars Banquet 61079

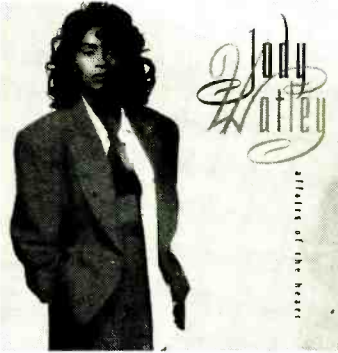
Intelligence quotient rises perceptibly and production values increase manifold on latest release by loud dunderhead U.K. band. Vocalist James Jones' Iggy Popisms and Stogian excesses of playing are held somewhat in check under Leckie's usual firm control, and customary whomp of the band is ornamented with some well-integrated horn charts. Most tracks sprawl past the four-minute mark, but "Shakedown" and "The Big Fix" could make inroads with more ambitious hard rockers.

DEAD CAN DANCE

A Passage Of Time
PRODUCER: Dead Can Dance, John A. Rivers
Rykodisc 20215

First all-American release introduces U.K.-import modern rock love objects to broad U.S. audience. Many nonfans will be startled by what they've been missing: DCD offers an intoxicating

SPOTLIGHT



JODY WATLEY

Affairs Of The Heart
PRODUCERS: Jody Watley, Andre Cymone, David Morales, Michael J. Powell, Jon Nettlesbey, Terry Coffey
MCA 10355

Watley ends a two-year break from recording with a stellar set that successfully aims to broaden her dependable dance base by adding elements of funk, orchestral pop, and retro-R&B. While first single, "I Want You," is derivative of her early sex-kitten days, tunes like the soothing and sensitive "Commitment Of Love" and the commanding, gospel-framed "It All Begins With You" reveal considerable songwriting and vocal maturity. Look for this "Affair" to withstand the highly competitive holiday product crunch and last well into 1992.

brand of Middle Eastern-inflected rock that verges on auto-hypnosis. Target jocks who haven't gotten hip as yet can select at will; this is a unique outfit, and one that will easily enlist the ears of left-field audiences.

★ ORIGINAL CAST RECORDING

And The World Goes 'Round
PRODUCER: Jay David Sachs
RCA Victor 60904

The revue, reprising the songs of John Kander and Fred Ebb, has been a big hit in New York since it opened last March. Blessed with a wonderful cast of five talents, the songs couldn't ask for better performances. Kander & Ebb songs, by and large, tend to fit comfortably into a revue format. Two of Broadway's better creative duos are in fine hands here.

NEW & NOTEWORTHY

JEFF BECK

Beckology
PRODUCER: Gregg Geller
Epic/Legacy 48661

Guitarist supreme gets a tasty salute in three-CD box, which has to be the most cleverly packaged of these seasonal sets (5-by-12 box is a mockup of a Fender guitar case). Plenty of rarities to satisfy the collector are here, including tracks by Beck's first band the Tridents, BBC live shots by the Yardbirds, and concert material by Beck, Bogert, and Appice. Overall it's a welcome compilation that gives an impressive picture of Beck as one of the most daring and innovative players of his era.

THE CLASH

Clash On Broadway

PRODUCERS: Don De Vito & Richard Bauer
Epic/Legacy 46991

Primal punks get the Cadillac treatment on three-CD/cassette tribute. While collection rewrites history slightly (group's dreadful 1985 swan song "Cut The Crap" goes unmentioned and unanthologized), nobody will complain too much; the majority of the Clash's best-known and greatest numbers are here, along with a bounty of truly magnificent single B sides that for the most part went unreleased in the U.S. A lyric booklet is helpfully included. Implicit irony of such a lavish presentation for these anti-establishment guttersnipes aside, this is a stirring and thoughtful compilation.

★ STUDIO CAST

Fifty Million Frenchmen
PRODUCER: Kathryn King
New World 80417

As centenary year of Cole Porter's birth comes to end, a most welcome authentic re-creation of his 1929 hit arrives, with a bevy of fine theater voices and the Orchestra New England under Evans Haile's direction. The show's big hit is "You Do Something To Me," although "You've Got That Thing," "You Don't Know Paree," and "Find Me A Primitive Man" still make occasional appearances in cabarets and on disc. Fans of Porter won't be disappointed in the rarer material, nor in the sparkling presentation.

R & B

► TIM DOG

Penicillian On Wax
PRODUCERS: Various
Ruffhouse/Columbia 48707

Anyone familiar with Tim Dog's first single, "Fuck Compton," knows the man has no trouble speaking his mind. Bronx rapper takes on West Coast rappers, females, and basically anyone who gets in his way here. The continuous hostility wears a little thin after a while; however, the beats are refreshing and, as his burgeoning success shows, he's obviously having an impact.

D-NICE

To Tha Rescue
PRODUCERS: Derrick Jones & others
Jive 41466

East Coast rapper delivers an effective collection of tunes that cover everything from prostitution ("Check Yourself") to prison ("25 Ta Life") and subjects in between. Much less profane than many rappers, D-Nice still manages to come by his parental advisory sticker honestly. The lyrics are interesting, if not particularly illuminating, and the music grooves are varying and entertaining. Among the rappers helping out are KRS-One, Naughty By Nature, and Too Short.

THE TEMPTATIONS

Milestone
PRODUCERS: Various
Motown 36331

Veteran vocal group's 50th(!) album continues in the contemporary groove heard on '89's "Special." Hard funk of "The Jones" is riding its way up the R&B chart; remainder here isn't universally strong; most curious entry is a bizarre "updating" of group's '60s hit "Get Ready" in not-quite-up-to-date dance music drag.

JAZZ

MAX ROACH

To The Max!
PRODUCER: Max Roach
Blue Moon/MR 79164

Highly diverse two-CD set demonstrates the veteran drummer's skills as band leader, composer, and soloist. Roach anchors an orchestra with chorus, a double quartet, a quartet, and a percussion ensemble, and even takes a two-handed stand. Resulting album is sprawling, diverse, musically rich, and highly rewarding for anyone interested in new directions in percussive jazz.

CLASSICAL

► A TRIBUTE TO SEGOVIA

Christopher Parkening, Guitar
Angel/EMI CDC 49404

Parkening comes as close as any guitarist of his generation to approach the quality of sound and phrasing that were hallmarks of Segovia's art. It is also indeed true, as the liner notes here are not at all reluctant to claim, that the master had the highest regard for Parkening. So this "tribute" is not just a marketing ploy. The attractive all-Spanish program includes many pieces that Segovia played frequently, as well as two charmers the master himself wrote.

► MICHAEL TORKE'S COLOR MUSIC

Baltimore Symphony Orchestra, Zinman
Argo (London) 433 071

Torke, with his provocative blend of pop and classical influences, let alone a few detours along the way, crafts music that is easily accessible but far from bland. Brash rhythms and occasional tart harmonies do much to maintain interest. The young composer's most popular work, "Ecstatic Orange," is played here as part of a suite whose other movements also bear tinted titles. Zinman and orchestra perform splendidly.

VITAL REISSUES

GLENN MILLER

The Complete Glenn Miller And His Orchestra (1938-1942)
REISSUE PRODUCER: John Snyder
Bluebird/BMG 61015

Originally released on vinyl in the late '70s, this 13-CD, 287-track collection features killer Miller hits "In The Mood," "Pennsylvania 6-5000," "Tuxedo Junction," "Chattanooga Choo-Choo," "(I've Got A Gal In) Kalamazoo," "A String Of Pearls," and others—in addition to cover versions, show tunes, tropical novelty numbers, and rearrangements of classical-music themes—with vocals by Tex Beneke, Ray Eberle, the Modernaires, and the appealing Marion Hutton. The playful, prolific brilliance of his bandleading and arranging (with Bill Finegan and Jerry Gray) makes Miller's wartime death all the more tragic. Packaged elegantly in black and gold, with an exhaustive 141-page booklet, it will be a much-appreciated Christmas gift. Thirteenth disc features rare and unissued tracks.

JOHN LEE HOOKER

The Ultimate Collection 1948-1990
PRODUCER: James Austin
Rhino 70572

Anthologizing this most prolific of bluesmen is no easy matter, but Rhino has pulled off the trick handsomely with this two-CD set. This 31-track compilation reprises supreme highlights from the Hook's career, from his hypnotic hit "Boogie Chillun" to a live version of "I'm In The Mood" cut with Bonnie Raitt at the Roy Orbison tribute concert in L.A. last year. In between are any number of unforgettable blues; genre nuts may bemoan an omission or two, but for casual fans or beginners, this looks like the collection to beat.

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.

HomeVideo

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Video Suppliers Look To Creative Catalog Programs To Fuel First-Quarter Business

(Continued from page 5)

In March, FoxVideo releases its six-title "Director's Choice" collection, including "Edward Scissorhands," "Miller's Crossing," and "Henry V"; pre-order date is Feb. 18, street date is March 12.

Additionally, FoxVideo is releasing six new "Dr. Who" episodes at \$19.98. Pre-order date is Dec. 10, street date is Jan. 16.

Columbia TriStar offers a series of four gangster films, including "The Freshman" and "I Love You To Death." Priced at \$14.95 and \$19.95, they have a street date of Jan. 8. Next, Columbia TriStar salutes Black History Month with six assorted films, including "The Greatest," "School Daze," and "Putney Swope," and the six-title "Sidney Poitier Collection," includ-

ing "To Sir With Love" and "Guess Who's Coming To Dinner." All 12 are priced at \$14.95 each; street date is Jan. 15. In addition, the company is offering a five-title western package (including "Silverado" and "Cat Ballou") at \$14.95 each; street date is Jan. 29.

Walt Disney Home Video offers "Walt Disney's Studio Film Collection," featuring a dozen \$19.99 titles, including "The Parent Trap," "The Love Bug," "Freaky Friday," and "Treasure Island." Pre-order date is Jan. 7; street date, Jan. 24.

Warner Home Video is rereleasing 13 titles in January at a reduced price of \$19.98, including "The Bonfire Of The Vanities," "The Rookie," and "Vampire's Kiss." Pre-order date is Dec. 18; street date, Jan. 22. Warner is also doing a Valen-

tine's Day promotion: 13 romance titles will be reduced to \$19.98, including "Hamlet" and "A Letter To Brezhnev," and eight "video romance novels" (episodes of the "Shades Of Love" anthology) will be priced at \$9.98. Pre-order date is Dec. 18; street date, Jan. 29. Lastly, Warner is putting out four half-hour Looney Tunes cartoons at \$12.98 Jan. 8.

MCA/Universal is releasing the "Romance Collection," 14 videos priced at \$14.95 and \$19.95 (with one, "Out Of Africa," at \$29.95); the street date is Jan. 23. Titles include "White Palace," "Pillow Talk," "The Lonely Guy," and "Sea Of Love."

Turner Home Video's Valentine's Day promotion features four titles. "Double Exposure: The Story Of Margaret Bourke-White," "Romance On The Orient Express," and "Max And Helen" are priced at \$9.98, with "Cold Sassy Tree" at \$14.98. Pre-order date is Jan. 13; street date is Jan. 29.



Still Dead. Cast and crew members from New Line Cinema's highly successful "Nightmare On Elm Street" series gathered for a wake for the razor-gloved "hero" Freddy Krueger. The Halloween Day ceremony marked the sixth and final installment in the series, "Freddy's Dead." New Line Home Video will release the last film Feb. 19. Pictured with the cast and crew is David Andrusia (clutching Freddy's hat), New Line Home Video's executive director of marketing.

First-Quarter Hot Video Releases

Title	Supplier	Order Cutoff	Street Date
"Dying Young"	FoxVideo	Dec. 10	Jan. 9
"Prayer Of The Rollerboys"	Academy	Dec. 12	Jan. 2
"Bill & Ted's Bogus Journey"	Orion	Dec. 16	Jan. 9
"Point Break"	FoxVideo	Dec. 17	Jan. 16
"Showdown In Little Tokyo"	Warner	Dec. 19	Jan. 8
"Another You"	Columbia TriStar	Dec. 19	Jan. 8
"Thelma & Louise"	MGM/UA	Dec. 19	Jan. 8
"Crazy From The Heart"	Turner	Dec. 30	Jan. 8
"Jungle Fever"	MCA/Universal	Dec. 31	Jan. 16
"Journey Of Hope"	HBO	n/a	Jan. 29
"Whore"	Vidmark	Jan. 7	Jan. 22
"Life Stinks"	MGM/UA	Jan. 10	Jan. 29
"Wild Hearts Can't Be Broken"	Walt Disney	Jan. 13	Jan. 22
"Mobsters"	MCA/Universal	Jan. 14	Jan. 30
"Hot Shots"	FoxVideo	Jan. 14	Jan. 30
"Return To Blue Lagoon"	Columbia TriStar	n/a	Feb. 5
"Bright Angel"	HBO	n/a	Feb. 5
"Regarding Henry"	Paramount	Jan. 21	Feb. 6
"Double Impact"	Columbia TriStar	n/a	Feb. 12
"Freddy's Dead"	New Line	n/a	Feb. 19
"Suburban Commando"	New Line	n/a	Feb. 21
"The Rocketeer"	Walt Disney	Jan. 27	Feb. 5
"Body Parts"	Paramount	Jan. 28	Feb. 20
"Harley Davidson & The Marlboro Man"	MGM/UA	Jan. 30	Feb. 26
"Don't Tell Mom The Babysitter's Dead"	HBO	Jan. 30	Feb. 19

RENTAL SLATE

On the rental side, FoxVideo's "Hot Shots," which arrives in stores Jan. 30, is likely to be the highest-grossing film released during the quarter. It has grossed more than \$68 million, according to Billboard sister publication The Hollywood Reporter.

By contrast, the first quarter of 1991 featured Paramount's "Ghost," which grossed more than \$200 million at the box office, as well as such theatrical hits as CBS/Fox's "Die Hard 2," Buena Vista's "Arachnophobia," and RCA/Columbia's "Flatliners."

While not all March entries have been firmed, the other major rental titles for the first quarter include "Boyz N The Hood," a likely March release from Columbia TriStar that did better than \$50 million; Paramount's "Regarding Henry," which earned \$42 million and is set for a Feb. 6 street date; Disney's "The Rocketeer," which grossed more than \$40 million and is set for a Feb. 5 release; and MGM/UA Home Video's "Thelma & Louise," which grossed more than \$40 million and arrives in stores Jan. 8.

Rounding out January offerings are FoxVideo's "Dying Young" with Julia Roberts; Columbia TriStar's "Another You" with Gene Wilder and Richard Pryor; MGM/UA Home Video's "Life Stinks" with Mel Brooks; and MCA/Universal Home Video's "Jungle Fever" and "Mobsters."

Leading the February charge is "The Rocketeer," Paramount's "Regarding Henry"; Columbia TriStar's "Double Impact," coming Feb. 12; and New Line Home Video's "Freddy's Dead," arriving Feb. 19.

No firm dates have been set for
 (Continued on page 56)

Waldenbooks' Video Chapter Higher-Priced Titles Fare Well

BY PAUL SWEETING

RYE, N.Y.—Sell-through doesn't have to mean low-priced, at least not at Waldenbooks, the 1,300-store, Stamford, Conn.-based chain.

Speaking at the second annual Special Interest Video Assn. convention, held Nov. 7-10 here, Walden senior buyer Bryan Curtis

said six of the chain's top-20-selling videos are priced at \$99 or above. Only two of its current top 20 carry list prices under \$20.

Walden carries video in about 1,000 of its locations in levels varying from 50 to 250 titles per store.

Although video accounts for less than 2% of Walden's total sales volume, it has been successful.
 (Continued on page 57)

FEAST YOUR EYES.



And envision the profits. Because now, Playboy's entire video catalog is available exclusively through Uni. So take a look—We know you'll like what you see.

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Adult Vid Group Taking The Offensive Against Attacks

ADULTS ONLY: The pressure on adult video goes on. Thus it was little surprise to many that three Los Angeles police officers attended the Nov. 20 meeting of the Video Software Dealers Assn.'s Los Angeles Chapter. Also on hand was David Kastens, president of the Adult Video Assn. and the Kastens Group, who explained the officers were there informing dealers to expect enforcement of two state laws. One law, a so-called "true name and address" statute enacted originally to help fight piracy, has already created controversy with its application to adult tapes (Billboard, Oct. 5). The other statute, described as "a surprise to me" by Kastens, requires retailers to have a separate section in their stores marked "Adults Only." The latter law could extend to slasher movies or any films "that show life skewed in some manner, any weird movie," charged Kastens. The officers, led by Lt. Ken Seibert of the administrative vice department, said Kastens was "over-stating" the case and that really only adult video was of concern.

Kastens also addressed the name and address issue but did not contend that the adult community was being singled out. That was the complaint from Gloria Leonard, AVA's executive director, when the issue erupted in October. Kastens said all members of AVA were co-operating "but not all companies belong to AVA." Indeed, product on display at the meeting was singled out by Seibert, who contended, as he did previously, that the large proportion of adult product is not properly identified. True name and address statutes generally require that a tape's manufacturer be accurately identified on the package.

Kastens vowed that AVA is "going on the offensive" in terms of contesting the drive by the U.S. Justice Department to prosecute adult manufacturers. (The LAPD denies that its stepped-up enforcement of state laws relating to adult videos is connected in any way to the Justice Department initiative.) Kastens outlined the development of the Free Speech Legal Defense Fund and said this new group and AVA would have a joint booth at the Sahara hotel during Winter CES, Jan. 9-12 in Las Vegas.

COMMTRON'S CONFAB: The list is a who's who of midsize video store operators, summoned to Commtron Corp.'s Des Moines, Iowa, headquarters for three days of think-tank, a first for the distribution giant. Retailers were chosen for being positive and creative among medium-size operators and as having attended a regional Commtron event. The list: Nancy

Vosko, Wayne Bailey, Mike Ray, Jeff Pederson, Cindy Krog, Raul Santidrian, Jim Lewis, Karl Fredrickson, Mark Rogers, Shannon Jackson, Fred Handsman, Tom Forbes, Nancy Kelly, Paul Crow, Don Ballstadt, Steve Gabor, Tom Warren, Ken Nicholson, Tom McCloud, Kelly Grover, Jim Emerson, Dominic Mihalik, Jim Salzer, Dave Aune, Robbie Lee, George Kramer, Maurice Hoffman, John Fudge, Denny Leach, Jean Fischer, Ted Trost, Barb Chew, Joe Wadle, John Donaldson, Tom Heimen, Karl Schwaback, and Jim Louer.



by Earl Paige

ALL FIRED UP: "Backdraft" inspired Video Super Shop assistant manager Daniel Hobbit to arrange an elaborate promotion in California that created a lot of PR benefits, according to Mike Winer, who co-owns the five-store chain along with Mike Romano. A dozen fire department staffers and the mayor's office in Northridge, Calif., participated. The Chamber of Commerce decreed a special firefighter-appreciation day and Channel 11 aired some of the excitement, including stuntman Mike Johnson setting himself on fire. MCA/Universal Home Video supplied 300 hats for kids. "The best thing was seeing all those children crawling around the two big fire engines they brought," says Hobbit.

INSIDE STORY: If there were no sign flickering invitingly in the front yard, strangers driving past Movies To Go in 12,000-population Marshall, Mo., might well miss the outlet because it is situated back off the street in an ordinary-looking, two-story clapboard house like hundreds in the Saline County seat. "I guess we've outlasted all of them except for Aardvark Video," says Movies To Go manager Lance Thomas, in describing his major competitor. Movies To Go evolved six years ago when Lance's father, Jack Thomas, a building contractor, saw the opportunity. "Stores were going up all over town," says Lance Thomas. The idea of turning an entire house into a store was not that odd. The rental counter is where the kitchen might otherwise be, a dumb waiter serves as a sell-through display, and various rooms serve as basic genre sections. There's been no alteration. You still enter the establishment by transversing a classically designed front porch, creaky boards and all.

According to Thomas, the success and staying power of Movies To Go is due to its willingness to adopt new ideas and turn the inventory evenly. Customers rent more catalog because they are practically

(Continued on next page)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	4	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
2	4	3	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
3	2	4	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
4	8	3	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
5	3	4	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G
6	12	3	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
7	6	4	CLASS ACTION	FoxVideo 1869	Gene Hackman Mary Elizabeth Mastrantonio	1991	R
8	5	6	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R
9	7	13	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
10	10	7	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R
11	11	6	ONE GOOD COP	Hollywood Pictures Hollywood Home Video 1212	Michael Keaton	1991	R
12	9	5	SWITCH	HBO Video 90550	Ellen Barkin Jimmy Smits	1991	R
13	13	5	DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	PG
14	38	2	V.I. WARSHAWSKI	Hollywood Pictures Hollywood Home Video 1254	Kathleen Turner	1991	R
15	15	10	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R
16	14	8	THE DOORS	Carollo Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R
17	20	3	STONE COLD	Stone Group Home Video Columbia TriStar Home Video 50723-5	Brian Bosworth	1991	R
18	16	7	A KISS BEFORE DYING	Universal City Studios MCA/Universal Home Video 81068	Sean Young Matt Dillon	1991	R
19	17	13	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
20	18	16	AWAKENINGS	Columbia TriStar Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
21	NEW ▶		GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13
22	19	17	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
23	21	7	THE MARRYING MAN	Hollywood Pictures Hollywood Home Video 1150	Kim Basinger Alec Baldwin	1991	R
24	23	7	CADENCE	Republic Pictures Home Video 482	Charlie Sheen Martin Sheen	1991	PG-13
25	32	2	IMPROMPTU	Hemdale Home Video 7007	Judy Davis Hugh Grant	1991	PG-13
26	31	8	NOTHING BUT TROUBLE	Warner Bros. Inc. Warner Home Video 12068	Chevy Chase Dan Aykroyd	1991	PG-13
27	22	11	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
28	27	19	MISERY	New Line Home Video Columbia TriStar Home Video 7777	Kathy Bates James Caan	1990	R
29	24	16	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
30	29	10	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
31	36	4	THE FIELD	Live Home Video 68965	Richard Harris Tom Berenger	1990	PG-13
32	NEW ▶		VINCENT & THEO	Hemdale Home Video 12219	Tim Roth Paul Rhys	1990	PG-13
33	25	10	OSCAR	Touchstone Pictures Touchstone Home Video 1203	Sylvester Stallone	1991	PG
34	30	15	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
35	NEW ▶		OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R
36	NEW ▶		MANNEQUIN TWO: ON THE MOVE	Live Home Video 12219	Kristy Swanson William Ragsdale	1990	PG
37	28	9	PERFECT WEAPON	Paramount Pictures Paramount Home Video 32519	Jeff Speakman	1991	R
38	RE-ENTRY		CONAGHER	Turner Home Entertainment 6081	Sam Elliott Katharine Ross	1991	NR
39	33	9	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G
40	35	18	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13

◆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.

STORE MONITOR

(Continued from preceding page)

forced to examine all 3,000 titles, since new releases, while earmarked with a star, are nevertheless scattered throughout the category sections. Moreover, there are no signs identifying any category or genre except adult (confined to one room with no door)."

As for new ideas, when a two-for-one worked out well for Sundays, the store quickly added the feature for Monday through Thursday. "Our October was up 10%," Thomas says. Movies To Go prices rentals at \$2.50 with movies due back at 3 p.m. the next day (adult is \$3.50). There are 500 titles at \$1 seven days a week. These are older items "that would just sit here otherwise," says Thomas. The store is open 9 a.m.-9 p.m. Monday through Thursday, 9 a.m.-10 p.m. Friday and Saturday, and 1-6 p.m. Sunday.

PIRACY PUSH: Although there is widespread activity, New York continues to be a focus of anti-piracy search and seizure efforts, according to the latest reporting period of Motion Picture Assn. of America investigators. The list by state: two Arizona locations of **South Phoenix Video**, at 4813 S. Central Ave. and 2909 W. Van Buren St. Two California units of **Video Vision**, 14217 S. Prairie Ave., Hawthorne, and 1110 W. Anaheim St., Wilmington. Also two Louisiana stores, **Lougan's Service Center**, 103 S. First St., Gueydan, and **Prime Time Video**, 420 Main, Jonesville. There were two **Video Innovations** stores in New Jersey, 1177 Fisher Blvd., Toms River, and 1015 W. Lacey Road, Forked River, plus **Wieben's Deli**, 1554 Paterson Plank Road, Secaucus.

In New York: Three labs identified by address only; 168 Sherman Ave.; New York; 2074 Morris Ave., Bronx; and 126 82nd St., Brooklyn. Other raids: **Tinton Video II**, 150 Sherman Ave., New York; **Silver Queen Dairy**, 152 E. 188th St., Bronx; **Bad Attitudes Clothing Store**, 2399 Grand Concourse, Bronx; **International Video**, 2121 Davidson Ave., Bronx; **Lino Printing**, 20 W. 22nd St., New York; **Video Hot Spot**, 535 W. Merrick Road, Valley Stream; **Five Star Video**, 283 Fulton Ave., Hempstead; and **Video And More**, 35 Ira Road, Syosset.

Other raids include five in Mayaguez, Puerto Rico, two of which are **Videotheque** outlets; **Cintro Commercial/Valle Hermeso** and Calle Post No. 4 Norte; **Econo Video**, Carr., 100 R.M. 2.7 Bo Miradro; **Video Estrenos**, Calle Maginal Sultana; **Videograma de Mayaguez**, Calle Concordia No. 100.

Still more raids include two at Tennessee outlets of **One Stop Video Rental**, at Highway 11 West, Bean Station, and 1544 Midtown Shopping Center, Tazewell. A series of raids in Texas surrounds a residence and office in Gatesville and three businesses: **J.C. Tennyson**, 404 Blue Stem Road; **Garnet Grant**, Osage Road; **Grant's Hamburgers**, Highway 84; **Jay's Drive-In**, 1504 Main; and **West View Grocery**, West Main. Also raided, **Grant's Hamburgers**, Highway 84 in McGregor, and **Event Grocery**, Highway 84 in Event. There was also a raid in Swanson, Vt., at **Swanson Video**, 42 N. River Road.



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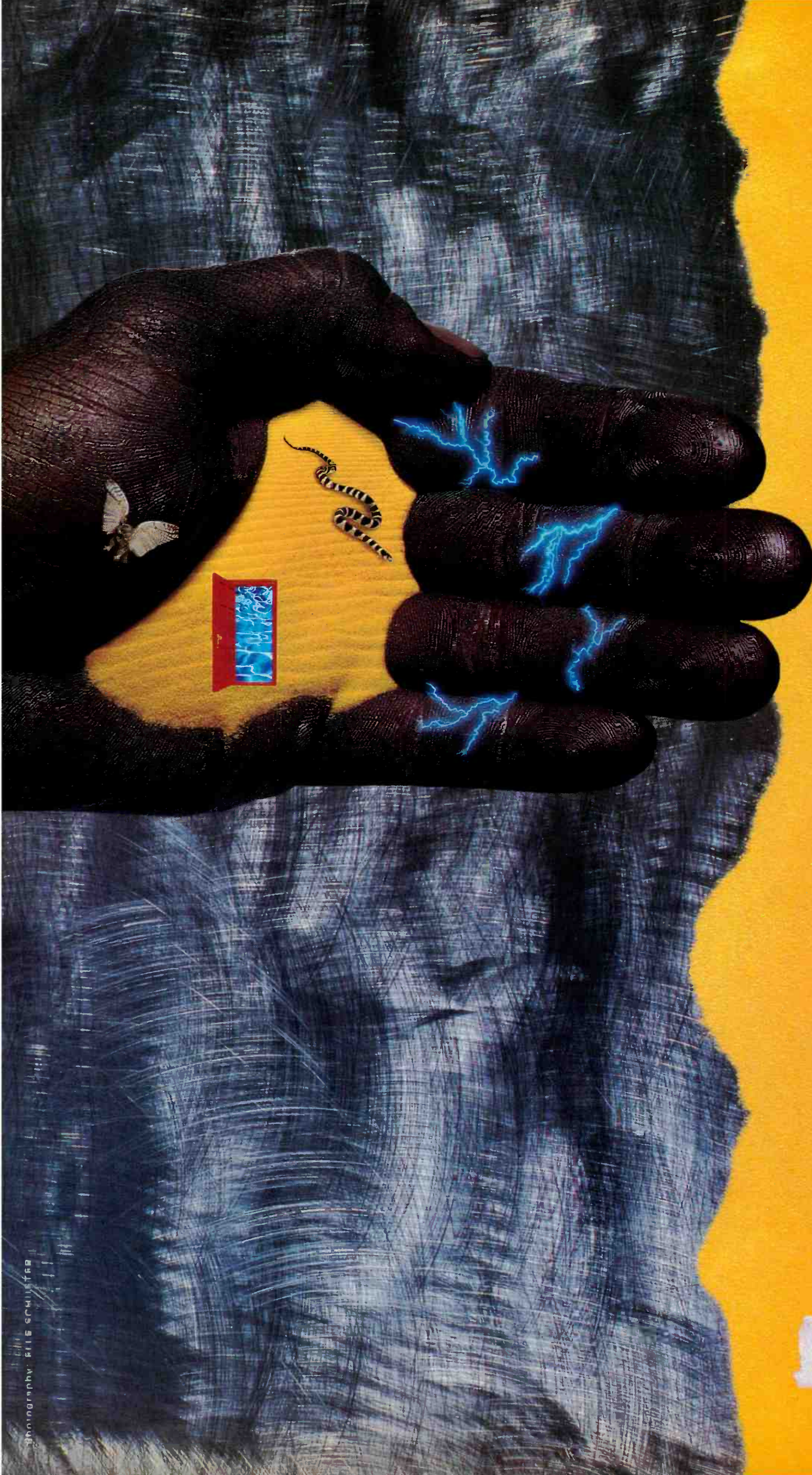
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Sleep if you dare.
Sandman is here in a
music video of the
unthinkable. A nightmare
scored with
intense, pounding guitar.
Laced with slithering
reptiles. A drowning pool.
And one demon c
18-wheeler. Director
Wayne Isham and D.P.
Martin Coppen craft this
dreamscape with the
incredible exposure
latitude of Eastman EXR
500T film 5296. Single
takes strobe from T-2.8
to T-32, stretching the
film to impossible limits.
But never sacrificing
detail in the wild images
of the artists. Even in the
uncertainty of underwater
filming, the superb
resolution of this true
500-speed film cuts
through the murky
diffusion to reveal the
frantic victim.
What more do they
demand of this
extraordinary film?
See the clip.
And sweet dreams.

Title: Enter Sandman
Artist: Metallica
Label: Elektra Records



Sounds Of Simon In The Park Echo On Disc; Voyager Unwraps Plans For Bevy Of Boxes

THE OBVIOUS LASERDISC: "Paul Simon's Concert In The Park" (\$34.98) was just released on disc by Warner Reprise. The two-hour show features Simon and a crack band performing songs from his "The Rhythm Of The Saints" album (including "The Obvious Child") and "Graceland," along with older solo hits and classics from his Simon & Garfunkel days. In this vibrant retrospective, guest artists such as saxophonist Michael Brecker, guitarist Ray Phiri, and Brazilian percussion group Olodum join Simon before 750,000 fans in New York's Central Park.

For more of the "sounds of Simon," check out Warner Reprise's recently released "Paul Simon Grace-land: The African Concert" (\$29.98) and CBS/Fox's "Simon And Garfunkel: The Concert In Central Park" (\$29.98).

Also new from Warner Reprise on disc: Rod Stewart's "Storyteller 1984-1991" (\$29.98) and Neil Young's "Weld" (\$34.98).

BOXED-SET BONANZA: Just in time for Christmas, Voyager will debut deluxe laserdisc editions of "Tootsie" (widescreen, CLV/CAV, \$79.95) and "Midnight Cowboy" (widescreen, CAV, \$79.95), and launch a revamped "Citizen Kane" (CAV, \$99.95). All three are due early this month.

"Tootsie" has a second audio track with director Sydney Pollack's commentary, while "Midnight Cowboy" has a second track with analysis by director John Schlesinger and producer Jerome Hellman. The extensive supplementary sections of each Voyager boxed set include production stills, publicity photos, bio sketches, and much more.

In 1984, Voyager's "Citizen Kane" disc marked the birth of deluxe laser editions of movies packaged with supplementary sections. Voyager is

LASER SCANS

by Chris McGowan

now launching a three-disc, \$99.95 50th-anniversary edition of "Kane." This time around, a new frame-by-frame transfer has been made of Orson Welles' masterpiece, and the 1991 boxed set includes all that was offered by Criterion in '84, plus abundant new extras like the ingenious "The Legacy Of Citizen Kane, An Interactive Documentary."

PIONEER ELECTRONICS (USA) Inc. is sponsoring 35 concerts at the Wiltern Theatre in Los Angeles. The "Pioneer Art Of Entertainment Concert Series" kicked off Oct. 17 with a performance by singer/songwriter Kenny Loggins. Among the scheduled artists for the series, which runs throughout 1992, are David Benoit, the Neville Brothers, and Rita Rudner. Pioneer's audio/video products, such as its line of laser combi-players, will be on display in the Wiltern foyer during each of the sponsored events.

IMAGE and Thomson Consumer Electronics have linked for a promotion in which any consumer purchasing an RCA or Proscan combiplayer will receive a coupon good for any two Image laserdiscs worth up to \$40 apiece. The coupons can be redeemed at Camelot Music, Tower Video, or other participating retailers.

IMAGE also recently announced (Nov. 19) that it has privately placed \$20 million of secured notes with a large financial institution. Proceeds from the financing will be used to retire Image's prior indebtedness of

\$14.1 million. The name of the new lender was not made available by press time.

GUNS AND GOODBYES: This month, Paramount bows "The Naked Gun 2½: The Smell Of Fear" (pan-scan/widescreen, \$34.95), and MGM/UA launches "Delirious" with John Candy (\$24.98). MGM will release "Thelma And Louise" (widescreen, \$29.98) and "The Long Good-bye" (widescreen, \$34.98) in January.

HOT AND COLD: MCA serves up "Cool As Ice" (\$34.98) with pop star Vanilla Ice on Dec. 19, and on Jan. 23 bows Spike Lee's "Jungle Fever" (\$39.98), a drama about an interracial affair. Also due Jan. 23 is a letterboxed edition of the Clint Eastwood Western "High Plains Drifter" (\$34.98), as well as "More American Graffiti" (\$34.98), and two Abbott & Costello comedies: "In The Navy" (side 2 CAV, \$34.98) and "Keep 'Em Flying" (\$34.98).

GET YOUR KICKS: Warner Home Video will launch Steven Seagal's "Out For Justice" on disc (widescreen, \$24.98) this month, at a non-violent price point that is \$70 less than the VHS tag. And on Jan. 8, Warner is bowing "Showdown In Little Tokyo" (\$29.98) with Dolph Lundgren dispensing the blows.

NEW VISIONS has just published its Fall '91/Winter '92 edition of the "Laser Video File" catalog, which now lists 40 laserdisc player models and more than 5,700 disc titles.

HOME VISION recently released several new titles: "La Scala Opera: Lo Frate 'Nnamorato" (\$49.95); "La Scala Opera: I Vespri Siciliani" (\$49.95); "Feast Of The Gods" (CAV, \$29.95), a study of the Bellini painting; "Hockney At The Tate" (CAV, \$44.95); "Keith Jarrett: Last Solo" (\$34.95); "Frederic Remington" (CAV, \$44.95); "Ron Carter Live" (\$29.95); and "Lee Ritenour & Friends: Live From The Coconut Grove" (two volumes; \$29.95 each).

MGM brings in the new year with oldies such as "Easter Parade" (re-mastered, \$24.98), the 1948 Irving Berlin musical with Fred Astaire and Judy Garland; "The Big Parade" (\$39.98), a 1925 silent classic by King Vidor; a double-feature disc, "Doctor X/The Mystery Of The Wax Museum" (\$39.98), both of which star Fay Wray and are directed by Michael Curtiz; "Where's Poppa?" (\$34.98) with George Segal and directed by Carl Reiner; "The Great Ziegfeld" (\$39.98), a 1936 musical with William Powell; "The Wonderful World Of The Brothers Grimm" (widescreen, \$39.98); "Little Women" (\$34.98), the 1933 George Cukor classic; "The Prodigal" (widescreen, \$34.98), the biblical epic with Lana Turner; "The French Lieutenant's Woman" (\$39.98), with Meryl Streep and Jeremy Irons; and the five-film boxed set "The Bette Davis Collection" (\$99.98). All of the above are due Jan. 22.

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
Compiled from a national sample of retail store sales reports.						
★ ★ NO. 1 ★ ★						
1	4	61	THE THREE TENORS IN CONCERT ▲ ² London 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
2	2	17	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
3	3	3	TWO ROOMS PolyGram Video 083589-3	Various Artists	LF	19.95
4	1	11	GETT OFF Warner Reprise Video 38259	Prince And The N.P.G.	SF	14.98
5	6	7	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF	19.98
6	12	11	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.98
7	7	5	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF	24.98
8	5	9	SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	Various Artists	LF	19.99
9	8	3	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
10	NEW		BECAUSE IT'S CHRISTMAS 6 West Home Video 5716-3	Barry Manilow	LF	14.98
11	19	3	EVERYBODY DANCE NOW SMV Enterprises 19V-49084	C&C Music Factory	LF	19.98
12	9	9	THIS FILM IS ON Warner Reprise Video 3-38254	R.E.M.	LF	19.98
13	16	7	TOUR OF A BLACK PLANET SMV Enterprises 19V-49050	Public Enemy	LF	19.98
14	11	9	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	SF	9.98
15	10	5	THE SOUL CAGES CONCERT PolyGram Video 7502617423	Sting	LF	19.95
16	14	11	IN CONCERT SMV Enterprises 19V-49098	James Taylor	LF	19.98
17	18	13	REBA IN CONCERT MCA Music Video 10380	Reba McEntire	LF	14.95
18	22	53	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
19	17	5	YESYEARS A*Vision Entertainment 50250	Yes	LF	19.98
20	15	9	THE SOFT PARADE The Doors Video Company/MCA/Universal Home Video 81097	The Doors	LF	19.95
21	RE-ENTRY		HOME FOR CHRISTMAS ▲ SMV Enterprises 17V-49059	Johnny Mathis	LF	17.98
22	25	41	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
23	26	9	FOREVER AND EVER Warner Reprise Video 3-38257	Randy Travis	LF	19.98
24	21	11	HARVEST OF SEVEN YEARS Warner Reprise Video 3-38265	k.d. lang	LF	19.98
25	29	3	THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	89.98
26	NEW		LIVE BABY LIVE A*Vision Entertainment 50284-3	INXS	LF	19.98
27	NEW		WORD TO THE MUTHA MCA Music Video 10447	Bell Biv DeVoe	SF	7.95
28	NEW		STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	LF	19.98
29	NEW		WELD Warner Reprise Video 3-38273	Neil Young	LF	29.98
30	28	17	PICTURE SHOW Elektra Entertainment 3-40124	The Cure	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1991, Billboard/BPI Communications Inc.



Mega-Digi Orion Home Video's "The Silence Of The Lambs," distributed on laserdisc by Image Entertainment, is the first laserdisc to be packaged in AGI Inc.'s new Laser DigiPak. The package, which will also be used for Orion's "F/X 2" and Turner Home Video's "The Thing," is a larger version of the DigiPak AGI originally developed for compact discs.

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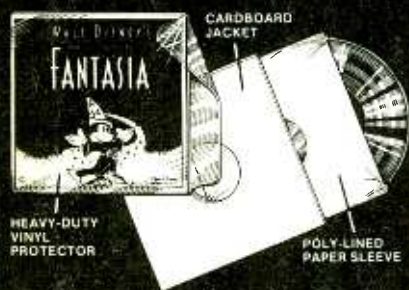
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PIONEER
The Art of Entertainment

STUDIOS LOOK TO CREATIVE CATALOG PROGRAMS TO FUEL 1ST QUARTER

(Continued from page 51)

March—and there are still some open February dates—but trade sources say the likely releases include Paramount's "Dead Again" (\$36 million); Columbia TriStar's "Boyz N The Hood" and "The Fisher King" (\$37 million); MGM/UA Home Video's "Shattered" (\$10 million); and FoxVideo's "The Commitments" (\$13 million) and "Barton Fink" (\$5 million).

While the first quarter will have no apparent megablockbusters, it will be distinguished by some intriguing titles and approaches.

HBO Video, for example, is releasing the film that won last year's Academy Award for best foreign-

language film. "Journey Of Hope" reaches dealer shelves Jan. 29.

Vidmark will release several versions of director Ken Russell's controversial "Whore," starring Theresa Russell. Dealers can choose between the NC-17-rated theatrical cut, an R-rated version, and an uncut version that includes scenes not seen in the theatrical print. All versions will be in stores Jan. 22.

Despite the quarter being light on blockbusters, a number of dealers, including Ron Castell, senior VP at Blockbuster Video, and Jim Salzer of Salzer's Video in Ventura, Calif., think they will rent well.

"There are quite a number of

good films, even though they didn't see tremendous box-office numbers," says Salzer. "I think the recession had a major impact on moviegoing. Because a lot of those films were not seen, they will rent very well."

He also adds that the pull of December-released megahits "Terminator 2," "Naked Gun 2 1/2," and "City Slickers" should extend well into January and February.

Castell says he thinks the first-quarter films also had enough theatrical awareness to draw renters.

Assistance in preparing this story was provided by Trudi Miller.

Billboard[®]

FOR WEEK ENDING DECEMBER 7, 1991

Top Videodisc Sales[™]

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	3	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
2	4	3	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	39.98
3	2	5	THE GODFATHER PART III	Paramount Pictures Pioneer LDCA, Inc. LV32318-2	Al Pacino Diane Keaton	1990	R	39.95
4	NEW ▶		DANCES WITH WOLVES	Orion Pictures Image Entertainment ID8283	Kevin Costner	1990	PG-13	49.95
5	NEW ▶		BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	39.98
6	13	3	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
7	3	13	HOME ALONE	FoxVideo Image Entertainment C1866-85	Macaulay Culkin Joe Pesci	1990	PG	29.98
8	5	24	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
9	8	5	THE RESCUERS DOWN UNDER	Walt Disney Home Video Image Entertainment 1142	Animated	1991	G	39.99
10	6	7	THE DOORS	Caroco Home Video Image Entertainment ID8275IV	Val Kilmer Meg Ryan	1991	R	39.95
11	12	35	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
12	7	9	PREDATOR 2	FoxVideo Image Entertainment 1853	Danny Glover Gary Busey	1990	R	39.98
13	10	5	GODFATHER GIFT SET	Paramount Pictures Pioneer LDCA, Inc.	Al Pacino Diane Keaton	1991	R	129.95
14	NEW ▶		THE SEARCHERS	Warner Bros. Inc. Warner Home Video 12235	John Wayne Jeffrey Hunter	1956	NR	39.98
15	11	21	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
16	21	3	I LOVE LUCY	Criterion Collection CTC1000L	Lucille Ball Desi Arnaz	1951	NR	49.95
17	14	11	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video Pioneer/Image Ent. ML102194	Milton Berle Sid Caesar	1963	G	49.98
18	NEW ▶		MORTAL THOUGHTS	Columbia TriStar Home Video Pioneer LDCA, Inc. 50746	Demi Moore Bruce Willis	1991	R	NL
19	17	19	MISERY	Nelson Home Entertainment Image Entertainment 7777	Kathy Bates James Caan	1990	R	34.98
20	20	33	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
21	NEW ▶		THE BEATLES: THE FIRST U.S. TOUR	Apple Corps Ltd. MPI Home Video 6218	The Beatles	1991	NR	39.98
22	16	9	STAR TREK COLLECTOR'S EDITION GIFT SET	Paramount Pictures Pioneer LDCA, Inc. LV12954-7WS	William Shatner Leonard Nimoy	1991	NR	149.95
23	15	7	A CLOCKWORK ORANGE	Warner Bros. Inc. Warner Home Video 12251	Malcolm McDowell	1971	R	39.98
24	24	5	A KISS BEFORE DYING	Universal City Studios MCA/Universal Home Video 81068	Sean Young Matt Dillon	1991	R	34.98
25	9	7	SLEEPING WITH THE ENEMY	FoxVideo Image Entertainment 1871-80	Julia Roberts Patrick Bergin	1991	R	39.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

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	4	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	2	3	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
3	5	14	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
4	4	14	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
5	3	10	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
6	7	12	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
7	11	4	THE SIMPSONS CHRISTMAS SPECIAL	FoxVideo 1915	Animated	1989	NR	9.98
8	6	30	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
9	8	52	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
10	13	3	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
11	15	6	SPARTACUS◆	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
12	14	80	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
13	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
14	25	3	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
15	20	3	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
16	26	60	THREE TENORS IN CONCERT▲ ²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
17	NEW▶		IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
18	9	5	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
19	19	33	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
20	21	6	MARCH OF THE WOODEN SOLDIERS	GoodTimes Home Video 7012	Stan Laurel Oliver Hardy	1934	NR	19.95
21	17	3	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
22	10	10	PRINCE AND THE N.P.G.: GETT OFF	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
23	NEW▶		ROCKY & BULLWINKLE: VOL. VII	Buena Vista Home Video 1244	Animated	1991	NR	12.99
24	35	60	RICHARD SIMMONS: SWEATIN' TO THE OLDIES◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
25	22	5	ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	24.98
26	12	58	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
27	NEW▶		ROCKY & BULLWINKLE: VOL. VIII	Buena Vista Home Video 1245	Animated	1991	NR	12.99
28	RE-ENTRY		PLAYBOY 1991 VIDEO PLAYMATE CALENDAR◆	Playboy Home Video Uni Dist. Corp. 90520	Various Artists	1990	NR	19.99
29	16	16	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
30	18	16	GARTH BROOKS▲ ⁴	Capitol Video 40023	Garth Brooks	1991	NR	14.95
31	40	272	THE SOUND OF MUSIC◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
32	27	28	THE MIND'S EYE●	Miramir MPV6001	Computer Animated	1991	NR	19.95
33	NEW▶		A CHARLIE BROWN CHRISTMAS	Hi-Tops Video HT0059	Animated	1990	NR	9.98
34	38	3	PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	19.98
35	29	10	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	9.98
36	23	8	SIMPLY MAD ABOUT THE MOUSE	Buena Vista Home Video 1217	Various Artists	1991	NR	19.99
37	NEW▶		PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV 0703	Various Artists	1991	NR	29.95
38	NEW▶		MAGIC JOHNSON: ALWAYS SHOWTIME	CBS/Fox Video FoxVideo 3189	Magic Johnson	1991	NR	19.98
39	24	4	OZZY OSBOURNE: DON'T BLAME ME	SMV Enterprises 19V-49103	Ozzy Osbourne	1991	NR	19.98
40	34	4	ELTON JOHN/BERNIE TAUPIN: TWO ROOMS	PolyGram Video 083589-3	Various Artists	1991	NR	19.95

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WALDENBOOKS' VIDEO CHAPTER

(Continued from page 51)

ful selling high-priced collections and boxed sets. Both the nine-volume "Civil War" series from Time-Life Video and the PBS collection of its "Cosmos" series from Pacific Arts Video are among the chain's top-three-selling special-interest titles.

The "Civil War" set is the chain's No. 3 seller overall.

As of the week ended Nov. 8, the chain's top five sellers overall were Disney's "Jungle Book," Disney's "Fantasia" (after only one week's sales), "Civil War," FoxVideo's "Home Alone," and Disney's "Rescuers Down Under."

Its top-selling special-interest titles were the "Civil War," CNN's Gulf war gift set, "Cosmos," and CNN's "Desert Storm: The Beginning" and "Desert Storm: Final Victory."

In selecting special-interest titles to stock, Curtis said he looks as much for promotion and publicity support as for conventional advertising. "I think a lot of the ad budgets I hear are bogus," he said. "I look much more for promotion, working with the press, going on talk shows."

In the wake of the war in the Persian Gulf, for example, "at least 25 companies came to us with instant tapes," Curtis said. The chain ultimately chose the CNN titles from Turner Home Entertainment, because they were able to expose and promote the tapes on their own networks and tagged promos with the names of retailers carrying the tapes.

"Publicity is key with special-interest video," he said.

Overall, movies make up 37.5% of Walden's sales volume, followed by kid vid at 32.5% and special-interest at 29.7%.

According to Curtis, those percentages vary somewhat seasonally, and will likely change during the fourth quarter, when children's titles tend to increase their share of the business.

Interestingly, sales through Walden's mail-order catalog reflect a different consumer buying pattern, Curtis said. Movies account for 52% of sales through the catalog, special-interest accounts for 22.7%, and kid vid for 19.8%.

In general, Curtis said, catalog sales are more broad-based than sales through the retail outlets. For example, while the top 20 sellers account for 37% of sales in the chain's stores, they account for only 10.5% of sales through the catalog.

Similarly, the top 10 special-interest titles account for 14.5% of total

sales in stores and 49% of special-interest sales, while the top 10 special-interest sellers through the catalog account for only 4.3% of total sales and 19% of special-interest sales.

In another sharp difference, music video accounts for 30.6% of special-interest sales through the catalog, but only 2% of sales in stores.

The chain has also been successful at selling videos on a regional basis, according to Curtis. Walden purchased a \$50, two-cassette package called "100 Years Of Volunteer Football," pegged to the centenary of the Univ. of Tennessee. The title outsold the chain's then-current overall top seller "Pretty Woman" by eight-to-one in its Tennessee locations.

Despite such successes, however, Curtis said buying remains highly centralized in Stamford. "We can see what's selling where from the central office," he said.

As with many nonspecialists selling video, Walden has had its problems with theft, or "shrinkage," Curtis said. That is one main reason the chain does not extensively cross-merchandise its book and video products, even when they spring from the same source material.

"We would love to put children's video with our children's books, but we can't," he said. "We have to keep the video near the front of the store, so it can be seen from the checkout counter."

Kino Is Making Noise In Market With Silent Vids

■ BY CHRIS MCGOWAN

LOS ANGELES—Silence is golden, at least in the case of Kino On Video, a small New York-based label that has carved out a successful niche for itself selling silent classics, as well as documentaries, foreign films, and jazz titles.

Top sellers for Kino include Fritz Lang's "Metropolis," D.W. Griffith's "Intolerance," Josephine Baker's musicals "Princess Tam Tam" and "Zou Zou," and "The World Within," a profile of psychologist C.G. Jung.

(Continued on next page)



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NEWSLINE

Kultur To Raise Curtain On 'Gala' Opera Series With Domingo Video

Kultur Video has acquired North American Home Video rights to "The Gala Performance Series," a collection of opera videos starring some of the greatest names in the genre, including tenor Placido Domingo. In a statement, Kultur president Dennis Hedlund says, "Of all the programs offered at the recent MIP-COM television market in Cannes . . . these were by far the most attractive and marketable." Other featured artists in the series are Alfredo Kraus, Katia Ricciarelli, Ruggero Raimondi, and "The Three Sopranos": Renata Scottò, Ileana Cotrubas, and Helena Obratzova. The first release, featuring Domingo, is due in the first quarter of 1992, with the balance to be released throughout the year. The videos will bear a suggested list price of \$24.99.

Fox Lorber Now Conducting 'Business'

In a sublicensing agreement from Media Home Entertainment, Fox Lorber Home Video has obtained the video rights to "When Father Was Away On Business," a 1985 Yugoslavian comedy that won the Cannes Film Festival Palm D'Or for best film that year. "We have been watching the activity on this film for some time now, says Susan Margolin, executive VP/GM of New Video Group, Fox Lorber's joint-venture partner. "As soon as the rights were open for bid, we immediately responded." The video will be released next March.

IBS On The Vidmark Via \$1.7 Million Deal

Independent home video supplier Vidmark Inc. has acquired TV program distributor International Broadcast Systems Ltd. in a deal valued by both companies at \$1.7 million. A statement from Vidmark says the boards of both companies have approved the transaction, which is expected to be completed by late December.

VidAmerica Accents Spanish With 2 Titles

VidAmerica will make its Spanish-language-video debut with the release of dubbed versions of two late-'40s Ingrid Bergman classics, "Joan Of Arc" and "Under Capricorn." Each video will be available in standard play for \$19.98 and extended play for \$9.98. "The Spanish market is growing rapidly and presents a new opportunity for us to market our product," says VidAmerica executive VP Gary Needle. The English version of "Joan Of Arc" won Academy Awards for color cinematography and color costume design. It has sold more than 100,000 units on video.

MPAA Lends Hand In Calif. Piracy Bust

Investigators with the Motion Picture Assn. of America assisted Monterey Park, Calif., police in raiding an operation suspected of manufacturing and distributing pirated videotapes to Los Angeles-area video dealers. The bust netted 832 prerecorded tapes and 1,300 blanks, according to the MPAA. In addition, 58 VCRs were seized, along with 20 other items of electronic equipment believed to be used for illegal duplication. No one was arrested at the time of the seizure, but authorities are expected to charge the owner of the facility under California's true-name-and-address statute.

VIDEO PEOPLE

Frank Moore, a member of the board of directors of Scottsdale, Ariz.-based Video Alliance Group, adds the duties of VP/chief financial officer. In addition, the company appoints five new customer service reps: **Vivian Bofetta**, **Alan Aaron**, **Erik King**, **Kevin Brookshire**, and **Amy Warner**.

Bill Keating rejoins Children At Heart Inc. as president and CEO. He was most recently president of First Video Group. He founded Children At Heart in 1985 and served as its chief executive until 1988.

Kenneth S. Kamins is promoted to VP of acquisitions at Columbia TriStar Home Video. He had been executive director of acquisitions.

Brian Russell Clendenen is promoted to VP/GM at Pacific Arts Video. He had been GM for the past year; before that, he was director of sales for Rhino Records.

Francine Marseille is appointed account executive for Western Publishing's Golden Entertainment business unit in Racine, Wisconsin. She had been an account executive at Rank Retail Services of America.

Stephen E. Heinecke is named director of business development for CBS/Fox Video, New York. He was recently director of the premium marketing division at Bantam Doubleday Dell Publishing Group.

CBS/Fox Makes Price Play With 5 NBA Vids Company Repromoting Titles With Lower \$9.98 List

NEW YORK—CBS/Fox Video is dropping the list prices of five of its National Basketball Assn. cassettes to \$9.98 each, embracing a price point that has become increasingly popular for special-interest programming, particularly in the mass market, but one that major suppliers have generally eschewed.

All but one of the tapes have been on the market for some time, either at \$14.98 or 19.98. CBS/Fox is calling the titles the "NBA Starting Five Collection" and will also be offering them as a boxed set listing for \$49.98.

The four catalog titles are "Larry Bird: Winning Basketball," "Put Magic In Your Game," "Kareem: Reflections From Inside," and "Dr. J's Basketball Stuff." The one new tape included in the collection is "The Making Of Michael Jordan's Playground."

Speaking of the price reduction, CBS/Fox director of sports and music marketing Kevin Conroy, says, "The reason we can do this is that, with the exception of one program, each of these has been in the marketplace for some time. So we're

really talking about repackaging and repromoting."

Conroy acknowledges that "my suspicion is that there will be some added interest on the part of the mass-merchant channel. I hope it's also something that's increasingly interesting to alternative channels, such as the grocery channel. With the grocery channel, the key is to have a blockbuster hit, or to have the right product at the right price, which for supermarkets is a little lower than in other channels."

In addition to the gift set, CBS/Fox is offering retailers a hook to promote the sale of all five titles. Each title will come with a free piece of a poster puzzle the company has created. In order to complete the puzzle, consumers must buy all five titles.

The gift set comes complete with all five pieces.

While CBS/Fox is openly courting mass merchants and new distribution channels with the "Starting Five" collection, Conroy says the label has no plans to adopt the \$9.98 price point generally.

"We have absolutely no interest

in having this as a lead price point for us," he says. "This is not going to set a new direction for us. We recognize the value to the consumer at \$9.98, and we happen to have some product that's right at that price point. But we would not be going out with a collection of new programs at this price point."

Because of the differences in the nature of the programs, Conroy says he is not concerned about the "Starting Five" cannibalizing sales of other, higher-priced titles featuring some of the same basketball stars CBS/Fox is currently marketing.

The company recently released two tapes featuring Magic Johnson and Larry Bird, both priced at \$19.98. "Those are very much personality videos," Conroy says. "They're very much the way 'Come Fly With Me' is with Michael Jordan. It's very distinct from what's in the new collection. The tapes in the collection are more instructional in nature."

The "Starting Five" collection will be released Jan. 17. Dealer order cutoff is Dec. 17.

PAUL SWEETING

KINO IS MAKING NOISE IN THE VIDEO MARKET WITH SILENT TITLES

(Continued from page 57)

"After a couple of years, B movies are all the same," says Laurence Lerman, sales director for Kino. But silent films are a world within themselves and full of quality and variety. "You have to teach a video retailer that if you create a section for silent films and recommend them, then people will want to see Charlie Chaplin, Lon Chaney, and Buster Keaton."

Of Kino's 150 titles, 36 fall into the silent-film category. "And there's specialty marketing within the silent market," notes Lerman. "Comic-book stores go crazy for 'Nosferatu' [F.W. Murnau's original, 1916 version of the Dracula story], '20,000 Leagues Under The Sea' [the 1916 version], 'Metropolis,' and our other horror and sci-fi silents."

Another subcategory of silents for Kino comprises 10 Russian films it launched last June in its "Red Silents" series (\$29.95 apiece). Included are titles by directors Sergei Eisenstein ("Strike") and Dziga Vertov ("Three Songs Of Lenin"), and even a slapstick comedy (Alexander Medvedkin's "Happiness").

"We get the best prints possible, negotiating with estates and private collectors," Lerman says of Kino's mostly public domain fare. "We get great musical scores that are composed specifically for these films. If it's a foreign title, we retranslate the titles."

Consumers are appreciative, claims Lerman. He says, "For example, 'Metropolis' has been available from the dawn of the video age for as little as \$5, mastered from God-knows-where, maybe some fifth-generation print from super-eight."

Kino, however, took great pains in its restoration and presentation of the film. "The fact that we sold over 3,000 copies of 'Metropolis' at \$29.95 apiece proved that there is a market for the best possible versions of these

films, even though they've been sold every which way over the years," Lerman says.

Another top Kino title, "The World Within," does especially well in new age bookstores and in courses run by Jungian psychologists, according to Lerman. "The new age market has jumped on it," he notes, despite its high price point of \$79.95.

He estimates that Kino does about 75% of its business through video distributors, roughly 15% through direct mail, and some 10% through colleges, museums, and film schools.

Kino has 55 jazz and blues films in its catalog, including such titles as "Sonny Rollins Live" (\$19.95), "Zoot

Sims Quartet" (\$24.95), "Zydeco Gumbo" (\$24.95), and "John Lee Hooker & Charlie Musselwhite" (\$24.95).

It also carries about 30 feature-length, post-silent-era foreign films. Image Entertainment has licensed about 25 of Kino's titles for release on laserdisc.

On Nov. 18, Kino launched its two latest titles: "Rodrigo D: No Future," a Colombian film that depicts the violence and drug use among a group of lost youth in Medellin, directed by Victor Gaviria, and "Echoes Of Conflict," a trio of short films by three young Israeli film makers about the violent and perplexing realities of their country.

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 Addams Family (Paramount)	24,203,754	2,411 10,039	—	24,203,754
2	Cape Fear (Universal)	10,033,295	1,702 5,895	1	24,251,112
3	Beauty and the Beast (Buena Vista)	9,624,149	977 9,851	1	9,917,522
4	American Tail: Fievel (Universal)	3,435,625	1,680 2,045	—	3,435,625
5	Curly Sue (Warner Bros.)	2,375,146	1,634 1,454	4	25,833,090
6	All I Want for Christmas (Paramount)	1,672,215	1,507 1,110	2	10,426,614
7	The People Under the Stairs (Universal)	1,629,605	1,552 1,050	3	17,903,993
8	Little Man Tate (Orion)	1,456,093	1,008 1,445	6	19,256,325
9	Other People's Money (Warner Bros.)	990,464	868 1,141	5	22,593,762
10	Billy Bathgate (Buena Vista)	987,830	1,005 983	3	13,734,313

Pro Audio



Love/Hate Session. At the Power Station, New York, Columbia recording group Love/Hate works on its second album, slated for early-'92 release. From left are producer John Jansen, Joey Gold and Jizzy Pearl of Love/Hate, and engineer Jay Messina. The album is titled "Wasted In America."

Spector Sport: Mastering Mono Back To The 'Wall' For Classic Sound

BY JIM BESSMAN

NEW YORK—The recording sessions for the material comprising the new "Phil Spector Back To Mono (1958-1969)" boxed set are the stuff of legend. Transferring the mostly low-fidelity mono recordings to the digital format took more than three years and spanned four studios.

Larry Levine, who engineered most of the original sessions, says the process called for numerous mastering attempts for each of the project's 60 cuts, not including the bonus "A Christmas Gift To You" Christmas album. Frankford Wayne and Magic Shop in New York, Studio 56 in

Los Angeles, and historic Sun Studios in Memphis were all used for the ABKCO release.

"We wanted to get as close to what it sounded like in the studio when we first recorded," says Levine, who mastered the box contents in analog, under Spector's supervision, with Jody Klein. "I felt it should be pretty simple when we started, but it took time to get into hearing everything again, and working in a strange studio." Gold Star, the fabled Los Angeles studio where most of the original sessions took place, does not exist anymore, notes Levine. In addition to their own ideas of how the remastered tapes should sound, Spector and Levine also had on hand the famed original "Wall of Sound" singles, many of which Levine had painstakingly mastered at Gold Star.

But transferring analog tapes that are almost 30 years old into today's digital technology posed problems that the two longtime collaborators eventually solved by going back a bit in time.

The tapes "needed to be cleaned up," says Levine. "And one thing we found out is that when you work in digital, even though we didn't add any noise to it, [digital] does strange, insidious things that you aren't aware of. You pass through frequencies that old analog tube amps don't pass through, and it changes the texture a little."

After Klein amassed the original analog mono masters—time-consuming in itself—they were converted to digital using the Sony 1630 digital processor. To ensure an exact digital replica, an Ampex 351 analog tape machine—the model on which the original material was recorded—was used for playback during the transfer. But even this proved problematic, since few studios still have an Ampex with the required full-height mono head.

"We had to go to Nashville for the original master of 'Every Breath You Take,'" says Klein, referring to the early Spector production of the Gene Pitney single, which came before the launch of Spector's Philles label. "But all the playback machines had stereo heads, which lose information when playing back the mono source tapes. Only Sun [in Memphis] had one with the mono head, and we did the transfer there while they were giving tours of the studio."

Levine says his working arrangement with Spector was exactly like the old days: Spector would let Levine do a mix by himself, then he would come in and critique it.

"It took five passes on all the tracks because they were recorded at different periods, and we were trying different things to find out how far we could go," says Levine.

One of Spector's objections, Levine recalls, was "too much low end." Spector also spoke of a harsh "tearing" sound in the vocals.

"We'd been equalizing in digital so the entire process stayed in digital," says Levine. "Then on the fifth pass, suddenly the 'idea' lamp over my

head flashed on. I realized that this bottom end was just too loose and had to go through a tube amp."

Levine and Klein went back to analog and put the signal through a Summit tube limiter to soften the low end and get rid of the "tearing" that Spector was hearing. "It rounded things out, then we EQ'd in analog, cleaned up the noises, and it all fell into place," says Levine.

Dealing with the tremendous amount of material on tape, transcending many time periods, was a formidable challenge. "The trick was not to let today's technology interfere with the sound Phil and Larry were trying to get at," says Klein. "To use it and not let it use us. But it took awhile, because there was so much information on those tapes, and Phil and Larry were the only people who knew what was there."

In spite of the daunting technical challenges inherent in the remastering process, Levine says the undertaking was really 75% emotional.

"Back in the '60s, we had a control room at Gold Star that was the most thrilling place to listen to music like Phil's," says Levine. "There was nowhere else on earth with the emotional lift. But now I'm hearing things that I didn't hear in the records originally, when we didn't have hi-fi. The new mix shows the real 'fabric' of the Wall, which is great because each record had a different sound to it."

Both Levine and Klein say that all credit goes to Spector. "He produced the records, and wrote and played on most of the songs," says Klein. "He's very modest and emotional, so it took time for him to go back and do this. But it became just a matter of adapting to today's technology, under the frame of mind of two people who knew what it sounded like when they first recorded and cut the records."

Levine adds: "Back then, we worked so hard and so long that there wasn't any time to really appreciate what we'd done. Now, 25-30 years later, when I listened to the first remixes in my car on the way home, I got thrilled all over again. You hear all these textures and then you realize, this isn't stereo! You don't have to have separate speakers, because this is how they were mixed."

AUDIO TRACK

NEW YORK

HOUSE OF MUSIC HAD producers Brian Jackson and Binky Brice in working on the AJA's Expansion Records single "Shine" for release in the U.K. Kendall Stubbs was at the board.

Producer Phil Spector worked on his four-CD ABKCO Records boxed set, "Back To Mono," at the Magic Shop. Larry Levine engineered, with Joseph Warda assisting. Producer Josh Deutsch was in with Charles & Eddie (Charles Pettigrew and Eddie Chacon) working on their debut album for Capitol. Ed Tuton was at the board with Warda. WEA producer Jennifer Cohen worked on tracks with artist L.A. Walden. Programmer Jeff Waxman co-produced, and Steve Rosenthal and Edward Douglas engineered.

LOS ANGELES

PRODUCERS L.A. Reid and Babyface were in Summa's Studio A working on projects with MCA act Bobby Brown and Arista act Whitney Houston. The team tracked overdubs for Brown's upcoming release and recorded Houston's vocals for an upcoming film release. Barney Perkins engineered both projects, assisted by Jim Champagne.

In Studio D at Westlake, Latin artist Roberto Carlos worked on his new album with producer Mauro Motta. Rick Ruggieri engineered at the Neve VR-72. John Fundingsland assisted. In Studio C, Wilson Phillips worked on its new album with songwriter/producer Glen Ballard. Francis Buckley engineered at the Neve V-60 with Necam 96. Chris Fogel assisted. Peter Cetera was in with producer/composer David Foster dubbing keyboards and vocals. Rick Holbrook engineered, with Fogel assisting.

EMI group Go West put down tracks for an upcoming album at Skip Saylor Recording. Jon Gass produced and engineered, assisted by Donnell Sullivan. Keith Forsey

was in mixing a new single by Giant act Boom Crash Opera. James "Jimbo" Barton engineered, assisted by Louie Teran. Barton also mixed the new single for Giant's Bangalore Choir, as well as the song "We Only Say Goodbye" for Metal Blade act Fates Warning. Teran assisted on both projects.

Sunset Sound had George Tutko in completing tracks and overdubs for Atlantic's Jimmy Lawrence. Tom Werman produced. Eddie De Lena worked as associate producer and engineer on Mozart's SBK album debut. Roy Thomas Baker produced.

Mick Guzauski was in Conway Recording mixing several projects, including a live performance by Michael Bolton, and a forthcoming single by XYZ for Capitol.

OTHER CITIES

STEVEN TYLER OF Aerosmith was in Studio B at Sound Techniques Inc., Boston, working on vocals with Sony engineer Vic Anesini and producer Don DeVito for

the group's upcoming boxed set. Noted Nashville producer Norbert Putnam was in Studio A with SBK act Darrell Scott. Jennifer Spaziani assisted on both sessions.

Producer David Prater and engineer Doug Oberkircher were in BearTracks, Suffern, N.Y., mixing tracks for Firehouse's (Epic) new full-length concert video "Rock On The Road." Jay Beckenstein put down sax tracks for Dream Theater's debut Atco album. Prater produced, with Oberkircher at the board. Stephan Regina assisted. The project is scheduled for release in the spring.

GWAR worked on a new album at Windmark Recording, Virginia Beach, Va., with producer Glen Robinson (Voi Vod, Cycle Sluts From Hell). The project is tentatively scheduled for release in February on Metal Blade/Warner Bros.

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



Yamaha Soundcheck. Philadelphia band the Greenhouse won the fifth annual National Finals of Soundcheck, Yamaha's Rock Music Showcase. The band was awarded \$10,000 in cash, an opportunity to record with a professional producer, and consultations with industry experts. From left are Peter Suzuki, president of Yamaha Corp. of America; Holly Robinson, Soundcheck co-host; Bob Stabile, Soundcheck manager; Robin Zander of Cheap Trick, a contest judge; Douglas Kennedy, Beau Bodine, David Ringle, and Darren Keith of the Greenhouse; Dweezil Zappa, contest co-host; and Don Bowles, market support manager of Yamaha.

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Pro Audio

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOV.30, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	MODERN ROCK
TITLE Artist/ Producer (Label)	SET ADRIFT ON MEMORY BLISS PM Dawn/ PM Dawn (Gee Street)	ARE YOU LONELY FOR ME Rude Boys/ J.Salamone, E.Nicholas, M.Ferguson (Atlantic)	FOREVER TOGETHER Randy Travis/ K.Lehning (Warner Bros.)	EMOTIONS Mariah Carey/ D.Cole,R.Clivilles (Columbia)	MYSTERIOUS WAYS U2/ D.Lanois (Island)
RECORDING STUDIO(S) Engineer(s)	BERWICK/GEE STREET (London, ENGLAND) Tyrell Leblanc	RIGHT TRACK (Cleveland,OH) Peter Tokar	GROUNDSTAR LAB (Nashville) Kyle Lehning	RIGHT TRACK/ AXIS/UNIQUIE (New York) D.J.Chappelle/ Acar Key/ T.Mazerati	HANSA TON/ MOBILE STUDIO (Berlin,GERMANY) (Dublin,IRELAND) Flood,Robbie Adams
RECORDING CONSOLE(S)	DDA/Soundtracks	Trident Series 65	Neve 8128	SSL 4000 E Series G Comp./Amek Angela/ SSL 6000 G Series	NA/Custom Neve
MULTITRACK RECORDER(S) (Noise Reduction)	Otari/Fostex 16 Track	MCI JH24	Studer A-800 Mark III	Sony 3348/Studer A-80 Studer A-800 Mark III	NA/Otari MTR-100
STUDIO MONITOR(S)	Quested	Yamaha NS10 Westlake TMS	Yamaha NS10	Tannoy SFM/ Tannoy System12/ UREI813	Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	3m 996	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OLYMPIC (London, ENGLAND) Mark Stent	SIGMA SOUND (Philadelphia,PA) Bruce Weeden Jim Salamone	MORNINGSTAR (Hendersonville, TN) Kyle Lehning	AXIS (New York) Bob Rosa	MOBILE STUDIO (Dublin,IRELAND) Flood,The Edge,D.Lanois
CONSOLE(S)	SSL 4064 G Series	Neve 8078	Neve 8128	SSL 6000 G Series	Custom Neve
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-820	Otari MTR-90	Otari MTR-90	Mitsubishi X-800	Otari MTR-100
STUDIO MONITOR(S)	Genelec 1035A	Yamaha NS10,UREI 813 Tannoy	Yamaha NS10,Tannoy Super Gold	Tannoy System 215	Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	3M 996	Ampex 456
MASTERING (ALBUM) Engineer	THE EXCHANGE Mike	ATLANTIC STUDIOS Dennis King	MASTERING LAB Doug Sax,Alan Yoshida	MASTERDISK Bob Ludwig	A&M Arnie Acosta
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing

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



Criteria Takes Clients Back To The Future *Miami Studio Mixes Modern, Vintage Equipment*

■ BY SUSAN NUNZIATA

NEW YORK—The five-studio Criteria Recording combines past and present with its redesigned Studio A, which opened earlier this year. The room features a modern design by George Augsberger and contains a vintage Neve 8078 console, a model renowned for its unique sound.

Three of the Miami facility's rooms feature new Solid State Logic consoles, including two 6000 Series boards, while the fifth room again harks to the past with an older MCI 532C.

Designed as a dedicated music recording room in an era of multi-function studios, Criteria's Studio A can accommodate up to 85 musicians. The space cost approximately \$325,000 to remodel.

Founded by Mack Emerman in 1957, the first gold record to emerge from Criteria was James Brown's "I Feel Good," which was recorded in Studio B. Other acts to use the facility in its early years were Aretha Franklin, the Allman Brothers, and Derek & the Dominos.

The Derek & the Dominos "Layla" album "was the one that really got us on the international map," says Joel Levy, who has been Criteria's owner and president for the last 6½ years.

Other milestone projects recorded at Criteria include the Bee Gees' "Saturday Night Fever" album, which was recorded in Studio C, the Eagles' singles "Hotel California" and "One Of These Nights," Eric Clapton's "I Shot The Sheriff," Grand Funk Railroad's "American Band," and Gloria Estefan & Miami Sound Machine's "Cuts Both Ways" and "Let It Loose."

Recent clients to use the remodeled Studio A have included Regina Belle, Johnny Mathis, Julio Iglesias, local country-rock group the Mavericks, and vocalist



The control room for Criteria's Studio A, above, features the Neve 8078 console and three-tier ceiling design by George Augsberger.

Siedah Garrett, who appears on Michael Jackson's "Dangerous."

Criteria, with its diversity of rooms, has always catered to a varied client base. In the past 18 months, it has been used for projects by Howard Hewett, the

'We wanted to get something unique in our market'

Screaming Blue Messiahs, Arturo Sandoval, Martika, David Bowie, Metallica, and Cinderella.

Levy decided to remodel his main room at the start of a period of economic uncertainty for the industry, a bold move that he says has thus far had good results.

"When it was built, Studio A had a very small control room, which was only about 14 feet by 17 feet," says Levy. "It was built in 1967 for large orchestras and other large tracking dates. When the '80s came along, with technology expanding, more demands were being placed on the size of the control room. This room, our largest piece of real estate, was bringing in the smallest amount of income because no one wanted to use it. The control room was too small."

The new control room is more than twice the size of the original and features Augsberger's tri-level ceiling design. Measuring 27 feet by 26 feet, the control room includes two separate alcoves for tape machines and a large, removable island of outboard gear.

The control room also features a raised platform with a lounge and desk at the back for clients. Its monitor system is custom-designed.

Levy sees the vintage board as the room's main draw. "We wanted to get something unique in our market that no one else really has," he says. "We're stressing this as a tracking room, so we went to the vintage Neve 8078, which everyone has always boasted that it's not that easy to find and it sounds great."

The board was one of two 8078s shipped to the U.S. from Angel Recording in London. According to Levy, the other board was installed in Jackson Browne's recording studio in California.

"We got lucky," says Levy. "It was just spur-of-the-moment timing, where it became available and we happened to get it. That's our centerpiece, and everyone's real happy with it."

The board does not include any automation, although Levy is looking into it farther down the road.

Criteria features a variety of recorders, including a Studer 827, two Studer 820s, two Otari MTR-90s, and a Mitsubishi 32-track digital machine.

While Levy notes that the recession has affected the recording business, he feels the industry will pick up, particularly for those with something unique to offer.

"Miami is becoming sort of a mecca," says Levy. "It's getting more exposure, we're getting more cultured, we're getting more exciting a place to really come to now, and it's much more quiet than N.Y. or L.A. in the 'rat race' sense. It's becoming a fun place to come and perform, and record, and relax."



Criteria's Studio A is designed to accommodate up to 85 musicians, and features two isolation rooms.

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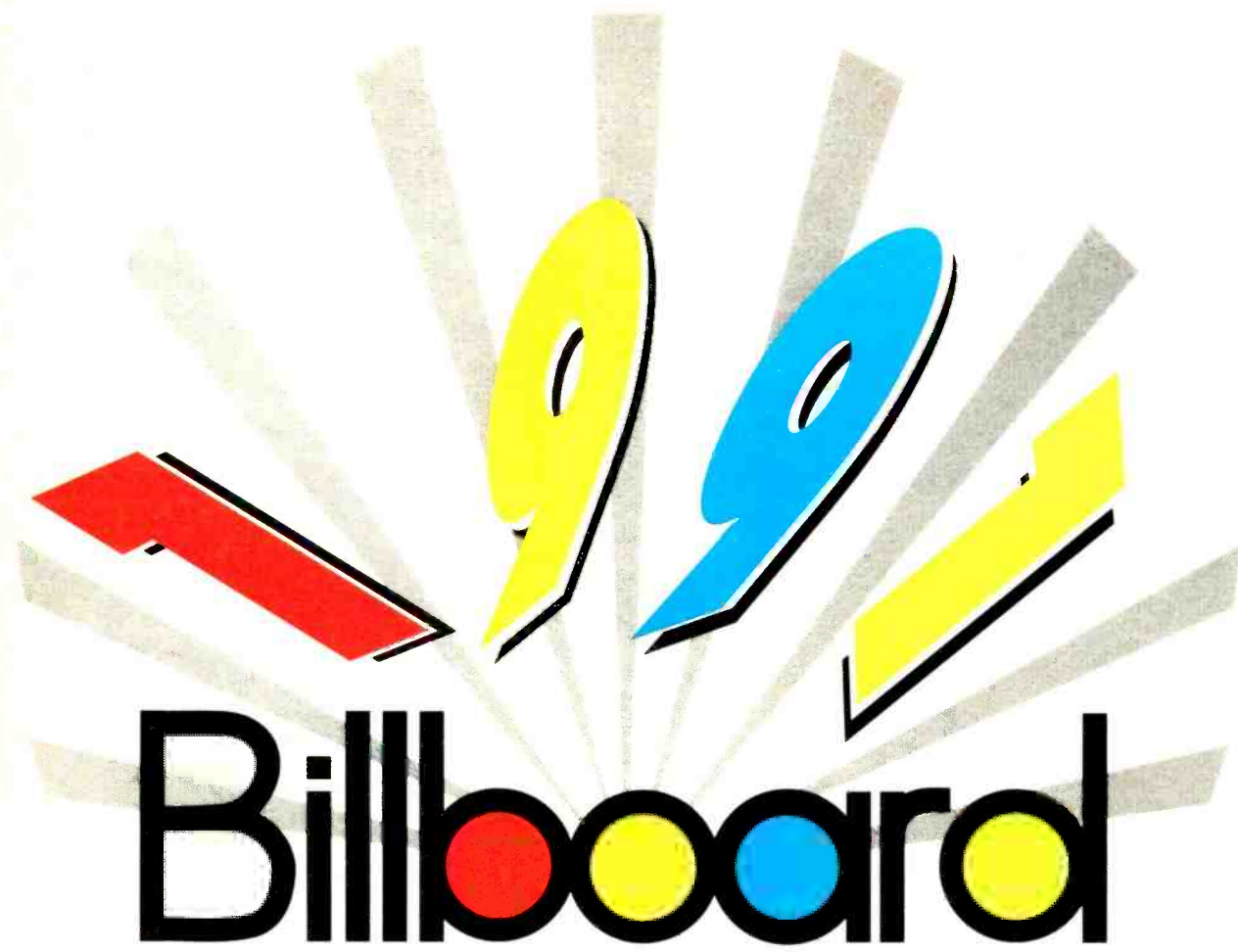
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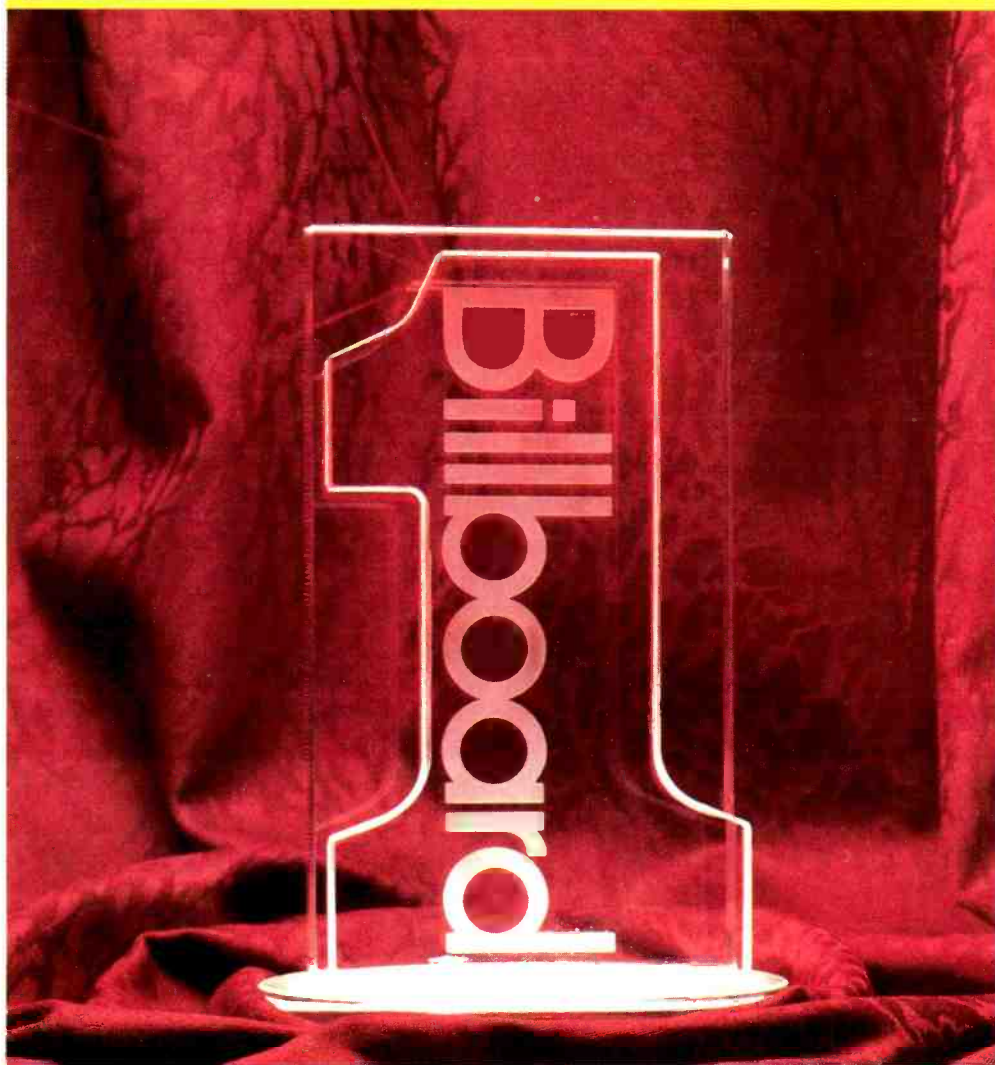
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Update

LIFELINES

BIRTHS

Girl, Adrienne Christinea, to Larry and Lynda Batiste, Oct. 13 in Oakland, Calif. He is a songwriter/vocalist who most recently sang on Michael Bolton's single "Time, Love And Tenderness" and has also performed and recorded with Eartha Kitt, the Four Tops, the Tubes, Eddie Money, Huey Lewis, Whitney Houston, and other artists. He is also co-founder of production/publishing company Pure Delite Music.

Girl, Natalie Anne, to Jim and Nancy Primerano, Nov. 1 in Buffalo, N.Y. He is the buyer in the transcendent record sales division of Buffalo-based Record Theatre.

MARRIAGES

Lawrence Dominguez to Cyndie Ulrich, Sept. 28 in Albuquerque, N.M. He is guitarist/producer for the Strawberry Zots. She is an independent music video producer.

Reed Chaffey to Jennifer Carr, Oct. 5 in Los Angeles. He is co-owner of Smash Distribution. She is media relations manager for Relativity Records.

DEATHS

Gertrude Katzman (nee Borden), 81, of heart and lung failure, Nov. 5 in Philadelphia. Katzman began her career in the '40s at Philadelphia radio station WPEN. She worked there for 25 years, eventually becoming music director. She then spent a year at another Philadelphia station, WIP, before moving to WNEW-AM New York, where she was music director for 15 years. Next, she worked independently as a radio consultant before joining the promotion department of Capitol Records, where she worked until her retirement in 1985. She is survived by her husband, Nat, and a sister, Sara Borden. Donations in her memory may be made to Deborah Hospital in Browns Mill, N.J., or to the Deborah Hospital Foundation in Great Neck, N.Y.

Carl Ferguson, 50, after a protracted battle with cancer, Nov. 13 in Washington, D.C. Ferguson was a news anchor at WLIB New York for the last 11 years. He was also news director at Washington, D.C., urban stations WOL and WOOK (now WJZE). He is survived by his wife, son, and daughter.

Jon Anthony, 45, of a heart attack, Nov. 17 in Chattanooga, Tenn. Anthony was morning man at WUSY Chattanooga, where he worked for the last nine years. He is survived by his father, Tony; wife, Pam; and daughter, Alicia.

Freddie Mercury, 45, of pneumonia brought on by AIDS, Nov. 24 in London. Mercury was lead singer of Queen, whose many hits includ-

ed "Bohemian Rhapsody," "We Are The Champions," "Killer Queen," "Another One Bites The Dust," and "Crazy Little Thing Called Love." Mercury also had successful solo albums, including "The Great Pretender." The group signed with Hollywood Records last year. (See story, page 12.)

Eric Carr, 41, after a two-year battle with cancer, Nov. 24 in New York. Carr had been the drummer for PolyGram recording group Kiss since 1979.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

A DECADE OF DOING: Dates have been confirmed for the "10th Anniversary Rock 'N Charity Week," during which seven separate music industry events take place in the Los Angeles area to benefit the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. The events are: June 7, second annual "Music Industry Tennis Open"; June 7, "Rock 'N Puck Celebrity Hockey Games"; June 10, "Celebrity Invitational Golf Classic"; June 10, 10th annual "World-Famous Rock 'N Bowl"; June 11, "T.J. Martell Celebrity Silent Auction"; and June 14, "Celebrity Softball Games." Invitations will be mailed in early April to radio and record executives around the country. For more info, contact Howard Schollossberg at 818-883-7625.

NEW COMPANIES

B & W Management Group, formed by Pat Brady and Christopher W. Wyatt. A full-service talent management company. Company plans to expand into production in 1992. 6305 Yucca St., Suite 211, Hollywood, Calif. 90028; 213-957-5110.

Blue Cat Productions, formed by Kat Stratton and Larry White. A full-service public relations company fo-

FOR THE RECORD

Former NARM president Pat Moreland was one of the original board members of the Rock The Vote foundation (Billboard, Nov. 23). Jim Bonk is current NARM president.



Hardhats Of The Hall. Sammy Cahn, president of the Songwriters Hall of Fame, second from right, is joined by composer Cy Coleman, left, singer Tony Bennett, second from left, and composer Burton Lane as the group helps kick off construction for the new Songwriters Hall of Fame Museum, to be housed next to the Symphony Cafe in New York.

AMONG THE CASUALTIES of the recent fires in the Oakland Hills in Northern California were the house and workshop of famed guitar maker Ervin Somogyi, who has built guitars for such artists as Will Ackerman, John Denver, Mark O'Connor, Bola Sete, and George Winston. According to Anne Robinson, president and CEO of Windhill Records, a special fund has been set up to help him get going again. Donations can be made to Friends of Ervin Somogyi, c/o Wells Fargo Bank, Elmwood Branch, 2959 College Ave., Berkeley, Calif. 94704

TICKET BENEFIT: Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson, aka the Highwaymen, will perform two

cuing on blues and country music. Initial clients are Black Top Records (whose roster includes Earl King, Snooks Eaglin, Bobby Radcliff, and others); Mitch Woods & His Rocket 88's; and the Nighthawks. 1126 Ponce de Leon Ave. N.E., Atlanta, Ga. 30306; 404-872-6264.

Star Farm Music, formed by Sherri Bonghi. A music management, book-

ing, and live production company. First clients are production client the Philadelphia Music Foundation; management client singer/songwriter John Criscitello, whose latest release is "The One Way Train"; and booking clients Almighty Shuhorn, Entropy, Peter's Cathedral, the Moondogs, Red Letter Day, Rival Suns, and the Outriders. P.I. Box 1544, Havertown, Pa. 19083; 215-399-3056.

THE NECESSITIES: Los Angeles-based group Life And Times is organizing a benefit Dec. 14 at The Alley Way in North Hollywood for NOLP (The Necessities of Life Program), which is operated by AIDS Project Los Angeles, which provides free groceries, nutritional counseling, new clothing and medical equipment to people suffering from AIDS. For more info, call 213-466-3722.

TEJANO GAINING Foothold IN COUNTRY MARKET

(Continued from page 35)

whom speak English) are seeking a wider audience. Last September Sony Discos, under license from San Antonio, Texas-based R.P. Records, released "This Is Tejano Country," an English-language compilation featuring Tejano notables Sunny Ozuna and Jimmy Edward, as well as up-and-comers Richard Castillon and Shelly Lares. R.P. A&R representative Pete Rodriguez says area coun-

try stations are rotating several tracks from the album.

Meanwhile, Tornados accordionist Jimenez is likely to further spread the Tejano gospel with his own solo bow for Warner/Reprise, due out in April. Titled "Partners," the 10-song album boasts an all-star cast including Stephen Stills, Linda Ronstadt, John Hiatt, Dwight Yoakam, and Holly Dunn.

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.

DECEMBER

Dec. 3, Taping of the 1991 Billboard Music Awards, Santa Monica Airport, Santa Monica. 213-271-9770.

Dec. 4, "Copyright and the Entertainment Industry: Latest Law and Developments," seminar presented by Hawksmere Ltd., Hilton Hotel, London. 011-44-71-824-8257.

Dec. 4, Fourth Membership Awards Luncheon of the Los Angeles Chapter of NARAS, honoring Natalie Cole and Capitol-EMI president/CEO Joe Smith, Bel Age Hotel, Los Angeles. Billy James, 818-843-8253.

Dec. 4, Women in Music Annual Holiday Party, the Marquee, New York. 212-459-4580.

Dec. 5-9, Music-Vision-Media Trade Fair, Peace & Friendship Stadium, Athens. 011-30-1-7753-857.

Dec. 9, Broadcast of 1991 Billboard Music Awards on Fox.

Dec. 12, Sixth Annual Salute to the American Songwriter, benefit concert presented by the National Academy of Songwriters, honoring Hal David and Burt Bacharach with NAS Lifetime Achievement Award, Wilshire Ebell Theatre, Los Angeles. 213-463-7178.

Dec. 12, IRTS Christmas Benefit, Waldorf-Astoria, New York. 212-867-6650.

Dec. 16, "Promotion and Marketing—the Record's Delivered," panel discussion presented by the Los Angeles chapter of NARAS, Chaplin Stage, A&M Records, Hollywood. 818-843-8253.

Dec. 26-28, Rap-A-Thon '91, location to be announced, New York. 609-340-5824.

JANUARY

Jan. 9-11, Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-4919.

Jan. 13-14, Investing in Broadcast Stations, seminar, Radisson Park Terrace, Washington, D.C. 202-232-7000.

Jan. 17-19, 1992 Winter NARM International Music Market, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 19-23, MIDEM '92, Festival des Palais, Cannes. 212-689-4220.

Jan. 25-29, National Religious Broadcasters Convention, Sheraton Washington, Washington, D.C. 201-428-5400.

Jan. 30-Feb. 2, The Folk Alliance Fourth Annual Conference, Marlborough Inn, Calgary, Alberta. 919-542-3997.

FEBRUARY

Feb. 1, American Jewish Committee Music and Video Division's Human Relations Award Black-Tie Dinner Dance, honoring Musicland executive VP Arnie Bernstein, Sheraton Centre Hotel, New York. 212-751-4000, extension 338.

Feb. 12-13, Broadcast Regulation Today, seminar, Park Hyatt, San Francisco. 415-392-1234.

Feb. 13-15, Gavin Seminar, St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 25, 34th Annual Grammy Awards, Radio City Music Hall, New York. 212-245-5440.

MARCH

March 4-7, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 13-16, 34th Annual NARM Convention, Marriott, New Orleans. 609-596-2221.

March 24-28, Winter Music Conference, Fountainbleau Hilton, Miami. 305-563-4444.

March 24-27, Audio Engineering Society Convention, Austria Center, Vienna. 212-661-8528.

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the Medialine

Talk On The Wild Side: Lou Reed's Lyrics; RRC's Angle On Cube; Densmore's Audio Take

POETRY ANIMAL: Rock'n'roll lyrics rarely appear between hard covers in verse-style presentations, so it's a pleasure to see the collection "Between Thought And Expression" (Hyperion), selected lyrics by one of the music's most literate practitioners, **Lou Reed**.

"I'd always wanted to do this," Reed says of the book, the unlikely product of **Disney's** new publishing company. Approached about the possibility, Reed laid out some conditions.

He says, "For me, the right circumstances were, it wasn't going to be illustrated, it wasn't a Tinker Toy book. It had to be done from a serious point of view, not trying to just sell it through the celebrity of rock'n'roll... My initial idea about this was that the lyrics ought to be able to stand alone, as poetry in fact."

The poetry comparison is particularly apt, for Reed studied with the noted poet **Delmore Schwartz** as a college student.

In addition to nearly 90 song lyrics penned between 1966 and 1990, "Between Thought And Expression" contains interviews conducted by Reed with Czechoslovakian president and playwright **Vaclav Havel** and novelist **Hubert Selby Jr.**

Reed, a notoriously combative interview subject in years past, laughs about his experience on the other side of the tape machine: "I hated it. Nerve-wracking beyond belief. I was afraid my tape recorder wasn't working. I was sure the batteries weren't happening. 'Is the tape turning?'"

In addition to the obligatory book signings authors must endure, Reed has given quite stunning public readings in New York, Boston, Chicago, Los Angeles, and San Francisco.

Comparing the readings with his rock shows, he reflects, "It's really interesting to me, because in many ways it's exactly the same thing, but I don't have a band with me, I don't have a guitar in front of me, I don't have an amp I can turn up. If I missed a cue, or I did this or that that I shouldn't do, I can't step off to the side and go off into this or that with the guys. The guys aren't there. That's the main thing."

DAVE SENDS HIS APOLOGIES: As noted here last week, **Ice Cube's** album "Death Certificate" has enlisted

some defenders in the press. The latest, and perhaps most wrong-headed, is **Rock & Roll Confidential**, the politico-musical newsletter edited by critic **Dave Marsh**.

In an unsigned item in the November-December issue, RRC defends the bashing of N.W.A.'s Jewish manager **Jerry Heller** in the song "No Vaseline" as, incredibly, an expression of generalized black "resentment" over the fiscal superiority of white Americans; nowhere does the piece mention that the song advocates Heller's murder. The item goes on to say that the attacks on Korean merchants in "Black Korea" are "symbolic of all the South Central businessmen who live in faraway splendor while abusing local residents"—an apologetic notion in no way borne out by the song's lyrical content, which singles out Koreans for violent reprisals.

The RRC column incorrectly asserts that "boycotts made [the album] unavailable to millions of potential buyers"; the Simon Wiesenthal Center's call for a retailer boycott of "Death Certificate" was rejected by the targeted entities. It misidentifies **Danny Bakewell**, leader of a boycott of Korean stores, as a South Central L.A. slumlord. It also maintains that Heller was a party to the record boycott attempt (untrue) and claims the Wiesenthal Center has remained silent about such right-wingers as **David Duke** (also untrue, and truly syllogistic). How can

anyone support a defense as logically unsound and factually inaccurate as this one?

Another question comes to mind: Is it possible that the newsletter's firm stand behind the album was prompted in part by a \$10,000 contribution made this January to RRC's Right to Rock Network by **Priority Records**, **Ice Cube's** label? Just asking.

WRITER ON THE STORM: **Doors** drummer **John Densmore** has committed "Riders On The Storm," his candid book about **Jim Morrison** and the band, to audiotape. The eight-cassette, 11-hour reading by Densmore, who is an experienced actor, also incorporates new instrumental performances by the skinman. Priced at \$32, the recording is available from **Seven Wolves Publishing**, an L.A.-based house operated by **Frank Gargani**, a well-known rock photographer in his own right.

The Blitz



CHRIS MORRIS

IN PRINT

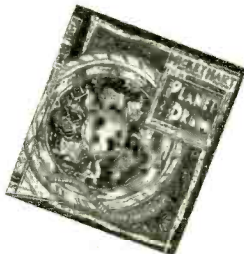
PLANET DRUM: A CELEBRATION OF PERCUSSION AND RHYTHM Mickey Hart and Fredric Lieberman (HarperCollins, \$38.99 with CD)

Appropriately, Mickey Hart prefaces his opus on drumming with a line from the Oscar Hijuelos novel "The Mambo Kings Play Songs Of Love," which pulsates with the sensual language of percussion and rhythm.

The first chapter of "Planet Drum" offers a timeline of significant events in the history of what Hart calls "planetary percussion." He says the Big Bang—or the seed sound, the One, or the Nada Brahma, depending on one's culture—was "beat one" in the cosmic rhythm of life.

Besides serving as a comprehensive reference source on the percussion instruments indigenous to almost every culture on the globe, the book succeeds in placing the phenomenon of rhythm within the larger context of war, work, play, mating, celebration, and other sociocultural activities.

Hart (who does not exploit his popularity as drummer of the Grateful Dead beyond mentioning it in the author profile) also conveys a sense of empowerment through drumming.



"The most timid of us find making a loud noise on a drum intensely pleasurable," he writes. "You can be loud and aggressive, using your whole body, and it's okay because you're not fighting or harming anything."

The book is amply illustrated with photographs of hundreds of instruments, from the modern-day drum set to the African talking drums, and

the people who play them. It is also laden with quotations from such varied sources as the Bible, Joseph Campbell, Chief Seattle of the Suquamish People, and Shakespeare.

If the book has a drawback, it's in the way Hart has organized it. The five chapters—"Origins," "Rhythms Of Work, War, And Play," "Rhythms Of Life And Death," "Sculptures Of Sound," and "Planet Drum"—seem clear at first glance, but a closer perusal reveals a significant amount of overlap. For instance, geographic groupings under "Work, War, And Play" might have made better sense in the "Planet Drum" chapter.

Another seeming drawback is the lofty price of \$38.99, but the inclusion of the full-length CD (released a few months ago on Rykodisc) more than warrants the steep tag. In fact, after reading about the wonders of rhythm and admiring the colors, shapes, and textures of the instruments used to create it, one can hardly resist the urge to play the CD. **PAUL VERNA**



ROOSEVELT "BOOBA" BARNES

ON SCREEN

DEEP BLUES

Directed by **Robert Mugge** (Radio Active Films/Oil Factory Ltd.)

In 1981, former New York Times critic **Robert Palmer** published "Deep Blues," the most elegant and concise history ever written about Mississippi Delta blues and its antecedent urban styles. Palmer serves as narrator and tour guide for the like-titled film, executive-produced by **Eurythmics'** **Dave Stewart** and shot by **Mugge**, who has made notable documentaries about such musicians as **Ruben Blades** and **Sonny Rollins**. It's a superlative ramble through Delta blues life today.

The movie kicks off at a leisurely pace, as **Palmer** and **Stewart** roam through Memphis, surveying the mall-like commercialization of the old Beale Street blues district and buying mojo hands and **John the Conqueror** Root charms in the hoodoo section of **Schwab's Drug Store**.

Palmer introduces **Stewart** to a number of gifted musicians performing in traditional styles: **Memphis** pianist **Booker T. Laury**, **Tennessee** boogie blues guitarist **R.L. Burnside**, and blueswoman **Jessie Mae Hemphill** (who is seen picking solo and playing with her fife-and-drum trio). The critic and musician also are treated to a rocking night out at guitarist **Junior Kimbrough's** **Holly Springs, Miss.**, juke joint.

The movie hits high gear after **Stewart** departs the scene and **Palmer** heads out alone through deep Delta territory. One highlight is an extroverted performance by the rough-hewn guitarist **Roosevelt "Booba" Barnes** at his **Playboy Club** in **Greenville, Miss.** Clad in a fire-engine-red jacket and draped with gold chains, **Barnes** cuts a showy figure as he picks his axe with his teeth.

After a brief stop at barber-bluesman **Wade Walton's** **Clarksdale, Miss.**, shop, where **Walton** reminisces about cutting **Sonny Boy Williamson's** hair and plucks a guitar while reclining in a barber's chair, **Palmer** and **Mugge** look in on a fierce set by **Big Jack Johnson**, heating-oil deliv-

ery man and blues guitarist, at **Smitzy's Red Top Lounge**.

The film climaxes with stirring acoustic performances by ancient, **Skip James**-influenced **Bentonia, Miss.**, guitarist **Jack Owens** and prodigious young **Lonnie Pitchford**, who delivers an uncanny imitation of **Robert Johnson's** style.

Beyond exemplary performances from all hands, "Deep Blues" offers a keen-eyed look at the milieu of modern blues—the jukes, rowdy clubs, backwoods shacks, and front porches where the music continues to flourish. And one couldn't ask for a more charming host than **Palmer**, whose combination of knowledgeable observation and shaggy-dog wit keep things moving apace. "Deep Blues" is an estimable, essential look at life in the crucible of the blues.

CHRIS MORRIS

TELEVISORY

Forthcoming television programming of note:

"Pump It Up," Sat., Nov. 30 (Fox, check local listings): **Ziggy Marley** hosts a special segment on "Roots Of Rap And Reggae."

"Hot Country Nights," Sun., Dec. 1 (NBC, 8 p.m. EST): **Randy Travis**, **Dwight Yoakam**, **Kathy Mattea**, and **Highway 101** host the one-hour country music series. Special guests include **Larry Gatlin & the Gatlin Brothers** and **Carlene Carter**.

"Mozart On Tour," Fri. Dec. 6 (PBS, check local listings): Conductor **Andre Previn** hosts a two-hour film about the life of composer **Wolfgang Amadeus Mozart**.

"Pavarotti In The Park," Fri., Dec. 13 (PBS, check local listings): The great tenor **Luciano Pavarotti** is captured in live performance at **London's Hyde Park**.

Televisory is a biweekly feature listing TV programming of special interest to the music industry. News of forthcoming events—live performances, specials, and talk-show appearances on network and cable shows—should be sent to Medialine editor **Chris Morris** at **Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210**.

LOCAL OUTLETS

(Continued from page 39)

ing on right now."

At Anaheim, Calif.-based "Request Video," promotions are a prime part of each daily show. "We do interviews on a real regular basis and have live performances," said the show's co-producer, Gia DeSantis. "But we mainly have lots and lots of giveaways, at least one per segment."

Label video promotion directors work in tandem with local shows to come up with appropriate promotions for each market that can tie in with a tour or stand alone. "I brainstorm with programmers on what I'm working on," said Linda Ingrisano, national director of video promotion for Elektra Entertainment. "I bring them ideas and if it works for them, great. Part of my job is getting people involved."

In return for assisting with promotions, labels hope for feedback from the shows. That is easy with a live program like "Request Video." "We get instant feedback on clips," said DeSantis. "We'll play something out of the box and get requests on it. We program that day's show up to 45 minutes before we go on the air."

For taped shows, feedback can be registered by mail response. "We have monthly free-music giveaways. We encourage our viewers

In return for assisting with promos, labels hope for feedback from the shows

to write in and win," DeSantis added. "We can gauge a release's popularity based on the mail."

Time and again, top local shows prove "viewers are out there and are participating," said DeSantis. She cited a contest held across the country by Capitol Records for a trip to a Richard Thompson concert. Callers phoned an 800 number to receive a Thompson cassette sampler and were automatically entered into the contest. "Request Video" callers accounted for more than 500 entries.

Fisher told of a promotion for Alice In Chains that involved video shows airing a specially produced program on the rock group. The show was airing on V-32, a Lakeland, Fla.-based channel that plays 60 hours of music videos a week, programmed by Debbie Brakke. After a transponder breakdown abruptly interrupted the special broadcast on Brakke's channel, the station received more than 300 calls from irate viewers wanting to see the program. Columbia alerted the local radio station of the uproar and it added a song by the group because V-32 proved the demand for it.

As another sign of local shows' strength, Drumm touted a promotion with the Subdudes, a home-grown act signed to EastWest Records. "MusicLink" has world-premiered all of the group's videos and after the band had been out of the area touring for a while, "MusicLink" decided to present a welcome-home concert, which was completely sold out. Another part of the promotion that included sending a viewer to New Orleans to see the band drew 1,200 entries.

FILM & TV MUSIC



FILM & TV MUSIC

The Hollywood Reporter Special Report

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YBPC Sizes Up Playlist-Length Issue Jenkins Re-Elected Prez Despite Flap

BY SEAN ROSS

HOUSTON—In previous years, a lot of the panelists and audience members at the Young Black Programmers Coalition have bemoaned the fact that urban radio was playing (or at least reporting) too many records. But at this year's YBPC convention, held Nov. 21-23 here, the biggest programming issue was clearly the number of urban outlets with shorter lists.

Over the last year, a number of major-market outlets have gone to shorter lists, especially WGCI Chicago, which runs a 25-song list. That is hardly unheard of in other formats, but it is a shocker for a format where 40-45 record lists are considered conservative.

Atlanta-based independent promoter Bob Patton castigated stations that "don't seem to think they need the music industry." He later added, "I don't know who you think you're going to satisfy with 25 records" and, "We used to pick hits and now we're followers."

But RCA Records' Jimmy Smith pointed out that the short playlist isn't anything new. WGCI, he said, had run a tight list when he was there. So had a previous employer, WHRK (K97) Memphis. What bothered him, Smith said, was PDs who constantly cited research without understanding it.

Smith encouraged frustrated record reps to "look for windows of opportunity" and to keep coming back with new information. For instance, he suggested paying special attention to WGCI PD James Alexander because of the amount of influence he had on other PDs.

But Smith did not foresee a time when labels dealt with the tightening of urban radio by slowing down their currently hyperactive release schedules. "When you slow down the system, you slow down not only your department but three or four others,"

he said. "If that was the case, we'd only have one record released every three or four months."

"I think we'll be much more aware of what's happening with radio, but I don't see the system slowing down."

YBPC sessions have been heavily charged affairs in the past, especially

'I don't know who you think you're going to satisfy with 25 records'

when they deal with station reporting. This year's programming panels were relatively subdued, but there was still plenty of controversy at YBPC's general business session, held Saturday morning.

At the general session, the president, WQFX Gulfport, Miss., PD Al "Luv" Jenkins, was re-elected, despite the fact that the YBPC board had made an unprecedented decision not to renominate him, but instead had nominated the organization's secretary, KJCB Lafayette, La., GM Horatio Handy.

Jenkins won 26-18—the first time that the YBPC membership has voted not to accept the nominating committee's recommendations—and Handy instead became VP. This followed an extensive discussion of whether Jenkins was even eligible to run. Opponents claimed that Jenkins' membership dues in YBPC weren't paid up, and that the deadline for eligibility to vote in this year's election had passed. Jenkins countered that being eligible to vote and eligible to stand for office were not the same thing. Group members then voted 21-6 to allow Jenkins to pay his dues. Shortly thereafter, several other new members who would have otherwise missed the cutoff for voting were allowed to pay their dues and vote also.

There have been industry com-

plaints about larger disorganization within YBPC. Handy seemed to be addressing those sentiments in a pre-election platform speech in which he alleged that the national organization currently had no budget, no recruiting materials, no handbook, and only one to two workshops a year outside those held at the annual meeting. Promising to run YBPC "like a business," Handy also vowed to conduct a national membership drive for stations—not just individuals.

For his part, Jenkins pointed to the recent establishment of Atlanta and Chicago chapters and also hinted at forthcoming Los Angeles and New York chapters. (There was also a mention of a North Central regional chapter during the general session.) His campaign material also touted the achievements of the organization's job bank.

Top 40 Programmers Face Tight Job Market Fewer Stations In Format, Smaller Budgets Are Factors

BY ROCHELLE LEVY

LOS ANGELES—As more top 40 stations switch formats, programmers who invested years in the now-struggling format are finding themselves without a lot of options. While the job market is tough everywhere, displaced top 40 programmers are having a particularly rough time of it.

They are finding that experience alone isn't enough to land them another job, especially when the available positions are often filled from within. The record business, which had been considered an escape valve for former program and music directors, is now going through massive layoffs and consolidations of its own. And as former WPHR Cleveland PD Cat Thomas notes, "You can't have 150 stations leave the format and have a real good job market."

The job market "is the worst I've ever seen it by far," says former WGRD Grand Rapids, Mich., PD Ron Brandon. "Radio is in a very depressed time as a direct reflection on overinflated prices paid [for stations]. Folks can't make their bank notes now. The good operators are surviving, but the [others] are biting the dust in a hurry."

Industry conventions that used to look like job fairs as recently as two years ago—with attending PDs able to take their pick among the number of GMs there to scout new programming talent—now look like the state unemployment board. Former WKZZ Winston-Salem, N.C., GM/PD Chuck Holloway ran into three other unemployed PDs at the recent Hitmakers tipsheet convention in Atlanta. "We're all good programmers, and we're all out of work," he says. "There's nothing available."

Then there is former KBTS (B93) Austin, Texas, PD Lisa Tonacci, who lost her job in August, as did her hus-



Catching Some Flack. WXKS-FM (Kiss 108) Boston morning man Matt Siegel recently celebrated his 10th anniversary at the station at a black-tie bash in his honor. Among the performers were Roberta Flack, Bruce Hornsby, and Aaron Neville. Pictured, from left, are Pyramid Broadcasting senior VP John Madison, Siegel, Flack, comedian Lenny Clark, and Pyramid CEO Richard Balsbaugh.

band, B93 morning man Mike Butts. Tonacci at least had some idea what the market was like before she had to start looking. "In August, I interviewed for an afternoon and night person [at KBTS]," she says. "There were more people unemployed than I've ever seen in the business. During a recession, people will hold on to their jobs whether they're happy or not."

THINKING SMALL

Budgetary restrictions are causing managers to eliminate certain positions, such as APD jobs, or situations where a station has both an operations manager and a PD. "It's going to be real tough for PDs, especially those let go that don't have a lot of air time," says former KXXR Kansas City PD Steve Douglas, who hopes his on-air experience will make him more bankable as a PD. "I don't think a lot of managers have the luxury of hiring an off-air PD."

That, combined with the paucity of choices overall, means that PDs are faced with the prospect of working harder in smaller markets for less money. Brandon tells about a top 50 market PD, hired by a station in a less than top 100 market. "[The PD] agreed not only to come in for a greatly reduced salary, but to do the morning show as well," says Brandon. "Anyone with [any] sense knows you can't do both jobs well."

But Thomas claims that a lot of PDs would rather stay unemployed than go significantly backward in market size. "Guys are overqualified for some of the openings in the smaller markets," he says. "It's probably not like you would think. It's not everybody snarling and clawing at jobs."

Unemployed top 40 PDs have some other tough choices to consider. One is switching formats. Holloway says

he is "looking for the right company and the right quality of life. The format is my third consideration."

IF YOU LEAVE

Then there is the prospect of leaving radio altogether if jobs simply do not materialize. Former KHYI Dallas PD Frank Miniaci expects some good jobs to open up in mid-January when the fall Arbitrons come back, and when stations go into the next budget year. But even Miniaci says that he and other programmers are beginning to question the time they've put into radio. "For the first time in a long time, programmers are disenfranchised," he says. "I've given my soul for this business. [Those who] live and breathe and die for this as I do, are asking, 'What is this for?'"

"I've considered joining a research company," says Tonacci. "A lot of programmers are very close to the product, and can't always see a shift in direction or a shift in the audience direction."

"I've been in radio all my life. It's all I know," says Brandon. "It's not hardheadedness, just simple logic. I'm not qualified to do anything else. My only alternative is to go down to McDonald's."

Douglas remains confident that he will get another radio job, but he does express regret at not mounting a more aggressive job search months ago. "I have been fired twice before on ownership changes, and the longest I was out of work was probably 10 days," he says. "I thought that this time around I was set up financially and could afford to take some time off. I regret not taking more time off at those other times. This is not the time to do it."



Twin Tones. KITS (Live 105) San Francisco recently celebrated its fifth anniversary with a listener-appreciation party. Among the 5,000 guests were Thompson Twins Alannah Currie and Tom Bailey. Pictured, from left, are OM Richard Sands, jock Roland West, Currie, Warner Bros.' Jimmy D., Bailey, and promotion director Gabrielle Medeck.

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	2	11	THAT'S WHAT LOVE IS FOR A&M 1566	AMY GRANT 2 weeks at No. 1
2	2	1	15	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
3	4	7	6	KEEP COMING BACK CAPITOL 44753	RICHARD MARX
4	3	3	11	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	ROBERTA FLACK/MAXI PRIEST
5	5	6	10	I WONDER WHY ARISTA 1-2331	CURTIS STIGERS
6	7	8	8	BROKEN ARROW WARNER BROS. 4-19274	ROD STEWART
7	9	9	9	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	BONNIE RAITT
8	8	12	7	BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN	PAULA ABDUL
9	6	4	12	LIVE FOR LOVING YOU EPIC 34-73962	GLORIA ESTEFAN
10	11	20	4	CAN'T LET GO COLUMBIA 38-74088	MARIAH CAREY
11	16	18	7	CONVICTION OF THE HEART COLUMBIA 38-74029	KENNY LOGGINS
12	14	17	6	NO SON OF MINE ATLANTIC 4-87571	GENESIS
13	12	14	8	DOUBLE GOOD EVERYTHING SBK 0/370	SMOKEY ROBINSON
14	10	5	16	DON'T WANT TO BE A FOOL EPIC 34-73879	LUTHER VANDROSS
15	25	28	4	DREAMS TO DREAM MCA 54203	LINDA RONSTADT
16	20	29	4	BEAUTY AND THE BEAST EPIC 34-74090	CELINE DION/PEABO BRYSON
17	13	13	10	COPPERLINE COLUMBIA ALBUM CUT	JAMES TAYLOR
18	18	23	7	SAVE UP ALL YOUR TEARS Geffen 19105	CHER
19	15	10	20	TOO MANY WALLS POLYDOR 867 134-4/PLG	CATHY DENNIS
20	17	11	22	EVERYBODY PLAYS THE FOOL A&M 1563	AARON NEVILLE
				★★★ POWER PICK ★★★	
21	27	39	4	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS
22	19	16	23	SOMETHING TO TALK ABOUT CAPITOL 44724	BONNIE RAITT
23	22	21	24	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	BRYAN ADAMS
24	24	22	11	SOMETHING GOT ME STARTED EASTWEST 4-98711	SIMPLY RED
25	31	34	5	WHERE DID MY HEART GO WARNER BROS. 4-19197	JAMES INGRAM
26	34	40	3	I FALL ALL OVER AGAIN QUALITY 15180	DAN HILL
27	33	33	6	TRUE COMPANION ATLANTIC 4-87583	MARC COHN
28	23	19	16	THE REAL LOVE CAPITOL 44743	BOB SEGER & THE SILVER BULLET BAND
29	21	15	15	EMOTIONS COLUMBIA 38-73977	MARIAH CAREY
30	29	31	6	YOU'RE THE STORY OF MY LIFE ELEKTRA 4-64850	DESMOND CHILD
31	40	—	2	EVERY ROAD LEADS BACK TO YOU ATLANTIC 87572	BETTE MIDLER
32	38	46	3	SOMEWHERE, SOMEBODY A&M 1577	AARON NEVILLE
33	35	37	4	SPENDING MY TIME EMI 50366	ROXETTE
34	30	26	22	TIME, LOVE AND TENDERNESS COLUMBIA 38-73889	MICHAEL BOLTON
35	42	47	3	THEN AGAIN RCA 62059	ALABAMA
36	28	25	19	ALL I HAVE REPRISE 4-19214	BETH NIELSEN CHAPMAN
37	37	38	6	LOVE OF A LIFETIME EPIC 34-73771	FIREHOUSE
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶	1	1	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	G. MICHAEL
39	32	27	23	THE MOTOWN SONG WARNER BROS. 4-19322	ROD STEWART
40	44	—	2	BLACK OR WHITE EPIC 34-74100	MICHAEL JACKSON
41	36	30	26	EVERY HEARTBEAT A&M 1557	AMY GRANT
42	43	—	2	CHANGE ARISTA 1-2362	LISA STANSFIELD
43	NEW ▶	1	1	DON'T TURN AROUND COLUMBIA ALBUM CUT	NEIL DIAMOND
44	26	24	11	SENZA UNA DONNA LONDON 849 063-4/PLG	ZUCCHERO/PAUL YOUNG
45	NEW ▶	1	1	THE FIRE INSIDE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
46	39	35	7	HOLE HEARTED A&M 1564	EXTREME
47	45	—	2	WITH YOU EPIC 34-73713	TONY TERRY
48	41	36	14	FOR YOU REUNION 19103/GEFFEN	MICHAEL W. SMITH
49	47	41	13	WHEN YOU TELL ME THAT YOU LOVE ME MOTOWN 2139	DIANA ROSS
50	46	—	2	THE ONE AND ONLY CHRYSLIS 23730	CHESNEY HAWKES

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

PD

of the week

Cesar Chavez
KEZB El Paso, Texas



FOR AWHILE, El Paso, Texas, was thought to be one of those Hispanic-dominated Southwestern markets that wouldn't support a conventional AC station. Those upper demos that weren't already claimed by country KHEY-FM (Y96) were thought to have younger, dancier tastes than their counterparts in Anglo markets. After all, AC KLTO was only in the 3-4 share range when it abandoned AC to simulcast Spanish-language KAMA.

Recently, however, there have been a number of AC success stories in El Paso. First, longtime top 40 KAMZ (Z93) switched to an odd mix of AC, urban, oldies, and Tejano music and shot into double digits in the winter. Then longtime easy outlet KTSM-FM made the switch to soft AC and rose 5.1-6.9 12-plus this summer.

The biggest surprise, however, may be the ascent of KEZB-FM (B94). A longtime top 40 outlet, B94 floundered for several years but never really recovered from the late-'80s debut of top 40/dance outlet KPRR (Power 102). After going churban, then adult churban, itself, B94 finally went to personality-intensive AC earlier this year, positioning itself between KTSM and Z93.

Amid financial difficulties, a pending ownership change, and a complete lack of outside (or major on-air) promotion, B94 has gone 3.5-4.6-7.5 over the last two books, tying it for third in the market with Z93, which is down from a 9.8 in the spring. This despite a music mix that you have to be from El Paso to understand.

PD Caesar Chavez grew up in El Paso listening to top 40 KELP when it was programmed by Jhani Kaye, now PD of KOST Los Angeles. Chavez was one of KAMZ's first part-timers when it went top 40 in 1982, eventually working his way up to MD/nights. Several years ago, he became PD of Spanish-language KEZB-AM, adding PD stripes for the FM this April. Shortly thereafter, B94 went AC, looking to fill the void left by KLTO's switch.

So why wasn't AC working for KLTO? It wasn't because Hispanics didn't like the same music that works for AC stations in other markets, Chavez says. Soft AC titles by the Eagles, Bread, or Neil Diamond do fine for KEZB, but they're mixed with songs like "Europa" by Gato Barbieri or "I Call Your Name" by Switch or "Oh Honey" by Delegation that aren't conventional AC records anywhere else.

"A lot of PDs who come here from out of town are good PDs, and they have good ideas. But you'll tell them about certain songs and they'll say 'that wasn't a hit.' But how do they know if they weren't born and raised here? The hits are different from market to market.

"I don't think any Hispanic listener will tell you they don't like 'Your Song' by Elton John," Chavez says. "It's alright to play Elton and Billy Joel, and we do. But it mixes better when we throw in 'Hey' by Julio Iglesias or

'Together' by Tierra."

B94 doesn't do music research. It does daypart heavily, throwing in some top 40 crossover material in afternoons and nights, e.g., Color Me Badd's "All For Love." Here's B94 in p.m. drive: Whitney Houston, "The Greatest Love Of All"; Curtis Stigers, "I Wonder Why"; Fleetwood Mac, "Hold Me"; Aaron Neville, "Somewhere Somebody"; Christopher Cross, "Arthur's Theme"; Tony Terry, "With You"; Nazareth, "Love Hurts"; Karyn White, "Secret Rendezvous"; Neil Diamond, "If There Were No Dreams"; and Blue Magic, "Sideshow."

If Nazareth, Karyn White, and Neil Diamond together sounds wide to you, it isn't nearly as wide as Z93. That station shares titles with B94, but it also plays a lot of Spanish-language music, country crossovers, and harder R&B titles that B94 won't play. (As this article was written, Z93 was segueing from "Tear The Roof Off The Sucker" by Parliament into "It's You That I Need" by Enchantment.)

B94 has been using "always the best variety of music" as its chief positioning slogan since April. Z93 has countered with "the real variety station." "They'll go from Smokey Robinson's 'Cruisin'" into [Tejano artist] Little Joe. Their come is up because they're giving away a lot of money, but their quarter-hour is down because they're playing everything," Chavez says.

In the summer, Z93 gave away a \$10,000 grand prize and a number of \$100 qualifier prizes in a button-spotter contest. The station also has a \$100 money-song contest on Thursdays. Z93 has had TV and billboards. B94 has had no outside promotion. "Our giveaways have been dinners for two, haircuts, Pizza Hut pizzas, concert tickets, and CDs." New owner Jack Rich is scheduled to close on the station in January, Chavez says, at which time "we'll get the marketing money that we haven't had for the last six months."

In the absence of marketing, Chavez is counting on his staff of El Paso natives to get some attention. "KLTO's jocks didn't sound excited," he says. "Our jocks are very upbeat." While B94 will use some of the ratings diary liners so prevalent among AC stations, its jocks will ad-lib them, or even goof on them, as p.m. driver "Weird" Brother Jerry did when he followed the liner "Everywhere you go, the 'B' is on the dial" with, "Thanks for taking us into the shower with you."

B94 counters Z93's late-night quiet storm show with its own Love Zone; it also does a midday dedication hour called the "Love Sandwich." In afternoons, Brother Jerry does a daily talent show in which listeners will call in to sing, play the piano, or, as one listener did, fry an egg on the radio.

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Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 95 MONITORED ALBUM ROCK STATIONS.					
★★ NO. 1 ★★					
1	3	5	12	HEAVY FUEL WARNER BROS. ALBUM CUT	DIRE STRAITS 1 week at No. 1
2	10	—	2	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2
3	4	3	6	NO SON OF MINE ATLANTIC 4-87571	GENESIS
4	1	2	10	GET A LEG UP MERCURY 867 890-4	JOHN MELLENCAMP
5	2	1	23	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN
6	8	10	5	THE SKY IS CRYING EPIK ALBUM CUT	STEVIE RAY VAUGHAN
7	6	7	11	I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/EASTWEST	THE STORM
8	7	6	12	INTO THE GREAT WIDE OPEN MCA 54131	TOM PETTY/HEARTBREAKERS
9	5	4	14	DREAMLINE ATLANTIC ALBUM CUT	RUSH
10	9	9	6	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING POLYDOR ALBUM CUT/PLG	THE WHO
11	13	16	8	ROLL THE BONES ATLANTIC ALBUM CUT	RUSH
12	12	11	10	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI ALBUM CUT	QUEENSRYCHE
13	11	14	12	NO MORE TEARS EPIK ASSOCIATED 35-73973/EPIK	OZZY OSBOURNE
14	20	19	6	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA
15	14	12	15	SEND ME AN ANGEL MERCURY 868 956-4	SCORPIONS
16	29	22	11	NOVEMBER RAIN GEPFEN ALBUM CUT	GUNS N' ROSES
17	23	27	6	PRETZEL LOGIC GIANT ALBUM CUT	THE NEW YORK ROCK & SOUL REVUE
18	26	38	6	LOVE & HAPPINESS MERCURY ALBUM CUT	JOHN MELLENCAMP
19	RE-ENTRY	18	18	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
20	25	31	6	THE UNFORGIVEN ELEKTRA ALBUM CUT	METALLICA
21	24	39	6	SHOT OF POISON RCA 62074	LITA FORD
22	18	26	12	DON'T CRY GEPFEN 19027	GUNS N' ROSES
★★★ FLASHMAKER ★★★					
23	NEW ►	1	1	THERE WILL NEVER BE ANOTHER TONIGHT A&M 1588	BRYAN ADAMS
24	19	21	5	SHINING STAR ATLANTIC 4-87576	INXS
25	17	20	17	ENTER SANDMAN ELEKTRA 4-64857	METALLICA
26	22	23	7	IT'S BEEN A LONG TIME SOUTHSIDE IMPACT ALBUM CUT/MCA	JOHNNY/ASBURY JUKES
27	21	13	12	THE FIRE INSIDE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
28	30	36	4	CALL IT WHAT YOU WANT GEPFEN 19113	TESLA
29	28	25	10	THERE'S ANOTHER SIDE GIANT ALBUM CUT	RTZ
30	15	8	7	THE FLY ISLAND 868 885-4/PLG	U2
★★★ POWER TRACK ★★★					
31	41	—	2	TAKE A CHANCE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
32	31	29	9	TO BE WITH YOU ATLANTIC 4-87580	MR. BIG
33	36	34	8	THE INNOCENT ISLAND ALBUM CUT/PLG	DRIVIN' N' CRYIN'
34	NEW ►	1	1	I CAN'T DANCE ATLANTIC ALBUM CUT	GENESIS
35	33	42	5	WILD ON THE RUN EPIK ALBUM CUT	TALL STORIES
36	39	—	3	ALL SHE WROTE EPIK 34-73984	FIREHOUSE
37	35	30	8	WATCH YOURSELF DUCK ALBUM CUT/REPRISE	ERIC CLAPTON
38	40	—	3	HELTER SKELTER COLUMBIA ALBUM CUT	AEROSMITH
39	27	17	13	CAN'T STOP THIS THING WE STARTED A&M 1576	BRYAN ADAMS
40	47	—	2	LOVE WALKED IN GEPFEN ALBUM CUT	THUNDER
41	46	—	3	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
42	NEW ►	1	1	SWEET EMOTION COLUMBIA 38-74101	AEROSMITH
43	42	41	7	GET THE FUNK OUT A&M 1534	EXTREME
44	44	43	7	WHY MUST I ALWAYS EXPLAIN POLYDOR ALBUM CUT/PLG	VAN MORRISON
45	34	28	10	SLOW RIDE CAPITOL ALBUM CUT	BONNIE RAITT
46	RE-ENTRY	7	7	BIG SKY COUNTRY COLUMBIA 38-74075	CHRIS WHITLEY
47	RE-ENTRY	7	7	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM
48	43	—	2	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
49	37	24	12	WILD HEARTED SON SIRE ALBUM CUT/REPRISE	THE CULT
50	32	18	10	WHAT ABOUT NOW GEPFEN 19106	ROBBIE ROBERTSON

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

Radio

Money Makes The Advertising Buys Go Round, But Promotion Directors Help

NEW YORK—In today's economy, it is often the promotion that secures an advertising buy. But while promotion directors generate such ideas and follow them through, the account executive is generally the one pocketing the commission.

That sits poorly with some promotion directors. "Ten years ago, promotions were not [as client-driven]. Today, it is almost 99% 'you buy the station you get a promotion,'" says WQHT (Hot 97) New York promotion director Brian Marks, who, like most promotion directors, does not receive a commission.

"If the promotion director is involved in the idea, cutting the deal, and getting the buy, they should be compensated," he says.

But other promotion directors have a different view of the situation. WPOC Baltimore promotion director Sheila Silverstein says, "I think it's part of my job description to generate revenue. I get paid a very nice salary for doing what I'm doing. If you're very money motivated, maybe you should be in sales."

WAVA Washington, D.C., director of marketing Michele Snyder adds, "I feel that I am well [enough] compensated for doing my job that it doesn't bother me that when I am able to aid a salesperson in closing a deal, or close a deal myself, the salesperson gets the money." But she notes, "If I was lower-paid, that would be more of a sticking point."

Promotion directors also point to a few reasons why they are happy *not* to work for commissions. KNEW/KSAN San Francisco promotion director Marlene Augustine notes that "there are months when [sales people] don't get money and I still get my paycheck." Snyder says, "Sales people have to take so much from a client that I don't have to take that sometimes I think they almost deserve what they make."

Even so, some have worked out alternative compensation deals with their station managers. At his previous station, WUSL (Power 99) Philadelphia, Marks earned .03% of the new-account revenue he brought in.

WVAZ (V103) Chicago advertising and promotion director Merry Green has a deal where she is bonused quarterly. "If the sales department meets their budget for the month, they couldn't have done it without the efforts of the promotion department, so I get a percentage of that," she says.

Green credits V103 president/GM Barry Mayo with the idea. "He knew [that with] the way the industry was going most promotions would involve clients and that is exactly the way it has come to pass. Most of what we do is client-driven," she says.

Silverstein says at another station where she worked the promotion director had cut a different kind of deal for a percentage of the money she saved the company through tradeout. "But they stopped that once they realized how much she was saving the company," she adds.

IDEA MILL: DOONESBURY TIE-INS

When the Columbus (Ohio) Dispatch stopped carrying the Doones-

Promotions & Marketing



by Phyllis Stark

bury cartoon strip for two weeks because of the strip's criticism of Vice President Dan Quayle, WSNY obtained a copy of the strip from another paper each day and faxed it to callers who requested it. PD Don Hallett says the station received "a couple of hundred" daily requests. In other Doonesbury news, WXRK New York awarded limited-edition T-shirts and sweatshirts featuring the strip's characters to listeners who pledged a

certain dollar amount during its annual hungerthon. The shirts were designed for the hungerthon by strip author Gary Trudeau.

During WRQX Washington, D.C.'s career week, unemployed listeners got an opportunity to go back to school to train for a new career. A local career institute and the National Institute of Paralegal Training donated tuition and job-placement time... When Nashville public schools were closed for a week because of a flu outbreak, WGFX gave away flu-fighting kits with a thermometer, crackers, ginger ale, tissues, cough drops, Jell-O, and chicken soup.

WZPL Indianapolis let listeners go "Home Sweet Home" for Thanksgiving with Motley Crue. Winners had

(Continued on next page)

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.					
★★ NO. 1 ★★					
1	1	3	3	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 2 weeks at No. 1
2	2	1	12	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA
3	3	2	9	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM
4	4	7	5	SHINING STAR ATLANTIC 4-87576	INXS
5	5	6	8	MOVE ANY MOUNTAIN EPIK 34-74044	THE SHAMEN
6	8	9	8	LOVE TO HATE YOU SIRE 2-40218/REPRISE	ERASURE
7	11	15	4	BALLERINA OUT OF CONTROL SIRE ALBUM CUT/REPRISE	THE OCEAN BLUE
8	7	11	9	HAVEN'T GOT A CLUE CHAMELEON ALBUM CUT/ELEKTRA	DRAMARAMA
9	9	8	7	THE FLY ISLAND 868 885-2/PLG	U2
10	6	4	12	GIVE IT AWAY WARNER BROS. 4-19147	RED HOT CHILI PEPPERS
11	14	14	5	ROCKET MAN POLYDOR ALBUM CUT/PLG	KATE BUSH
12	12	5	13	THERE'S NO OTHER WAY SBK 97880	BLUR
13	17	21	3	PLANET LOVE BEGGAR'S BANQUET ALBUM CUT/RCA	THE DYLANs
14	18	19	6	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
15	24	—	2	STAR SIGN DGC ALBUM CUT	TEENAGE FANCLUB
16	10	12	9	NAKED RAIN DEDICATED 62052/RCA	THIS PICTURE
17	19	20	5	COAST IS CLEAR CHARISMA ALBUM CUT	CURVE
18	16	25	4	YOU WOKE UP MY NEIGHBOURHOOD ELEKTRA 2-66483	BILLY BRAGG
19	NEW ►	1	1	CARIBBEAN BLUE REPRISE 4-19089	ENYA
20	20	16	6	IN MY HEART MERCURY ALBUM CUT	TEXAS
21	15	10	8	LETTER TO MEMPHIS 4.A.D. ALBUM CUT/ELEKTRA	PIXIES
22	NEW ►	1	1	HEAVY FUEL WARNER BROS. ALBUM CUT	DIRE STRAITS
23	13	13	10	THE GLOBE COLUMBIA ALBUM CUT	BIG AUDIO DYNAMITE II
24	23	23	3	A DREAM LIKE MINE COLUMBIA ALBUM CUT	BRUCE COCKBURN
25	26	—	2	JESUS BUILT MY HOTROD WARNER BROS. 2-40211	MINISTRY
26	NEW ►	1	1	HEY THAT'S NO WAY TO SAY GOODBYE ATLANTIC ALBUM CUT	IAN MCCULLOCH
27	21	27	3	HEART OF SOUL SIRE ALBUM CUT/REPRISE	THE CULT
28	28	—	2	#1 DOMINATOR ISLAND ALBUM CUT/PLG	TOP
29	22	22	5	BABY UNIVERSAL VICTORY ALBUM CUT/PLG	TIN MACHINE
30	27	—	2	I GIVE TO YOU GEPFEN ALBUM CUT	NITZER EBB

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

Yale Student Making Airwaves With Self-Made FM

BY ROCHELLE LEVY

LOS ANGELES—A Yale Univ. student, displeased with the music on his college radio station, has taken matters into his own hands. He has built his own radio station.

Last September, junior Seth Klein bought a \$50 transmitter kit from Ramsey Electronics. After erecting an antenna on the roof of his dorm and hooking up a CD player and turntable, his small dorm room became the studio of BBRN 105.3 FM.

"The people in charge of [Yale's WYBC] have very strong feelings that they should be playing deserving underground garage bands," says Klein. "They're trying to break these bands, but very few people listen to that. We put out poster notices in the dining hall saying we'll play more mainstream college stuff."

BBRN's regular staff consists of

Klein and his two roommates. Broadcast hours are 9-11 p.m. Sunday through Thursday, and Klein describes the format as "whatever people are interested in." Although the station is modern rock-oriented, guest jocks have featured Indian music and classic rock.

Klein estimates the transmitter's range at 400 feet, with maximum coverage of a quarter mile. "We cover about four [dorm clusters] all within a mile of each other, reaching a good 400 people," he says. "Over 1,000 [people] could actually reach us after they know where we are on the dial."

To obtain music, Klein sent out letters to various record labels, and five are now servicing the station—Charisma, Virgin, Tommy Boy, Priority, and Morgan Creek. "Rick Rubin started his own record company out of his dorm room at New York University, and now he's the president of

Def American Records," says Virgin national college promotion manager Charles Slomovitz. "I'm not about to ignore Seth Klein."

Adds Tommy Boy Records' director of rap and alternative promotions, Albee, "Seth is really the only one I know of who built his own radio station from scratch. Almost all [stations] I deal with are FCC licensed."

That may be a problem for Klein. John Reed, an FCC electronic engineer and author of a 1989 FCC regulation governing low-power stations, calls Klein's 10-milliwatt station illegal. "A lot of people sell FM transmitter kits. Our rules don't cover the kits. [They cover] the person who builds and puts them together," says Reed. "The minimum power allowed for a nonlicensed station is 11 nanowatts. The minimum power allowed to get a license is 100 watts. He's too high for our nonlicensed and

too low for our licensed. He shouldn't be able to get more than 200 feet maximum."

Klein, however, claims he is doing nothing wrong. "We built the transmitter as is and haven't boosted any power. I'm still confident that this is all legal according to everything I've seen," he says.

Glenn Gutmacher, executive director of the National Assn. of College Broadcasters, agrees with Klein that a low-power FM station is a needed alternative voice at Yale; however, Gutmacher cautions Klein to thoroughly check out his transmitter. "He really ought to get an engineer to evaluate the strength of radiation very carefully before he continues to broadcast any longer," says Gutmacher. "I think it's a neat idea to have on an FM station because that's what college students listen to. But if the FCC says no, then we have to defer to their judgment."

Meanwhile, Klein continues to operate his station, hoping to make a difference in college radio. "When people like myself come and build a transmitter and offer alternatives, more people are going to start listening to us," he says. "[They'll] take us into consideration when the other [station] won't play more mainstream college stuff."

House Passes Campaign Reform Bill; NAB To FCC: Disconnect Cellular-Radio Idea

BY BILL HOLLAND

WASHINGTON, D.C.—On the eve of congressional recess, the House of Representatives passed legislation that would reform and make clearer broadcaster obligations in political advertising.

The Senate passed its campaign reform bill in May. Now both houses must agree on a final version. The National Assn. of Broadcasters opposes several of the provisions, including one that gives a second discount—at 50% below lowest unit rate—to candidates around the time of primaries and general elections.

The legislation, passed Nov. 25, generally passed muster with NAB Hillwatchers, as it includes fairer lowest-rate language the trade group suggested, and a provision that a candidate gets a free ad if two ads are purchased at full price.

Congress returns for its second session to deliberate on other

broadcasting issues, such as the fairness doctrine, alcohol ad warnings, advertising tax proposals, and the possible introduction of DAB legislation with a recording industry performance-rights provision.

CELLULAR RADIO? NAB SAYS NO

Would you like to be able to dial up a number on your cellular

WASHINGTON ROUNDUP

phone to order live sports, news, or music audio programs? That's what the cellular phone industry is hoping for in its bid to the FCC. The NAB, in its response to the commission, says it is a bad idea.

Radio broadcasters have asked the FCC not to authorize duplicate service that is already offered free to the public. Further, they remind

the commission that "lottery license" cellular companies have no public-interest obligations.

The new issue is similar to the one facing TV broadcasters as telephone companies demand entrance into the video market.

SILVER STAR DECISION REVERSED

The FCC announced Nov. 21 that it had reversed a decision by the commission's review board to revoke the license of Silver Star Communications for stations WMJM/WFAV Cordele, Ga., saying it must instead pay a \$20,000 fine for unauthorized control.

In the drawn-out case, which dates to a 1985 investigation, the full commission found there was not "convincing evidence" that there had been a secret agreement to sell the Cordele stations. The final decision also means Silver Star will not be bound to sell the stations in a "distress sale" to minority owners, according to FCC documents.

PROMOTIONS AND MARKETING

(Continued from preceding page)

Thanksgiving dinner with singer Vince Neil in his Los Angeles mansion and attended a private performance by the band... WKLS (96 Rock) Atlanta will be awarding one listener "the ultimate sports trip giveaway" Dec. 12. The prize package includes trips for two to the Super Bowl, the Daytona 500, the NBA all-star game, the Kentucky Derby, the Indianapolis 500, the baseball all-star game, and a weeklong deep-sea fishing trip in Hawaii.

WPNT Chicago will sponsor a 5K "Jingle Bell Run" Dec. 8 to benefit the Arthritis Foundation. Runners must wear bells and holiday costumes to participate... WGTZ (Z93) Dayton, Ohio, has initiated an hour-long Friday-morning "pay for play" programming feature where listen-




So Intense. WZPL Indianapolis attracted more than 1,200 listeners to its Oct. 28 Star Party. Performers included Henry Lee Summer, Michael W. Smith, Billy Falcon, Tara Kemp, and Lisa Fischer, who is pictured with WZPL business manager Don Kissler.

ers bid against each other to hear a song request. Proceeds benefit the local AIDS Foundation.

The St. Louis-based Contemporary Group is offering a joint "holiday entertainers" radio promotion with Parker Brothers and Canada Dry in 30 markets. Radio trivia contests feature questions about classic shows from the '50s and '60s from the Trivial Pursuit TV edition game. Listeners who answer correctly win gift packs of sponsor products and qualify to win a trip to Hollywood.

PRO-MOTIONS

Administrative assistant Wendy Bucceri is upped to promotion director at WWDJ New York... KJOT Boise, Idaho, morning co-host Spike adds promotion director duties.



Hits! in Tokio

Week of November 17, 1991

- 1 Change Lisa Stansfield
- 2 Emotions Mariah Carey
- 3 Did Friends Everything But The Girl
- 4 Romantic Karyn White
- 5 Set The Night To Music Roberta Flack with Maxi Priest
- 6 Something Got Me Started Simply Red
- 7 Cream Prince & The New Power Generation
- 8 No Son Of Mine Genesis
- 9 D.P.F. Naughty By Nature
- 10 Let Me Love You, It's D.K. Harry Connick, Jr.
- 11 Caribbean Blue Enya
- 12 Legit 2 Quit Hammer
- 13 Talk Walk Drive Julia Fordham
- 14 The Fly U2
- 15 Keep Coming Back Richard Marx
- 16 Do Anything Natural Selection
- 17 Never Stop The Brand New Heavies
- 18 Never In My Life Cherelle
- 19 You Make Me Feel Brand New
- 20 Now That We Found Love Heavy D & The Boyz
- 21 Running Back To You Vanessa Williams
- 22 Black Dr. White Michael Jackson
- 23 Guaranteed Level 42
- 24 What About Now Robbie Robertson
- 25 Saltwater Julian Lennon
- 26 Sayonara Ryuichi Sakamoto
- 27 What You Won't Do For Love Nick Pylar
- 28 It's So Hard To Say Goodbye To Yesterday Boyz II Men
- 29 When You Wish Upon A Star Billy Joel
- 30 The Way I Feel About You Karyn White
- 31 Set Adrift On Memory Bliss P.M. Dawn
- 32 When A Man Loves A Woman Michael Bolton
- 33 The Sun Doesn't Shine Beats International
- 34 You're The Story Of My Life Desmond Child
- 35 (Everything I Do) I Do It For You Bryan Adams
- 36 All 4 Love Color Me Badd
- 37 Love Crazy Atlantic Starr
- 38 For Your Babies Simply Red
- 39 Up From The Skies Rickie Lee Jones
- 40 Blue Light Red Light Harry Connick, Jr.
- 41 Strollin' Prince & The New Power Generation
- 42 After The Dance Fourplay
- 43 Daniel Wilson Phillips
- 44 Only Love Can Break Your Heart Saint Etienne
- 45 I Adore Mi Amor Color Me Badd
- 46 Family Affair Lalah Hathaway
- 47 Flashback Memories Char
- 48 Conviction Of The Heart Kenny Loggins
- 49 Make It Happen Mariah Carey
- 50 It's Too Late Gene Rice

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



J-WAVE

81.3FM

Listeners: Hate Spots; But Like Longer Clusters?

NEW YORK—A study of "radio turn-offs" by Denver-based Paragon Research says that 59% of listeners switch stations after sitting through two commercials in a row. Thirty-one percent change the station either immediately or after one commercial. Only 37% listen to three or more spots.

But while that would seem to have chilling implications for stations with long spot clusters, 70% of the 400 listeners ages 15-64 surveyed said they prefer stations that play longer music sets with less frequent but longer commercial

breaks. Thirty percent prefer shorter music sets and more frequent, but shorter, stopsets.

Asked what nonmusic elements make them change the station, 25% said commercials always make them change and 55% said commercials sometimes make them change. Sixty-four percent said DJ chatter was an element that sometimes makes them change the station, while 18% said jock talk always makes them change. Forty-nine percent said news and other nonmusic features sometimes make them switch.

PHYLLIS STARK

POWERPLAYS™

Sample playlists from a rotating panel derived from the 122 top 40 and 110 country stations monitored for the Billboard charts by Broadcast Data Systems. Titles are listed in order of number of plays.

MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

KKSS

Albuquerque

- 1 Michael Jackson, Black Or White
- 2 Ce Ce Peniston, Finally
- 3 Color Me Badd, All 4 Love
- 4 Gloria Estefan, Live For Loving You
- 5 Michael Bolton, When A Man Loves A Woman
- 6 PM Dawn, Set Adrift On Memory Bliss
- 7 Marky Mark & The Funky Bunch, Wildside
- 8 Richard Marx, Keep Coming Back
- 9 Paula Abdul, Blowing Kisses In The Wind
- 10 Boyz II Men, It's So Hard To Say Goodbye
- 11 Salt-N-Pepa, Let's Talk About Sex
- 12 Amy Grant, That's What Love Is For
- 13 Nia Peeples, Street Of Dreams
- 14 EMF, Lies
- 15 Stacy Earl, Love Me All Up
- 16 Prince & The N.P.G., Cream
- 17 Naughty By Nature, O.P.P.
- 18 Kym Sims, Too Blind To See It
- 19 Icy Blu, I Wanna Be Your Girl
- 20 Lisa Stansfield, Change
- 21 Jodeci, Forever My Lady
- 22 Shance, I Love Your Smilie
- 23 Karyn White, Romantic
- 24 Tony Terry, With You
- 25 Roxette, Spending My Time
- 26 Tevin Campbell, Tell Me What You Want
- 27 Mariah Carey, Can't Let Go
- 28 Jesus Jones, Real, Real, Real
- 29 Rod Stewart, Broken Arrow
- 30 Vanessa Williams, Running Back To You

WKRQ

Cincinnati

- 1 Michael Bolton, When A Man Loves A Woman
- 2 Natural Selection Feat. Niki H, Do An
- 3 Boyz II Men, It's So Hard To Say Goodbye
- 4 Michael Jackson, Black Or White
- 5 Roberta Flack, Set The Night To Music
- 6 Amy Grant, That's What Love Is For
- 7 Prince & The N.P.G., Cream
- 8 Bad English, Straight To Your Heart
- 9 Van Halen, Top Of The World
- 10 Michael W. Smith, For You
- 11 Nia Peeples, Street Of Dreams
- 12 Paula Abdul, Blowing Kisses In The Wind
- 13 Jasmine Guy, Just Want To Hold You
- 14 Scorpions, Send Me An Angel
- 15 Extreme, Hole Hearted
- 16 Richard Marx, Keep Coming Back
- 17 Aaron Neville, Everybody Plays The Game
- 18 Boyz II Men, Motown Philly
- 19 Curtis Stigers, I Wonder Why
- 20 Color Me Badd, All 4 Love
- 21 Chesney Hawks, The One And Only
- 22 Bonnie Raitt, I Can't Make You Love Me
- 23 Genesis, No Son Of Mine
- 24 Stacy Earl, Love Me All Up
- 25 Crowded House, Fall At Your Feet
- 26 Black Crowes, Hard To Handle
- 27 Mariah Carey, Can't Let Go
- 28 Nelson, More Than Ever
- 29 Firehouse, Don't Treat Me Bad
- 30 Heavy D. & The Boyz, Now That We Found

KKYK

Little Rock

- 1 Michael Jackson, Black Or White
- 2 Storm, I've Got A Lot To Learn About
- 3 Tim Show, The Truth
- 4 Voice Of The Beehive, Monsters And An
- 5 Scorpions, Send Me An Angel
- 6 Michael Bolton, When A Man Loves A Woman
- 7 Rod Stewart, Broken Arrow
- 8 Bryan Adams, Can't Stop This Thing We
- 9 Tom Petty, Into The Great Wide Open
- 10 Richard Marx, Keep Coming Back
- 11 Boyz II Men, It's So Hard To Say Goodbye
- 12 U2, Mysterious Ways
- 13 Prince & The N.P.G., Cream
- 14 Mariah Carey, Can't Let Go
- 15 Amy Grant, That's What Love Is For
- 16 Curtis Stigers, I Wonder Why
- 17 Roxette, Spending My Time
- 18 Genesis, No Son Of Mine
- 19 Nirvana, Smells Like Teen Spirit
- 20 Dire Straits, Heavy Fuel
- 21 Big Audio Dynamite II, Rush
- 22 Prince & The N.P.G., Cream
- 23 Garth Brooks, Shameless
- 24 Tanya Tucker, (Without You) What Do I
- 25 John Mellencamp, Get A Leg Up
- 26 Doug Stone, A Jukebox With A Country
- 27 Chesney Hawks, The One And Only
- 28 Guns N' Roses, Don't Cry
- 29 Queensryche, Another Rainy Night (Will
- 30 Bad English, Straight To Your Heart

KEYE

Minneapolis/St. Paul

- 1 Randy Travis, Forever Together
- 2 Alan Jackson, Someday
- 3 Brooks & Dunn, My Next Broken Heart
- 4 Keith Whitley & Earl Thomas Co, Broth
- 5 Suzy Bogguss, Someday Soon
- 6 Travis Tritt, Anywhere
- 7 Alabama, Then Again
- 8 Reba McEntire, For My Broken Heart
- 9 Billy Dean, You Don't Count The Cost
- 10 Garth Brooks, Shameless
- 11 Restless Heart, You Can Depend On Me
- 12 Davis Daniel, For Crying Out Loud
- 13 Steve Warner, Leave Him Out Of This
- 14 Little Texas, Some Guys Have All The
- 15 Collin Raye, Love, Me
- 16 Patty Loveless, Hurt Me Bad (In A Rea
- 17 Sammy Kershaw, Cadillac Style
- 18 Hal Ketchum, I Know Where Love Lives
- 19 Rob Crosby, Still Burnin' For You
- 20 Remingtons, A Long Time Ago
- 21 George Strait, The Chill Of An Early
- 22 Vince Gill, Look At Us
- 23 Trisha Yearwood, Like We Never Had A
- 24 Tanya Tucker, (Without You) What Do I
- 25 Tracy Lawrence, Sticks And Stones
- 26 Doug Stone, A Jukebox With A Country
- 27 Mary Chapin Carpenter, Going Out Tom
- 28 Mark Collie, She's Never Comin' Back
- 29 Sawyer Brown, The Dirt Road
- 30 Mark Chesnut, Broken Promise Land

WYD

Roanoke/Lynchburg

- 1 Garth Brooks, Shameless
- 2 Little Texas, Some Guys Have All The
- 3 Brooks & Dunn, My Next Broken Heart
- 4 Alabama, Then Again
- 5 Billy Dean, You Don't Count The Cost
- 6 George Strait, The Chill Of An Early
- 7 Vince Gill, Look At Us
- 8 Collin Raye, Love, Me
- 9 Reba McEntire, For My Broken Heart
- 10 Randy Travis, Forever Together
- 11 Davis Daniel, For Crying Out Loud

12 Patty Loveless, Hurt Me Bad (In A Rea

13 Mary Chapin Carpenter, Going Out Tom

14 Alan Jackson, Someday

15 Clinton Gregory, Satisfy Me And I'll

16 Hal Ketchum, I Know Where Love Lives

17 Diamond Rio, Mama Don't Forget To Pra

18 Steve Warner, Leave Him Out Of This

19 Remingtons, A Long Time Ago

20 Tanya Tucker, (Without You) What Do I

21 Roy Rogers & Clint Black, Hold On Par

22 Mark Chesnut, Broken Promise Land

23 Sammy Kershaw, Cadillac Style

24 Kathy Mattea, Asking Us To Dance

25 Trisha Yearwood, Like We Never Had A

26 Keith Whitley & Earl Thomas Co, Broth

27 Doug Stone, A Jukebox With A Country

28 Tracy Lawrence, Sticks And Stones

29 Restless Heart, You Can Depend On Me

30 Ricky Van Shelton, After The Lights G

WAPW

Atlanta

- 1 Michael Jackson, Black Or White
- 2 Vanessa Williams, Running Back To You
- 3 Amy Grant, That's What Love Is For
- 4 Color Me Badd, All 4 Love
- 5 Bryan Adams, Can't Stop This Thing We
- 6 Ce Ce Peniston, Finally
- 7 Kym Sims, Too Blind To See It
- 8 Nia Peeples, Street Of Dreams
- 9 PM Dawn, Set Adrift On Memory Bliss
- 10 Boyz II Men, Motown Philly
- 11 Stacy Earl, Love Me All Up
- 12 Salt-N-Pepa, Let's Talk About Sex
- 13 Karyn White, Romantic
- 14 Seal, The Beginning
- 15 Shance, I Love Your Smilie
- 16 Jon Bon Jovi, Levon
- 17 Erasure, Chorus
- 18 Natural Selection Feat. Niki H, Do An
- 19 Van Halen, Top Of The World
- 20 U2, Mysterious Ways
- 21 Mariah Carey, Emotions
- 22 Boyz II Men, It's So Hard To Say Goodbye
- 23 Mariah Carey, Can't Let Go
- 24 Karyn White, Romantic
- 25 Party, In My Dreams
- 26 Michael Bolton, When A Man Loves A Woman
- 27 Tony Terry, With You
- 28 Paula Abdul, Blowing Kisses In The Wind
- 29 Blue Train, All I Need Is You
- 30 Chesney Hawks, The One And Only

WWHT

Columbus, Ohio

- 1 Boyz II Men, It's So Hard To Say Goodbye
- 2 Jodeci, Forever My Lady
- 3 PM Dawn, Set Adrift On Memory Bliss
- 4 Natural Selection Feat. Niki H, Do An
- 5 Paula Abdul, Blowing Kisses In The Wind
- 6 Michael Jackson, Black Or White
- 7 Shabba Ranks, Housecall
- 8 Mariah Carey, Can't Let Go
- 9 Tevin Campbell, Tell Me What You Want
- 10 Ce Ce Peniston, Finally
- 11 Tracie Spencer, Tender Kisses
- 12 Lisa Stansfield, Change
- 13 Shance, I Love Your Smilie
- 14 C & C Music Factory, Just A Touch Of
- 15 Marky Mark & The Funky Bunch, Wildside
- 16 Salt-N-Pepa, Let's Talk About Sex
- 17 Prince & The N.P.G., Diamonds And Pea
- 18 Digital Underground, Kiss You Back
- 19 Tony Terry, With You
- 20 Michael Bolton, When A Man Loves A Woman
- 21 Nia Peeples, Street Of Dreams
- 22 Karyn White, Romantic
- 23 Conna, Temptation
- 24 Marky Mark & The Funky Bunch, Good Vi
- 25 Naughty By Nature, O.P.P.
- 26 Tara Kemp, Hold You Tight
- 27 Boyz II Men, Motown Philly
- 28 Heavy D. & The Boyz, Now That We Found
- 29 Tracie Spencer, This House
- 30 Amy Grant, Baby Baby

WMC

Memphis

- 1 Genesis, No Son Of Mine
- 2 Paula Abdul, Blowing Kisses In The Wind
- 3 Nia Peeples, Street Of Dreams
- 4 Boyz II Men, It's So Hard To Say Goodbye
- 5 Richard Marx, Keep Coming Back
- 6 Michael Jackson, Black Or White
- 7 Michael Bolton, When A Man Loves A Woman
- 8 Amy Grant, That's What Love Is For
- 9 Bryan Adams, Can't Stop This Thing We
- 10 John Mellencamp, Get A Leg Up
- 11 Karyn White, Romantic
- 12 Chesney Hawks, The One And Only
- 13 U2, Mysterious Ways
- 14 Color Me Badd, All 4 Love
- 15 Prince & The N.P.G., Cream
- 16 Julian Lennon, Saltwater
- 17 Firehouse, Love Of A Lifetime
- 18 Van Halen, Top Of The World
- 19 Roberta Flack, Set The Night To Music
- 20 Mötley Crüe, Home Sweet Home
- 21 Mariah Carey, Can't Let Go
- 22 PM Dawn, Set Adrift On Memory Bliss
- 23 Guns N' Roses, Don't Cry
- 24 Roxette, Spending My Time
- 25 Gloria Estefan, Live For Loving You
- 26 Scorpions, Send Me An Angel
- 27 Garth Brooks, Shameless
- 28 Curtis Stigers, I Wonder Why (Curtis
- 29 Extreme, Hole Hearted
- 30 Mariah Carey, Emotions

WNOE

New Orleans

- 1 Travis Tritt, Anywhere
- 2 Reba McEntire, For My Broken Heart
- 3 Sammy Kershaw, Cadillac Style
- 4 Clint Black, Where Are You Now
- 5 George Strait, The Chill Of An Early
- 6 Alan Jackson, Someday
- 7 McBride & The Ride, Same Old Star
- 8 Billy Dean, You Don't Count The Cost
- 9 Collin Raye, Love, Me
- 10 Garth Brooks, Shameless
- 11 Steve Warner, Leave Him Out Of This
- 12 Restless Heart, You Can Depend On Me
- 13 Brooks & Dunn, My Next Broken Heart
- 14 Trisha Yearwood, Like We Never Had A
- 15 Vince Gill, Look At Us
- 16 Patty Loveless, Hurt Me Bad (In A Rea
- 17 Tracy Lawrence, Sticks And Stones
- 18 Randy Travis, Forever Together
- 19 Dorie Morgan, Except For Monday
- 20 Diamond Rio, Mama Don't Forget To Pra
- 21 Alabama, Then Again
- 22 Sawyer Brown, The Dirt Road
- 23 Joe Diffie, Is It Cool In Here
- 24 Tanya Tucker, (Without You) What Do I
- 25 Sammy Kershaw, Cadillac Style
- 26 Ricky Van Shelton, After The Lights G
- 27 Dolly Parton, Eagle When She Flies
- 28 Mark Chesnut, Broken Promise Land
- 29 Roy Rogers & Clint Black, Hold On Par
- 30 Ricky Skaggs, Same Ol' Love

HOT R&B PLAYLISTS™

Sample Playlists of the Nation's Largest Urban Radio Stations (These playlists are not based on monitored airplay, but are supplied by the stations.)

Chicago

P.D.: James Alexander

- 1 BeBe & CeCe Winans Featuring Mavis St
- 2 Tracie Spencer, Tender Kisses
- 3 Chris Walker, Giving You All My Love
- 4 P.M. Dawn, Set Adrift On Memory Bliss
- 5 Jodeci, Forever My Lady
- 6 Vanessa Williams, The Comfort Zone
- 7 Public Enemy, Can't Truss It
- 8 Rude Boys, Are You Lonely For Me
- 9 Shance, I Love Your Smilie
- 10 Fourplay Featuring El DeBarge, After
- 11 Barry White, Put Me In Your Mix
- 12 Boyz II Men, Uuh Ahh
- 13 Hammer, 2 Legit 2 Quit
- 14 Chris Walker, Giving You All My Love
- 15 Luther Vandross, The Rush
- 16 Whitney Houston, I Belong To You
- 17 Cherelle, Never In My Life
- 18 Peabo Bryson, Closer Than Close
- 19 Prince And The N.P.G., Insaatible
- 20 Keith Sweat, Keep It Comin'
- 21 Michael Jackson, Black Or White
- 22 Atlantic Starr, Love Crazy
- 23 Tevin Campbell, Tell Me What You Want
- 24 Digital Underground, Kiss You Back
- 25 EX Jody Watley, I Want You
- 26 Patti Austin, Givin' In To Love
- 27 EX Eric Gable, Can't Wait To Get You Hom
- 28 J.C. Lodge, Home Is Where The Hurt Is
- 29 Heavy D. & The Boyz, Is It Good To Yo
- 30 Tone Loc, All Through The Night

Baltimore

P.D.: Roy Samson

- 1 Ready For The World, Can He Do It (Li
- 2 Patti LaBelle, Feels Like Another One
- 3 Chris Walker, Giving You All My Love
- 4 Barry White, Put Me In Your Mix
- 5 Gerald Levert, Private Line
- 6 Atlantic Starr, Love Crazy
- 7 Phyllis Hyman, Living In Confusion
- 8 Jermaine Jackson, You Said, You Said
- 9 Hammer, 2 Legit 2 Quit
- 10 Rude Boys, Are You Lonely For Me
- 11 Shance, I Love Your Smilie
- 12 Luther Vandross, The Rush
- 13 Public Enemy, Can't Truss It
- 14 Smokey Robinson, Double Good Everythi
- 15 Fourplay Featuring El DeBarge, After
- 16 Michael Jackson, Black Or White
- 17 Digital Underground, Kiss You Back
- 18 Vanessa Williams, The Comfort Zone
- 19 Eric Gable, Can't Wait To Get You Hom
- 20 Lisa Stansfield, Change
- 21 BeBe & CeCe Winans Featuring Mavis St
- 22 Tevin Campbell, Tell Me What You Want
- 23 EX Jody Watley, I Want You
- 24 EX Keith Sweat, Keep It Comin'
- 25 EX Mariah Carey, Can't Let Go
- 26 EX Eric Gable, Love Is Calling You
- 27 EX Jody Watley, I Want You
- 28 EX Damian Dame, Right Down To It
- 29 EX Tracie Spencer, Tender Kisses
- 30 EX Kid 'N Play, Ain't Gonna Hurt Nobody
- 31 EX Peabo Bryson, Closer Than Close
- 32 EX Mint Condition, Breakin' My Heart (Pr
- 33 EX Ruff, Everytime My Heart Beats
- 34 EX B Angie B, Sweet Thang
- 35 EX Jodeci, Stay

Washington D.C.

P.D.: Barbara Prieto

- 1 Rude Boys, Are You Lonely For Me
- 2 Sounds Of Blackness, The Pressure Pt.
- 3 Patti LaBelle, Feels Like Another One
- 4 Heavy D. & The Boyz, Is It Good To Yo
- 5 Tony! Toni! Toné!, House Party II (I
- 6 Barry White, Put Me In Your Mix
- 7 Chris Walker, Giving You All My Love
- 8 Gerald Levert, Private Line
- 9 Tracie Spencer, Tender Kisses
- 10 Ready For The World, Can He Do It (Li
- 11 Jermaine Jackson, You Said, You Said
- 12 Digital Underground, Kiss You Back
- 13 Phyllis Hyman, Living In Confusion
- 14 Fourplay Featuring El DeBarge, After
- 15 Damian Dame, Right Down To It
- 16 BeBe & CeCe Winans Featuring Mavis St
- 17 Shance, I Love Your Smilie
- 18 Tone Loc, All Through The Night
- 19 Lisa Stansfield, Change
- 20 Simply Red, Something Got Me Started
- 21 Atlantic Starr, Love Crazy
- 22 Gladys Knight, Meet Me In The Middle
- 23 Boyz II Men, Uuh Ahh
- 24 P.M. Dawn, Set Adrift On Memory Bliss
- 25 Smokey Robinson, Double Good Everythi
- 26 Vanessa Williams, The Comfort Zone
- 27 EX O.G. & DA Bulldogs, Be A Father
- 28 EX Cherelle, Never In My Life
- 29 EX 34
- 30 EX Tevin Campbell, Tell Me What You Want
- 31 EX Keith Sweat, Keep It Comin'
- 32 EX Keith Washington, Make Time For Love
- 33 EX J.T. Taylor (Duet With Stephanie Mill
- 34 EX Chubb Rock, Just The Two Of Us
- 35 EX Jodeci, Stay
- 36 EX Vesta, Do Ya
- 37 EX Hammer, 2 Legit 2 Quit
- 38 EX Karyn White, The Way I Feel About You
- 39 EX Ce Ce Peniston, Finally
- 40 EX The Brand New Heavies, Stay This Way
- 41 EX J.C. Lodge, Home Is Where The Hurt Is
- 42 EX Level III, Groove Ya
- 43 EX Roger, (Everybody) Get Up
- 44 EX Whitney Houston, I Belong To You
- 45 EX Jody Watley, I Want You
- 46 EX Shirley Murdock, Stay With Me Tonight
- 47 EX Lenny Kravitz, What Goes Around Comes
- 48 EX Patti Austin, Givin' In To Love
- 49 EX B Angie B, Sweet Thang
- 50 EX 51
- 51 EX Mint Condition, Breakin' My Heart (Pr
- 52 EX Came, All Night All Day
- 53 EX Steve Wonder, These Three Words
- 54 EX Ex-Girlfriend, You (You're The One Fo
- 55 EX Lisa Fischer, So Intense
- 56 EX Jermaine Jackson, Word To The Bad

Los Angeles

- 1 Gerald Levert, Private Line
- 2 BeBe & CeCe Winans Featuring Mavis St
- 3 Chris Walker, Giving You All My Love
- 4 Rude Boys, Are You Lonely For Me
- 5 Patti LaBelle, Feels Like Another One
- 6 Barry White, Put Me In Your Mix
- 7 Atlantic Starr, Love Crazy
- 8 Fourplay Featuring El DeBarge, After
- 9 Shance, I Love Your Smilie
- 10 Eric Gable, Can't Wait To Get You Hom
- 11 Peabo Bryson, Closer Than Close
- 12 Jodeci, Forever My Lady
- 13 Phyllis Hyman, Living In Confusion
- 14 Vanessa Williams, The Comfort Zone
- 15 Geto Boys, Mind Playing Tricks On Me
- 16 Heavy D. & The Boyz, Is It Good To Yo
- 17 Luther Vandross, The Rush
- 18 Hammer, 2 Legit 2 Quit
- 19 Ready For The World, Can He Do It (Li
- 20 Tone Loc, All Through The Night
- 21 Damian Dame, Right Down To It
- 22 Lisa Stansfield, Change
- 23 Michael Jackson, Black Or White
- 24 Roger, (Everybody) Get Up
- 25 Keith Sweat, Keep It Comin'
- 26 Boyz II Men, Uuh Ahh
- 27 Ruff, Everytime My Heart Beats
- 28 Tracie Spencer, Tender Kisses
- 29 Vesta, Do Ya
- 30 Jody Watley, I Want You
- 31 Keith Washington, Make Time For Love
- 32 Mariah Carey, Can't Let Go
- 33 Prince And The N.P.G., Insaatible
- 34 Cherelle, Never In My Life
- 35 Public Enemy, Can't Truss It
- 36 P.M. Dawn, Set Adrift On Memory Bliss
- 37 EX Steve Wonder, These Three Words
- 38 EX Tevin Campbell, Tell Me What You Want
- 39 EX Guy, Let's Stay Together
- 40 EX The Brand New Heavies, Stay This Way
- 41 EX Ice Cube, Steady Mobbin
- 42 EX 2nd None, Be True To Yourself
- 43 EX Digital Underground, Kiss You Back
- 44 EX A Tribe Called Quest, Check The Rhime
- 45 EX U.M.C.S., Blue Cheese
- 46 EX EX O.G. & DA Bulldogs, Be A Father

WKSE

Buffalo

- 1 Paula Abdul, Blowing Kisses In The Wind
- 2 Amy Grant, That's What Love Is For
- 3 Natural Selection Feat. Niki H, Do An
- 4 Nia Peeples, Street Of Dreams
- 5 Firehouse, Love Of A Lifetime
- 6 Heavy D. & The Boyz, Now That We Found
- 7 Luther Vandross, Don't Want To Be A F
- 8 Karyn White, Romantic
- 9 Michael Jackson, Black Or White
- 10 Extreme, Hole Hearted
- 11 Roberta Flack, Set The Night To Music
- 12 Mariah Carey, Emotions
- 13 Keedy, Wishing On The Same Star
- 14 Mariah Carey, Can't Let Go
- 15 Lisette Melendez, A Day In My Life (W
- 16 PM Dawn, Set Adrift On Memory Bliss
- 17 Michael Bolton, When A Man Loves A Woman
- 18 Color Me Badd, All 4 Love
- 19 Richard Marx, Keep Coming Back
- 20 Bonnie Raitt, Something To Talk About
- 21 Rhythm Syndicate, Hey Bonny
- 22 Marky Mark & The Funky Bunch, Good Vi
- 23 Roxette, Fading Like A Flower (Every
- 24 Boyz II Men, It's So Hard To Say Goodbye
- 25 Stacy Earl, Love Me All Up
- 26 Salt-N-Pepa, Let's Talk About Sex
- 27 Lisa Stansfield, Change
- 28 Tony Terry, With You
- 29 Stereo MC's, Elevate My Mind
- 30 Mötley Crüe, Home Sweet Home

WDFX

Detroit

- 1 Michael Jackson, Black Or White
- 2 Icy Blu, I Wanna Be Your Girl
- 3 Hammer, Addams Groove
- 4 Ce Ce Peniston, Finally
- 5 Natural Selection Feat. Niki H, Do An
- 6 Color Me Badd, All 4 Love
- 7 Martika, Martika's Kitchen
- 8 Nia Peeples, Street Of Dreams
- 9 Vanessa Williams, Running Back To You
- 10 Karyn White, Romantic
- 11 Naughty By Nature, O.P.P.
- 12 Mariah Carey, Can't Let Go
- 13 PM Dawn, Set Adrift On Memory Bliss
- 14 Paula Abdul, Blowing Kisses In The Wind
- 15 Erasure, Chorus
- 16 Richard Marx, Keep Coming Back
- 17 Karyn White, Romantic
- 18 Prince & The N.P.G., Cream
- 19 D.J. Jazzy Jeff & The Fresh Pr, Ring
- 20 KLF, What Time Is Love?
- 21 Bryan Adams, (Everything I Do) I Do I
- 22 Stacy Earl, Love Me All Up
- 23 Hammer, 2 Legit 2 Quit
- 24 Marky Mark & The Funky Bunch, Wildside
- 25 Salt-N-Pepa, Let's Talk About Sex
- 26 C & C Music Factory, Just A Touch Of
- 27 Mellicha, Enter Sandman
- 28 Michael Bolton, When A Man Loves A Woman
- 29 Simply Red, Something Got Me Started
- 30 Prince & The N.P.G., Gett Off

WKIS

Miami

- 1 Brooks & Dunn, My Next Broken Heart
- 2 Little Texas, Some Guys Have All The
- 3 Reba McEntire, For My Broken Heart
- 4 Billy Dean, You Don't Count The Cost
- 5 Steve Warner, Leave Him Out Of This
- 6 George Strait, The Chill Of An Early
- 7 Garth Brooks, Shameless
- 8 Restless Heart, You Can Depend On Me
- 9 Alabama, Then Again
- 10 Tanya Tucker, (Without You) What Do I
- 11 Collin Raye, Love, Me
- 12 Hal Ketchum, I Know Where Love Lives
- 13 Tracy Lawrence, Sticks And Stones
- 14 Remingtons, A Long Time Ago
- 15 Dolly Parton, Eagle When She Flies
- 16 Mary Chapin Carpenter, Going Out Tom
- 17 Suzy Bogguss, Someday Soon
- 18 Rob Crosby, Still Burnin' For You
- 19 Davis Daniel, For Crying Out Loud
- 20 Mike Rodden, I Still Loving You
- 21 Sammy Kershaw, Cadillac Style
- 22 Gary Morris, I'll Never Stop Loving Y
- 23 Desert Rose Band, One Step Forward
- 24 Nitty Gritty Dirt Band, Fishin' In Th
- 25 Oak Ridge Boys, No Matter How High
- 26 Eddie Rabbit, Drivin' My Life Away
- 27 Rosanne Cash, Blue Moon With Heartach
- 28 Diamond Rio, Mirror Mirror
- 29 Randy Travis, Forever Together
- 30 Kenny Rogers, If You Want To Find Lov

WYNY

New York

- 1 Collin Raye, Love, Me
- 2 Vince Gill, Look At Us
- 3 Brooks & Dunn, My Next Broken Heart
- 4 Sammy Kershaw, Cadillac Style
- 5 Suzy Bogguss, Someday Soon
- 6 Reba McEntire, For My Broken Heart
- 7 Restless Heart, You Can Depend On Me
- 8 Alabama, Then Again
- 9 Randy Travis, Forever Together
- 10 Ricky Van Shelton, After The Lights G
- 11 Tanya Tucker, (Without You) What Do I
- 12 Kenny Rogers, If You Want To Find Lov
- 13 Billy Dean, You Don't Count The Cost
- 14 Doug Stone, A Jukebox With A Country
- 15 Trisha Yearwood, Like We Never Had A
- 16 Tracy Lawrence, Sticks And Stones
- 17 Mary Chapin Carpenter, Going Out Tom
- 18 George Strait, The Chill Of An Early
- 19 Kathy Mattea, Asking Us To Dance
- 20 Rob Crosby, Still Burnin' For You
- 21 Steve Warner, Leave Him Out Of This
- 22 Judds, John Deere Tractor
- 23 Marty Stuart, Tempted
- 24 Sawyer Brown, The Dirt Road
- 25 Roy Rogers & Clint Black, Hold On Par
- 26 Anne Murray, Everyday
- 27 Mike Rodden, I Still Loving You
- 28 Little Texas, Some Guys Have All The
- 29 Hal Ketchum, I Know Where Love Lives
- 30 B.B. Wadley, Light At The End Of The

WYNY

New York

- 1 Collin Raye, Love, Me
- 2 Vince Gill, Look At Us
- 3 Brooks & Dunn, My Next Broken Heart
- 4 Sammy Kershaw, Cadillac Style
- 5 Suzy Bogguss, Someday Soon
- 6 Reba McEntire, For My Broken Heart
- 7 Restless Heart, You Can Depend On Me
- 8 Alabama, Then Again
- 9 Randy Travis, Forever Together
- 10 Ricky Van Shelton, After The Lights G
- 11 Tanya Tucker, (Without You) What Do I
- 12 Kenny Rogers, If You Want To Find Lov
- 13 Billy Dean, You Don't Count The Cost
- 14 Doug Stone, A Jukebox With A Country
- 15 Trisha Yearwood, Like We Never Had A
- 16 Tracy Lawrence, Sticks And Stones
- 17 Mary Chapin Carpenter, Going Out Tom
- 18 George Strait, The Chill Of An Early
- 19 Kathy Mattea, Asking Us To Dance
- 20 Rob Crosby, Still Burnin' For You
- 21 Steve Warner, Leave Him Out Of This
- 22 Judds, John Deere Tractor
- 23 Marty Stuart, Tempted
- 24 Sawyer Brown, The Dirt Road
- 25 Roy Rogers & Clint Black, Hold On Par
- 26 Anne Murray, Everyday
- 27 Mike Rodden, I Still Loving You
- 28 Little Texas, Some Guys Have All The
- 29 Hal Ketchum, I Know Where Love Lives
- 30 B.B. Wadley, Light At The End Of The

WYNY

New York

- 1 Collin Raye, Love, Me
- 2 Vince Gill, Look At Us
- 3 Brooks & Dunn, My Next Broken Heart
- 4 Sammy Kershaw, Cadillac Style
- 5 Suzy Bogguss, Someday Soon
- 6 Reba McEntire, For My Broken Heart
- 7 Restless Heart, You Can Depend On Me
- 8 Alabama, Then Again
- 9 Randy Travis, Forever Together
- 10 Ricky Van Shelton, After The Lights G
- 11 Tanya Tucker, (Without You) What Do I
- 12 Kenny Rogers, If You Want To Find Lov
- 13 Billy Dean, You Don't Count The Cost
- 14 Doug Stone, A Jukebox With A Country
- 15 Trisha Yearwood, Like We Never Had A
- 16 Tracy Lawrence, Sticks And Stones
- 17 Mary Chapin Carpenter, Going Out Tom
- 18 George Strait, The Chill Of An Early
- 19 Kathy Mattea, Asking Us To Dance
- 20 Rob Crosby, Still Burnin' For You
- 21 Steve Warner, Leave Him Out Of This
- 22 Judds, John Deere Tractor
- 23 Marty Stuart, Tempted
- 24 Sawyer Brown, The Dirt Road
- 25 Roy Rogers & Clint Black, Hold On Par
- 26 Anne Murray, Everyday
- 27 Mike Rodden, I Still Loving You
- 28 Little Texas, Some Guys Have All The
- 29 Hal Ketchum, I Know Where Love Lives
- 30 B.B. Wadley, Light At The End Of The

WWSR

Charleston, W.Va.

- 1 Color Me Badd, All 4 Love
- 2 Prince & The N.P.G., Cream
- 3 Nia Peeples, Street Of Dreams
- 4 Curtis Stigers, I Wonder Why
- 5 Richard Marx, Keep Coming Back
- 6 Michael Jackson, Black Or White
- 7 Paula Abdul, Blowing Kisses In The Wind
- 8 Amy Grant, That's What Love Is For
- 9 Genesis, No Son Of Mine
- 10 Rod Stewart, Broken Arrow
- 11 Ce Ce Peniston, Finally
- 12 Simply Red, Something Got Me Started
- 13 Stacy Earl, Love Me All Up
- 14 Mariah Carey, Can't Let Go
- 15 Shance, I Love Your Smilie
- 16 N.E. Color, Do You Wanna Be My Girl
- 17 Tevin Campbell, Tell Me What You Want
- 18 Mariah Carey, Emotions
- 19 M.C. Breed & DFC, Ain't No Future In
- 20 Jody Watley, I Want You
- 21 Digital Underground, Kiss You Back
- 22 Bob Seger, The Fire Inside
- 23 Farm, Groovy Train
- 24 Atlantic Starr, Love Crazy
- 25 Roxette, Spending My Time
- 26 Lisa Stansfield, Change
- 27 Cher, Save Up All Your Tears
- 28 EMF, Lies
- 29 Karyn White, The Way I Feel About You
- 30 Bryan Adams, Can't Stop This Thing We
- 31 Tevin Campbell, Tell Me What You Want

KBOX

Fresno

- 1 Hammer, 2 Legit 2 Quit
- 2 Color Me Badd, All 4 Love
- 3 Boyz II Men, It's So Hard To Say Goodbye
- 4 Keith Sweat, Keep It Comin'
- 5 Jodeci, Forever My Lady
- 6 Iell Bin Dewese, Well To The Mutha
- 7 Angelica, Angel Baby
- 8 Tracie Spencer, Tender Kisses
- 9 Heavy D. & The Boyz, Is It Good To Yo
- 10 Nia Peeples, Street Of Dreams
- 11 Michael Jackson, Black Or White
- 12 Mariah Carey, Can't Let Go
- 13 Stacy Earl, Love Me All Up
- 14 Karyn White, The Way I Feel About You
- 15 Damian Dame, Right Down To It
- 16 PM Dawn, Set Adrift On Memory Bliss
- 17 Tony Terry, With You
- 18 Shance, I Love Your Smilie
- 19 N.E. Color, Do You Wanna Be My Girl
- 20 Tevin Campbell, Tell Me What You Want
- 21 Mariah Carey, Emotions
- 22 M.C. Breed & DFC, Ain't No Future In
- 23 Jody Watley, I Want You
- 24 Digital Underground, Kiss You Back
- 25 Bob Seger, The Fire Inside
- 26 Sabrina Johnston, Peace (In The Valle
- 27 Ce Ce Peniston, Finally
- 28 Vanessa Williams, Running Back To You
- 29 Lisa Stansfield, Change
- 30 Ex-Girlfriend, Why Can't You Come Hom

WML

Milwaukee

- 1 George Strait, The Chill Of An Early
- 2 Randy Travis, Forever Together
- 3 Suzy Bogguss, Someday Soon
- 4 Brooks & Dunn, My Next Broken Heart
- 5 Billy Dean, You Don't Count The Cost
- 6 Reba McEntire, For My Broken Heart
- 7 Alabama, Then Again
- 8 Collin Raye, Love, Me
- 9 Restless Heart, You Can Depend On Me
- 10 Garth Brooks, Shameless
- 11 Vince Gill, Look At Us
- 12 Remingtons, A Long Time Ago
- 13 Doug Stone, A Jukebox With A Country
- 14 Keith Whitley & Earl Thomas Co, Broth
- 15 Sammy Kershaw, Cadillac Style
- 16 Hal Ketchum, I Know Where Love Lives
- 17 Mary Chapin Carpenter, Going Out Tom
- 18 Tanya Tucker, (Without You) What Do I
- 19 Mark Chesnut, Broken Promise Land
- 20 Little Texas, Some Guys Have All The
- 21 Ricky Van Shelton, After The Lights G
- 22 Sawyer Brown, The Dirt Road
- 23 Rob Crosby, Still Burnin' For You
- 24 Travis Tritt, The Whiskey Ain't Worki
- 25 Tracy Lawrence, Sticks And Stones
- 26 Hal Ketchum, Small Town Saturday Nigh
- 27 Patty Loveless, Hurt Me Bad (In A Rea
- 28 Davis Daniel, For Crying Out Loud
- 29 Dolly Parton, Eagle When She Flies
- 30 Mark Collie, She's Never Comin' Back

KUPL

Portland, Ore.

- 1 Suzy Bogguss, Someday Soon
- 2 Brooks & Dunn, My Next Broken Heart
- 3 Billy Dean, You Don't Count The Cost
- 4 George Strait, The Chill Of An Early
- 5 Reba McEntire, For My Broken Heart
- 6 Alabama, Then Again
- 7 Keith Whitley & Earl Thomas Co, Broth
- 8 Randy Travis, Forever Together
- 9 Little Texas, Some Guys Have All The
- 10 Restless Heart, You Can Depend On Me
- 11 Janel Carpenter, What Kind Of Foo
- 12 Mary Chapin Carpenter, Going Out Tom
- 13 Mark Collie, She's Never Comin' Back
- 14 Remingtons, A Long Time Ago
- 15 Hal Ketchum, I Know Where Love Lives
- 16 Collin Raye, Love, Me
- 17 Rob Crosby, Still Burnin' For You
- 18 Steve Warner, Leave Him Out Of This
- 19 Tanya Tucker, (Without You) What Do I
- 20 Sammy Kershaw, Cadillac Style
- 2

A Second Tanner Bust, More Accusations; WKQX Toughening Again? 'XTU Takes Hart

THE STRANGE CASE of WPOW (Power 96) Miami PD/morning man **Bill Tanner** continues this week with the arrest of his 30-year-old son **Scott Tanner** on drug possession charges. He turned himself in Nov. 25 and was charged with two felony counts of possession of valium and cocaine as well as misdemeanor counts of marijuana and narcotics paraphernalia. The younger Tanner is out on bail.

Meanwhile, the Miami Herald has reported that Tanner's Nov. 19 arrest on drug possession charges (Billboard, Nov. 30) stemmed from a tip by a 16-year-old boy who told police that Tanner had given him three tabs of LSD, as well as marijuana, and molested him. Tanner's lawyer has denied all the allegations.

KROQ CLEARED IN HOAX?

It's at least a week from being official yet, but expect the FCC's Mass Media Bureau to recommend to the full commission that the hoax charges against Infinity's **KROQ** Los Angeles—stemming from last year's on-air murder hoax—be dropped. Chairman Sikes was out of town for the holiday weekend and could not be reached for comment on how the rest of the commission might feel about that.

PROGRAMMING: WKQX GETTING HARDER?

If you've heard AC **WKQX** (Q101) Chicago recently, you've probably noticed that the station is brighter, especially at night. And that it has re-added the "Rick Dees Weekly Top 40" on Saturday nights. But PD **Bill Gamble** says playing songs like "Real Real Real" and "Can't Stop This Thing We've Started" isn't a move to fill the mainstream top 40 hole left by **WYTZ** but merely a function of the amount of up-tempo pop product available now. Q101 has bounced across the already vague border between adult top 40 and hot AC several times during its 12-year history.

Here's Q101 at night: Janet Jackson, "Escapade"; Extreme, "Hole Hearted"; Cher, "Save Up All Your Tears"; Robert Palmer, "Simply Irresistible"; Blue Train, "All I Need Is You"; Michael Bolton, "When A Man Loves A Woman"; Police, "Don't Stand So Close To Me"; Paula Abdul, "Promise Of A New Day"; Aaron Neville, "Everybody Plays The Fool"; Lisa Stansfield, "Change"; Rod Stewart, "Broken Arrow"; Out-



by Sean Ross with
Phyllis Stark & Rochelle Levy

field, "For You"; Bryan Adams, "(Everything I Do) I Do It For You."

Colonial Broadcasting Group PD/**WLWI** Montgomery, Ala., PD **John Hart** is the new PD of **WXTU** Philadelphia, replacing **Bob Young**. APD/**MD Carson James** is **WLWI's** new PD. Creative director **Al Mason** becomes APD. Meanwhile, newly named **WXTU** consultant and **WSM-FM** Nashville PD **Kevin O'Neil** has been given OM stripes for that station and sister **WSM**. He'll continue to program the FM; **Ted Cramer** remains PD for the AM.

After more than a year's hiatus from radio programming, **Kurt Kelly** is the new PD of AC **KJQY** (Sunny 103.7) San Diego, replacing **Jere Sullivan**. Also, look for **Ron Parker**, last p.m. driver at **KKBQ** Houston, to return to the PD side by the time you see this at Satellite Music Network's AC Starstation format, replacing **Stan Robak**. Also, **Dave Allison**, PD of **SMN's** adult standards Stardust

network, will be given OM duties for both Stardust and Starstation.

Album **KLCX** Eugene, Ore., PD **Dave Numme** is the new PD of album **KUFO** Portland, Ore., assuming duties previously handled by VP/GM **Jeff Salgo**. No replacement has been named at **KLCX**. Numme previously programmed Portland rocker **KFFX**... **Rick MacKenzie** is out as PD of **AC WFOR** Rochester, N.Y. Call him at 716-223-8731. T&R to GM **Jack Palvino**.

Scott Gilreath is the new GM at modern **KJQN** Salt Lake City, replacing **Gordon Holt**. Gilreath was previously GM at **KVFX** Stockton, Calif., where he is replaced by **Bill Johnson**. Longtime **KJQN** PD **Mike Summers**, who reportedly resigned on the air, is out and can be reached at 801-621-1904.

After nine years in country, **WCAO** Baltimore has gone gospel, becoming "Heaven 600." **Roy Sampson**, PD of co-owned **WXYV** (V103) will be OM for both stations. PD **Johnny Dark** and his entire staff are out. V103 gospel host **Mary Clayburn** will co-host mornings with **Lee Michaels**, morning man from crosstown **WBGR**.

Elsewhere in Baltimore, PD **Sean Casey** has been upped to OM at N/T **WCBM**. **Ed Graham**, executive VP and co-owner of the American Radio Network, will also serve as **WCBM's** PD. **ARN's** **Bob Kwesell** will now do middays on **WCBM**, as **Roberta Gales** goes to P/T. P.M. driver **Brian McDonald** is out; Casey assumes his shift.

Oldies **WPGR** Philadelphia, whose unusual oldies mix has made it a longtime favorite of record collectors, is now being brokered to a group called All Star Radio that has also agreed to buy the station, according to the Philadelphia Inquirer. **WUSL** Philadelphia AE **Eric Farber** will be GM when the sale closes. Veteran Philly personality **Jerry "Geator" Blavat** will be PD.

newslines..

DARRYL TRENT has been named to a newly created station manager position with Group W Radio. As part of the company's new management development program, Trent will initially be assigned to its **WCPT/WCXR** Washington, D.C.—reporting to VP/GM **Bill Sherard**—but will eventually work with other Group W stations as well. Trent was previously sales manager for Group W TV's Philadelphia office.

DREW RASHBAUM is upped from GSM to GM at **WTKN/WHVE** Tampa, Fla., following that station's takeover by new owner **Bud Paxson**. He replaces **Gordon Obariski**, who becomes VP of direct-mail/telemarketing company **Creative Media Management**.

CHUCK WILLIAMS, GM of suburban Chicago outlet **WYSY** (Y108), is the new GM at **WKLR** Indianapolis. He assumes duties that were held by **Roy Cooper**, GM of co-owned **WIBC**.

BILL ROTH from **KCML** Fresno, Calif., is the new GM at **WTIX** New Orleans.

KATZ RADIO GROUP has eliminated 23 positions, including those of 10 salespeople. Other cuts were in the research and administrative support areas at both Katz's New York headquarters and regional offices.

METROPLEX COMMUNICATIONS has bought out the one-third interest that **Larry Robinson** owns in **WERE/WNCX** Cleveland and **WXBX/WUFX** Buffalo, N.Y.

Long-planned urban outlet **WROU** (U92) Dayton, Ohio, finally hit the air this week under GM **RoNita Saunders** and PD/MD/p.m. driver **Marv Hankston**. **Bob Summers**, last with churban **WWHT** (Hot 105) Columbus, Ohio, will do mornings. **Terese Terry** from oldies rival **WYMJ** joins for nights. **Phil Franks** from crosstown **WIZE** will handle overnights.

Oldies **WRXJ** Jacksonville, Fla., switches to all-sports, using a mix of local programming and the Las Vegas-based Sports Entertainment Network. **WRXJ** will change calls. Other new **SEN** affiliates include **KVEG** Las Vegas—which had been a mix of talk and sports—and country **WFXX** Williamsport, Pa. ... Gospel **KCHL** San Antonio, Texas, will pick up Unistar adult standards Dec. 9. **KCHL** and co-owned **AC KTFM** have entered into a national sales agreement with rival **KTSA/KTFM**.

Adult standards **WIZO** Nashville

switches to an oldies/standards mix, similar to the old **WYST** Baltimore, under PD **Jan Carroll**... **AC CKOD** Valleyfield, Quebec, has become the first station playing only Canadian artists. **Jean-Pierre Major** is the PD of the AM outlet, whose jocks talk in French, but whose music will be French and English.

In consultant news, look for **Bill Drake**, who consults oldies **KRTH** Los Angeles, to start working with other stations for parent company **Beasley Broadcasting**. Also, **Burkhardt/Douglas & Associates'** **Greg Gillespie** is now working with album **WGXC** Mobile, Ala.

Satellite AC **WKFK** Saginaw, Mich., will become top 40 **WTCF** (The Fox) under PD **Rich Panama** around the time you read this. Panama would like to hear from record people... Top 40 **KDWB-FM** Minneapolis APD/MD **Ed Lambert** is the new PD of co-owned **WZEE** (Z104) Madison, Wis., replacing **Matt Hudson**.

Morning man **Tony Manes** is upped to PD at top 40 **WBWB** Bloomington, Ind., replacing **Jim Cerrone**, now with **WZPL** Indianapolis... After several months as acting PD, **Mike Manion**, last with **WXTU** Philadelphia, is now officially PD at **AC WMXE** (Mix 103.7) Erie, Pa.

Longtime full-service **AC WFMD** Frederick, Md., makes the move to N/T... MD/p.m. driver **Matt Scurry** adds PD duties at country **WHLZ** Florence, S.C. ... **Chuck Harrison**, PD of urban **KFXZ** (Z106) Lafayette, La., leaves for the Warner New Orleans local slot; MD **Barbara Byrd** is now acting PD.

Two months after it entered into an agreement to simulcast N/T **WIOD** Miami, **WKIZ** Key West, Fla., has gone back to its previous oldies format. Station manager **Todd Swofford** says **WKIZ** continued to get complaints about the format switch for the duration of the change. Some of those were because the station was no longer local. Some, he claims, were over controversial **WIOD** host **Neil Rogers**, who, he says, "is down on Key West."

PEOPLE: McMANN TAPS DANCE; SEEING FORESTER THRU KIKK

The long-rumored morning-show change at top 40/dance **WIOQ** (Q102) Philadelphia finally took place this week. **John McMann** from top 40 **WKSS** Hartford, Conn., will do mornings, replacing **Chris Jagger & Dirty Diana**. Also, late-nighter **Hammer** is out; **Michael Knight** from **WKSS** replaces him.

A spokesperson for ABC claims recently acquired nighttime talk host **Deborah Norville** was misquoted in a recent AP story in which she allegedly said, "I think I have to go back into television" and "I told my agent that I want to stay at home until [son] Niki is 1 year old, and so we'll start talking in the spring." ABC says Norville is committed to radio "for a long time to come" and that any future involvement with TV will not be at the expense of the radio show.

Former **WWMM** Greenville, S.C., PD **Bob Forester** resurfaces this week as the new midday host at country **KIKK-FM** Houston. Forester replaces **Jim Robb**, who exits due to a medical disability. At crosstown **AC KQUE**, **Debbie Gabriel** returns to broadcasting after a six-year hiatus to become the new female half of the station's long-running

Scott & Debbie show, replacing **Debra Brandt**.

Well-known talent manager **Tandy Rice** and former **WSB** Atlanta host **Kathy Fischman** are the new morning team at N/T **WLAC** Nashville. They replace **Phil Valentine**, who returns to middays on **AC WLAC-FM**, and **Victoria Jones**... Country **KFRG** San Bernardino, Calif., midday host **Cathy Parrish** is the new overnights at **AC KOST** Los Angeles.

N/T **XEKAM** Los Angeles has hired transsexual gay-rights activist **Connie Norman** as its night host. Norman recently hosted a local cable TV show. Also, liberal host **Bill Press** and conservative **Susan Carpenter McMillan** have been hired for a show similar to the "Dueling Bills" show that Press used to be half of at crosstown **KABC**.

Urban **WGZB** (B96.5) Louisville, Ky., nabs morning man **Paul Strong** from rival **WLOU**. He'll be teamed with current morning host **Dawn G**... Album **WQFM** Milwaukee morning men **Dobie Maxwell & Mike Baxendale** are out; overnights **John Perry** is doing a music-intensive morning show for now... At **AC WPNT** (The Point) Chicago, part-timer **Angela Brooks** is

upped to middays, replacing **Kevin Jay**. Also **Mike Kelly** and **Don Nelson** join for weekends from **WYTZ**.

Former **KFRC-FM** San Francisco weekender **Rex McNeill** joins oldies **KHYL** Sacramento, Calif., for weekends... Former **KKEY** Toronto morning man **John Donabie** will do weekends at album rival **CILQ** (Q107); Donabie was part of Q107's first air staff in 1977... **Don Lawler**, production director of **WHBQ** Memphis during its top 40 heyday, returns to radio for those duties at crosstown **KPYR** (Oldies 98). He replaces **Mike Ortego**, now production director at **WSHE** Miami.

Mike Jamrock joins urban **WJBT** Jacksonville, Fla., for overnights from **WJHM** (102 Jamz) Orlando, Fla. ... At top 40 **KZBB** Fort Smith, Ark., morning man **Willie Stevens** is out. **KZBB** is now simulcasting mornings with co-owned **KMCK** Fayetteville, Ark., leaving afternoons as the only daypart that is not yet simulcast with that station... Top 40 **KTUX** Shreveport, La., P/T **Shelli Knight** replaces **Z.Z. Cooper** at night. Morning sports announcer **Andy "Animal" Anderson** will do overnights.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ **BOYZ II MEN** Uhh Ahh (3:50)
PRODUCER: Dallas Austin
WRITERS: N. Morris, W. Morris, M. Bivins
PUBLISHERS: not listed
Motown 1006 (c/o PGD) (cassette single)

Sexy tune is custom-made for a seductive scenario, as passionate vocals palpably caress sizzling-hot lyrics. Barry White's influence is profound here, as irresistible, mellow rap interlude invites the listener to succumb completely.

▶ **PRINCE & THE NEW POWER GENERATION** Diamonds & Pearls (4:20)
PRODUCERS: Prince & The New Power Generation
WRITERS: Prince & The New Power Generation
PUBLISHERS: Controversy/WB, ASCAP
Paisley Park/Warner Bros. 5148 (cassette single)

While "Insatiable" is targeted at urban radio, the title track from Prince's eclectic and fun current album is a soft and soulful lullaby that should keep momentum building at top 40. Once again, Rosie Gaines' vocal support is a true delight.

▶ **GUNS N' ROSES** Live & Let Die (2:59)
PRODUCERS: Mike Clink, Guns N' Roses
WRITERS: P. McCartney, L. McCartney
PUBLISHERS: MPL Communications, ASCAP; EMI
Unart Catalog, BMI
Geffen 19114 (c/o Uni) (cassette single)

Controversial headbangers crank out a reasonably faithful rendition of the Paul McCartney & Wings/James Bond nugget. Axl Rose's vocal alternates between a gravelly deep rasp and a pained falsetto, giving the tune a previously untapped vibe of cynicism. One of the more radio-safe cuts from "Use Your Illusion I."

▶ **MAXI PRIEST** Some Guys Have All The Luck (3:35)
PRODUCERS: Willie Lindo, Sly Dunbar, Robbie Shakespeare
WRITER: J. Fortang
PUBLISHERS: EMI-April/Kirshner, ASCAP
Charisma 074 (cassette single)

After adding his magic touch to recent hits by Shabba Ranks and Roberta Flack, Priest finally offers a new solo single. Reggae-splashed pop tune was previously recorded by Rod Stewart and Robert Palmer. Priest's warm and easy-going interpretation should fit nicely into top 40 and AC formats. A fresh cut featured on his greatest-hits compilation, "The Best Of Me."

▶ **THE COMMITMENTS** Mustang Sally (4:00)
PRODUCERS: Paul Bushnell, Kevin Killen, Alan Parker
WRITER: B. Rice
PUBLISHER: (none listed)
MCA 1625 (c/o Uni) (cassette single)

Andrew Strong's sincere and gravelly vocals carry this faithful cover of the '60s soul classic. All the elements are in the right place, from bluesy keyboards, ringing horns, and stirring backing vocals.

RYTHM SYNDICATE Blinded By Love (3:46)
PRODUCERS: Carl Sturken, Evan Rogers
WRITERS: C. Sturken, E. Rogers
PUBLISHER: not listed
Impact 2042 (c/o Uni) (cassette single)

Group tries to revive radio interest with this smooth and sugary pop ballad. Romantic (and somewhat clichéd) lyrics are well served by thick harmonies and an earnest lead vocal.

BASS BUMPERS Get The Big Bass (4:00)
PRODUCERS: Bass Bumpers
WRITERS: H. Reith, C. Kroll, I. Freeman
PUBLISHERS: SHR, BMI; I & Ear GMBH/Musik-Edition Discoton GMBH
LMR 62086 (c/o BMG) (cassette single)

Rap track, mixed with vocals, is full of energy and is fun for dancing. Melody is intriguing, and the "shake your body" theme should stimulate

some action on the dancefloor and on crossover radio.

R & B

▶ **JENNIFER HOLLIDAY** Love Stories (no timing listed)
PRODUCER: Michael J. Powell
WRITER: G. Taylor
PUBLISHERS: Virgin Songs/Morning Crew, BMI
Arista 2378 (c/o BMG) (cassette single)

Follow-up to the top 10 "I'm On Your Side" is a easy-paced jam, fueled with a subtle, new-jackish groove. Caressing string and piano lines are a fine complement to Holliday's restrained and pleasing performance. Urban radio exposure seems assured, though AC should pay attention, too.

▶ **D.J. JAZZY JEFF & THE FRESH PRINCE** The Things That U Do (4:08)
PRODUCERS: Jeff Townes, C. King
WRITERS: J. Townes, W. Smith, C. King
PUBLISHER: Zomba, ASCAP
REMIXERS: Hula & K. Fingers, Master Vic
Jive 42037 (c/o BMG) (cassette single)

Third helping from rap duo's certified platinum set, "Homebase," is slick with retro-soul harmonizing at the chorus, while the Fresh Prince's Romeo-rhymes are among his best to date. Butt-shaking groove is another of the track's many assets.

BENITA ARTERBERRY Changed (4:08)
PRODUCER: Monty Seward
WRITER: M. Seward
PUBLISHERS: EMI April/Monty Seward, ASCAP
SBK 05425 (c/o CEMA) (cassette single)

Arterberry's vocals outshine this somewhat standard R&B exercise in up-tempo dance music. Rap interlude mixes it up a bit, adding a slick dimension to the proceedings.

COUNTRY

▶ **JOE DIFFIE** Is It Cold In Here (3:45)
PRODUCERS: Bob Montgomery, Danny Slate
WRITERS: K.K. Phillips, D. Morrison, J. Diffie
PUBLISHERS: Texas Wedge/Songwriters Ink/Danny Boy/Forrest Hills, ASCAP
Epic 74123 (c/o Sony) (7-inch single)

Diffie shines on this slow, sweetly ominous ballad. A song to dance or weep to.

ROY CLARK WITH BOBBY BARE, MEL TILLIS & KENTUCKY COUNTRY I Will (We Will, They Will) (3:18)
PRODUCERS: Roy Clark, Scotty Turner, Tommy Martin
WRITER: S. Rose
PUBLISHER: Buried Treasure, ASCAP
Hallmark 0019 (7-inch single)

Although the credits and title make this sound like a conjugation convention, the song has a strong, upbeat message, vigorous harmonies, and an overall alluring sound. Contact: 619-773-9099

NEW & NOTEWORTHY

REESE PROJECT Direct Me (6:23)
PRODUCER: Kevin "Master Reese" Saunderson
WRITERS: K. Saunderson, A. Saunderson, M. Nanton
PUBLISHERS: Drive On/Virgin, BMI
REMIXERS: Joey Negro, Mike Banks, Jeff Mills, Dave Lee, Kevin Saunderson, Jay Denham
Giant 40307 (c/o Warner Bros.) (12-inch single)

Solo project by Inner City mastermind Kevin Saunderson was recently at the center of fierce major-label bidding—thanks to its enormous club success on import. Energetic, deep house gem is splashed with discofied horns and techno-savvy keyboards. Fresh remixes should ensure continued play on dancefloors, while nifty radio edit deserves immediate attention from pop and urban programmers.

MARIO MARTIN Take It To A Honky Tonk (2:38)
PRODUCER: not listed
WRITERS: J. MacRae, S. Clark
PUBLISHER: Hide 'A' Bone, ASCAP
DPI 5008 (7-inch single)

Martin's recipe for emotional therapy is both high-spirited and colorful. Contact: Lawrence Productions, 1102 17th Ave. South, Suite 401, Nashville, Tenn. 37212

MICHAEL WHITE Professional Fool (3:10)
PRODUCERS: Robert Byrne, Alan Schulman
WRITER: M. White
PUBLISHER: Catch The Boat, ASCAP
Reprise 5073 (c/o Warner Bros.) (CD promo)

Confessions of a loser in love, tinted with lustrous mandolin inlays. White's vocals are firm and ingratiating.

CHAD MITCHELL Outbound Plane (no timing listed)
PRODUCER: not listed
WRITERS: N. Griffith, T. Russell
PUBLISHERS: Wing & Wheel/BUG, BMI
Silver City 01 (7-inch single)

Mitchell is a bit oratorical in his presentation of this in-crowd favorite, but the overall effect is powerful.

WAYNE NEWTON I Know So (2:25)
PRODUCERS: Wayne Newton, Rick Goodman, John Minick
WRITERS: B. Burch, S. Dean
PUBLISHERS: Ensign/Tom Collins, BMI
Curb 085 (CD promo)

This is Newton's best country effort to date. His vocals are sure, but restrained, and the effect is more dramatic than oratorical.

JIM LAUDERDALE Maybe (3:00)
PRODUCERS: Rodney Crowell, John Leventhal
WRITERS: J. Leventhal, J. Lauderdale, R. Crowell
PUBLISHERS: Lev-A-Tunes/Coolwell, ASCAP; Minght Nice/Laudersongs, BMI
Reprise 19344 (c/o Warner Bros.) (7-inch single)

This song has the assertive and determined inflections of a rock performance.

DANCE

▶ **VOICE FARM FEATURING THE SUPER E.Q. TEAM** Hey, Freethinker (7:49)
PRODUCERS: Wally Brill, Voice Farm
WRITERS: M. Reilly, C. Brown
PUBLISHERS: Nice Tone/Warner-Tamerlane, BMI
Morgan Creek 0006 (12-inch single)

Long delayed follow-up to "Free Love" is another of the trio's quirky new wave/hip-hop ditties. Tough beats and wriggling bass line should click with club and alternative radio programmers. Groovy cut from the "Bigger Weirder Cooler" album will remind some of early B-52's.

★ **AZURE** For You & Only You (6:47)
PRODUCER: Steve Schani
WRITER: S. Schani
PUBLISHER: Marsan/Tosha-Barbosa, ASCAP
REMIXER: Steve Schani
Megatone 185 (12-inch single)

Hi-NRG act offers its strongest and most commercially viable track to date. Writer/producer Steve Schani keeps the beats tough, while crafting a melody that is instantly memorable. Singer Jennifer Matthews oozes with charm and star power. Contact: 415-621-7475.

GIGGLES What Goes Around Comes Around (6:05)
PRODUCER: Charlie "Rock" Jimenez
WRITER: C. Jimenez
PUBLISHERS: Charlie Rock/It's Time, BMI
Cutting 256 (12-inch single)

Kinetic, funk-induced freestyler is slightly reminiscent of the Carlos Berrio new-school sound. Charismatic and sassy presence of femme singer makes track well worth a spin. Track has strong crossover radio potential. Contact: 212-567-4900.

KAMAR In Every Way (5:03)
PRODUCER: Kerri Chandler
WRITERS: K. Chandler, M. Abdulihad
PUBLISHER: Jersey Jam/Kaoz, ASCAP

REMIXERS: David "Comacho," Kerri Chandler
Movin' 016 (12-inch single)

Why singer Maryam Abdulihad doesn't get top billing on this slice of New Jersey-style deep house boggles this brain. Her boundless energy and range are what give this fine track its juice. Hear for yourself. Contact: 201-674-7573.

U.D.M. PRESENTS MICHAEL WATFORD Holdin' On (6:08)
PRODUCERS: Roger S., Smack Productions
WRITERS: M. Cameron, M. Watford, R. Sanchez, R. Good
PUBLISHERS: Smack In/Indeep, ASCAP
Atlantic 4292 (12-inch single)

Watford shines on a sparsely arranged R&B/houser. Jazzy influence of co-producer and co-writer Roger Sanchez is strongly felt, which ensures underground club acceptance. Fleshier "Original Shelter Mix" could lure more mainstream punters.

AC

THE STYLISTICS FEATURING RUSSELL THOMPkins JR. Always On My Mind (4:06)
PRODUCER: Jeff Tyzik
WRITERS: M. James, W. Thompson, J. Christopher
PUBLISHERS: Screen Gems-EMI/Sebanine, BMI
Amherst 11 (CD single)

Although legendary soul group should have chosen any song other than this over-covered Willie Nelson hit, any opportunity to hear Russell Thompkins' distinctive voice is worth pursuing. Still, fans of act's classic hits may be disappointed by this sugary effort. Contact: 716-883-9520.

ALEXANDER ZONJIC Heaven Must Have Sent You (4:21)
PRODUCER: Alexander Zonjic, Kirk Whalum
WRITER: K. Cummings
PUBLISHER: Hit List, ASCAP
Reprise 19077 (c/o Warner Bros.) (cassette single)

Smooth, undemanding love song glides along, as tropical percussion lends an otherworldly element to the proceedings. Melodic flute and tender vocals create an ambiance that should delight AC programmers.

LASER Elvis... He's Alive (no timing listed)
PRODUCER: Butch Barbella
WRITERS: B. Barbella, A. Loria
PUBLISHER: Doo Wop Diddy, BMI
BVM 73065 (cassette single)

Intensely soulful tribute to the King and his fans takes its cue from modern Gospel influences. Tune is touching, if a bit overdramatic in its almost religious overtones. Country outlets, particularly in regions where the "Elvis lives" hysteria is highest, are most likely to pick up on this one. Contact: 212-515-9700.

ROCK TRACKS

▶ **SIouxSIE & THE BANSHEES** Fear (Of The Known) (4:10)
PRODUCER: Stephen Hague
WRITERS: Siouxsie & The Banshees
PUBLISHER: Dreamhouse/Warner-Chappell
REMIXER: Junior Vasquez
Geffen 21702 (c/o Uni) (CD single)

Venerable band dips into the glittery "Superstition" set and pulls out this appealing pop/funk workout. Siouxsie's signature quivering vocals sound well at home amid the track's tribal beats. Remixes by Junior Vasquez could keep recent club interest rolling.

KING OF FOOLS Sad In Wonderland (4:08)
PRODUCER: John Punter, Roy White
WRITER: R. White
PUBLISHERS: White Songs Ltd./Imago Songs
Imago 28015 (c/o BMG) (CD promo)

Anthem, hard-rocking tune leaps directly into album rock mainstream, as production highlights squealing guitar and relentless rhythm section. Safe, straight, commercial rock for the masses.

DONALD FAGEN WITH MICHAEL MCDONALD Pretzel Logic (4:54)
PRODUCERS: Donald Fagen, Elliot Scheiner
WRITERS: W. Becker, D. Fagen
PUBLISHER: MCA Music Publishing, ASCAP
Giant 5186 (c/o Warner Bros.) (CD promo)

Live rendition of Steely Dan classic gets a Doobie Brothers twist with Michael McDonald contributing vocals. Harmonies are smooth and effortless, keyboards are clean and precise, guitar is intricate and intense, and drums lay a steady, firm groundwork for instrumental pyrotechnics. Taken from the "New York Rock & Soul Revue" set.

BOOK OF LOVE Counting The Rosaries (3:32)
PRODUCERS: Ted Ottaviano, Ben Grosse
WRITERS: L. Roselli, T. Ottaviano
PUBLISHERS: Book Of Love Songs/-Squared/Warner-Tamerlane/Doraffo, BMI
Sire 40240 (c/o Warner Bros.) (CD single)

Post-modern pop-rock is produced with an echo quality that evokes the sound of a choir singing in an empty church. Electro-synthetic instrumentation lends an appropriate "other world" quality to the proceedings. Vocals are truly angelic.

RAP

▶ **A TRIBE CALLED QUEST** Jazz (We've Got) (4:19)
PRODUCERS: A Tribe Called Quest
WRITERS: J. Davis, A. Muhammad, M. Taylor
PUBLISHERS: Zomba/Jazz Merchant, ASCAP
Jive 42035 (c/o BMG) (12-inch single)

On the heels of its recent No. 1 smash, "Check The Rhyme," rap act issues an intricate jam that blends engaging rhymes with occasional toast infections. Continues to affirm group's place among the genre's leaders.

GREYSON & JASUN Livin' Like A Troopa (4:20)
PRODUCER: Vance Wright
WRITERS: V. Wright, G. Salmon, J. Brown, F. Wesley, J. Starks
PUBLISHERS: Vance Wright/Gregory Salmon, ASCAP; Dynatone/Unichappell, BMI
Atlantic 4316 (cassette single)

Duo attempts to climb into the mind of a New York criminal on this tough and violently phrased hip-hop jam. Use of hook line from Aretha Franklin's "Think" adds an interesting edge.

CHRISTMAS

NATALIE COLE The Christmas Song
Elektra 8473

LUTHER VANDROSS May Christmas Bring You Happiness
Big Beat/Atlantic 4279

STEPHANIE MILLIS This Christmas/It Doesn't Feel Like Christmas (Without You)
MCA 2027 (c/o Uni)

BEBE & CECE WINANS Silent Night, Holy Night
Capitol 79981 (c/o CEMA)

RIFF Christmas Medley
SBK 05420 (c/o CEMA)

TAKE 6 & THE YELLOWJACKETS God Rest Ye Merry Gentlemen
Reprise 5204 (c/o Warner Bros.)

SURFACE Christmas Time Is Here
Columbia 74072 (c/o Sony)

GENERAL JOHNSON & CHAIRMEN OF THE BOARD Christmas Time Is Here
Surfside 2002. Contact: 704-372-9918

PATSY "Kid" Santa Claus/Happy Holly-Day
Roperry 2255. Contact: 212-757-8187

LORI RUSO Christmas In My Heart
Weir Brothers 01. Contact: 818-980-5613

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.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

IN LAST WEEK'S ISSUE, we introduced the new Hot 100 and printed the complete panels for all reporting stores and large-market (BDS-monitored) stations. The third component of the new chart consists of playlists supplied by 101 top 40 stations in small- and medium-sized (non-monitored) markets. This panel is printed below. Note that there are no platinum or gold top 40 reporters listed, because all of the former platinum or gold reporters are now on the monitored panel, as are all but two of the former silver reporters. Silver reporters have a weekly come in the Arbitron total survey area of 250,000-499,999 listeners; bronze, 100,000-249,999; and secondary, 50,000-99,999. New reporters are indicated by an asterisk.

SILVER (2)

WIOG Saginaw, Mich.
WKCI New Haven, Conn.

BRONZE (45)

KBFM McAllen, Texas
KCLD St. Cloud, Minn.
KDON Salinas, Calif.
KEZY Anaheim, Calif.
KIKI-FM Honolulu
KKHT Springfield, Mo.
KLUC Las Vegas
KNOE-FM Monroe, La.
KQMQ Honolulu
KSMB Lafayette, La.
KWTX Waco, Texas
KYRK Las Vegas
KZFM Corpus Christi, Texas
KZZU Spokane, Wash.
WAAL Binghamton, N.Y.
WAEB-FM Allentown, Pa.
WBBQ Augusta, Ga.
WBSS Atlantic City, N.J.
WERQ Baltimore*
WHYY Montgomery, Ala.
WHOT-FM Youngstown, Ohio
WKEE-FM Huntington, W.Va.
WKFR Kalamazoo, Mich.
WKSF Asheville, N.C.
WKZW Peoria, Ill.
WLAN-FM Lancaster, Pa.
WLWR Champaign, Ill.
WMEF Ft. Wayne, Ind.
WNDU South Bend, Ind.
WOMP-FM Wheeling, W.Va.
WPST Trenton, N.J.
WPXR Davenport, Iowa
WQUT Johnson City, Tenn.

WRFY Reading, Pa.
WSPK Poughkeepsie, N.Y.
WSTO Evansville, Ind.*
WSTW Wilmington, Del.
WVAQ Morgantown, W.Va.
WVIC Lansing, Mich.
WYCR York, Pa.
WZAT Savannah, Ga.
WZBG Tuscaloosa, Ala.
WZEE Madison, Wis.
WZOK Rockford, Ill.
WZYP Huntsville, Ala.

SECONDARY (54)

KBIU Lake Charles, La.
KCAQ Oxnard, Calif.
KFMW Waterloo, Iowa
KFRX Lincoln, Neb.
KFXD Boise, Idaho
KGLI Sioux City, Iowa
KHTY Santa Barbara, Calif.
KIKX Colorado Springs, Colo.
KIOC Beaumont, Texas
KIOK Tri Cities, Wash.
KISR Fort Smith, Ark.
KMMG Colorado Springs, Colo.
KKNB Lincoln, Neb.
KKNX Bakersfield, Calif.
KOKZ Waterloo, Iowa
KQCR Cedar Rapids, Iowa
KQID Alexandria, La.
KRGY McAllen, Texas*
KTRS Casper, Wyo.
KTXV Jefferson City, Mo.
KWIN Stockton, Calif.*
KWNZ Reno, Nev.
KZII Lubbock, Texas
KZZB Beaumont, Texas
WAZY Lafayette, Ind.
WBPR Myrtle Beach, S.C.
WBXX Battle Creek, Mich.
WCGQ Columbus, Ga.
WCIL-FM Carbondale, Ill.
WCIR Beckley, W.Va.
WDAY-FM Fargo, N.D.
WDJQ Canton, Ohio
WFHN New Bedford, Mass.
WFHT Tallahassee, Fla.
WGLU Johnston, Pa.
WGOR Lansing, Mich.
WIKZ Hagerstown, Md.
WJDQ Meridian, Miss.
WJET Erie, Pa.
WJLQ Pensacola, Fla.
WKHI Ocean City, Md.
WKMZ Hagerstown, Md.
WMXF Fayetteville, N.C.
WNFI Daytona Beach, Fla.
WOHT Jackson, Miss.
WQGN New London, Conn.
WQID Biloxi, Miss.
WRCK Utica, N.Y.
WRQK Canton, Ohio
WVBS Wilmington, N.C.
WWKZ Tupelo, Miss.
WXIL Parkersburg, W.Va.
WXXX Burlington, Vt.
WZKX Biloxi, Miss.

HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 2 LEGIT 2 QUIT (Bust-It, BMI)
 - 84 ADDAMS GROOVE (Bust-It, BMI/Orion, ASCAP)
 - 61 AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)
 - 74 AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)
 - 5 ALL 4 LOVE (Me Good, ASCAP/Mowie Tee, BMI/Irving, ASCAP) CPP
 - 81 ALL I NEED IS YOU (Careers-BMG, BMI/Metafour West, BMI) HL
 - 69 ALL SHE WROTE (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
 - 31 ANGEL BABY (Longitude, BMI) WBM
 - 1 BLACK OR WHITE (Mijac, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP) WBM
 - 6 BLOWING KISSES IN THE WIND (EMI April, ASCAP/LeoSun, ASCAP) WBM
 - 28 BROKEN ARROW (Medicine Hat, ASCAP/EMI April, ASCAP) HL
 - 8 CAN'T LET GO (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
 - 12 CAN'T STOP THIS THING WE STARTED (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP
 - 54 CAN'T TRUSS IT (Def American, BMI)
 - 36 CHANGE (Careers-BMG, BMI) HL
 - 86 THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stoopid, ASCAP/Almo, ASCAP)
 - 82 CONVICTION OF THE HEART (Grossos, ASCAP/Southshore, BMI) WBM
 - 7 CREAM (Controversy, ASCAP/WB, ASCAP) WBM
 - 59 A DAY IN MY LIFE (WITHOUT YOU) (King Reyes, ASCAP/Funny Bear, ASCAP/Berrios, ASCAP/EMI April, ASCAP)
 - 88 DIAMONDS & PEARLS (Controversy, ASCAP/WB, ASCAP)
 - 18 DO ANYTHING (Tuareg, ASCAP/Peasant, ASCAP/SkyFish, ASCAP)
 - 16 DON'T CRY (Guns N' Roses, ASCAP) CLM
 - 72 DON'T LET THE SUN GO DOWN ON ME (Big Pig, ASCAP)
 - 44 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
 - 23 EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Clivilles, ASCAP/Virgin, ASCAP) HL
 - 33 ENTER SANDMAN (Creeping Death, ASCAP) CLM
 - 11 FINALLY (Wax Museum, BMI/Mainlot, BMI)
 - 20 THE FLY (Chappell & Co., ASCAP) HL
 - 87 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Sure!, ASCAP) HL/WBM
 - 53 GET A LEG UP (Full Keel, ASCAP) WBM
 - 90 GROOVIN' (Grand Teton, BMI)
 - 49 GROOVY TRAIN (Virgin, ASCAP/Virgin Songs, BMI) HL
 - 92 HEART'S DON'T THINK (THEY FEEL) (Tuareg, ASCAP/Peasant, ASCAP)
 - 100 HEY DONNA (Bayjun Beat, BMI)
 - 24 HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP) CPP
 - 47 HOME SWEET HOME (Warner-Tamerlane, BMI/Motley Crue, BMI) WBM
 - 37 HOUSECALL (Aunt Hilda, BMI/Maxi, BMI/Shadows, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP/Level Vibes, ASCAP)
 - 41 I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)
 - 68 I CAN'T MAKE YOU LOVE ME (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
 - 42 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)
 - 64 IN MY DREAMS (WB, ASCAP) WBM
 - 97 IN PARADISE (Play The Music, ASCAP)
 - 95 INTO THE GREAT WIDE OPEN (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL
 - 51 IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Extreme, ASCAP) WBM
 - 4 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP
 - 58 I'VE GOT A LOT TO LEARN ABOUT LOVE (Good Dog, ASCAP/Full Keel, ASCAP/Dial M For Music, ASCAP) WBM
 - 67 I WANNA BE YOUR GIRL (One Word, ASCAP/BMG, ASCAP) HL
 - 79 I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM/HL
 - 26 I WONDER WHY (Sony Tunes, ASCAP/C. Montrose S., ASCAP/Aerostation, ASCAP/MCA, ASCAP) HL
 - 91 JUST ANOTHER GIRLFRIEND (4MW, ASCAP/Zomba, ASCAP)
 - 50 JUST A TOUCH OF LOVE (Virgin, ASCAP/Cole-Clivilles, ASCAP) HL
 - 60 JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP
 - 13 KEEP COMING BACK (Chi-Boy, ASCAP) CLM
 - 66 KEEP IT COMIN' (Harrindur, BMI/Joie Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP) WBM
 - 63 KISS YOU BACK (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI)
 - 14 LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
 - 78 LIES (Warner Chappell, PRS/WB, ASCAP) WBM
 - 25 LIVE FOR LOVING YOU (Foreign Imported, BMI/Realsongs, ASCAP) CPP
 - 75 LOVE CRAZY (WB, ASCAP/Jodaway, ASCAP) WBM
 - 43 LOVE ME ALL UP (No Pain No Gain, ASCAP/Weenie Squeech, ASCAP/Dickiebird, BMI)
 - 30 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)
 - 94 MONSTERS AND ANGELS (Virgin, ASCAP) HL
 - 98 MY HEART BELONGS TO YOU (EMI Blackwood, BMI/3697-Yud, BMI) HL
 - 48 MYSTERIOUS WAYS (Chappell & Co., ASCAP) HL
 - 77 NO MORE TEARS (Virgin, ASCAP/Purdell, ASCAP) HL
 - 20 NO SON OF MINE (Hidden Pun, BMI) WBM
 - 71 ON A SUNDAY AFTERNOON (RMI, BMI /Delicious Apple, BMI/Longitude, BMI/Purple Records, ASCAP/Stone Agate, BMI/Fun City, BMI) WBM
 - 29 THE ONE AND ONLY (Chrysalis, BMI) CLM
 - 10 O.P.P. (Naughty, ASCAP/Jobete, ASCAP) CPP
 - 73 POP THAT COOCHIE (Pac Jam, BMI/2 Live, BMI)
 - 70 REAL REAL REAL (EMI Blackwood, BMI) HL
 - 39 RING MY BELL (Two Knight, BMI)
 - 22 ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyne, ASCAP) WBM

Billboard.

FOR WEEK ENDING DECEMBER 7, 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. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	31	18	I ADORE MI AMOR	COLOR ME BADD (GIANT)
1	6	3	BLACK OR WHITE	MICHAEL JACKSON (EPIC) 1 week at No. 1	39	32	18	GETT OFF	PRINCE (PAISLEY PARK/WARNER BROS.)
2	1	6	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	40	43	4	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WARNER BROS.)
3	4	3	2 LEGIT 2 QUIT	HAMMER (CAPITOL)	41	33	15	ROMANTIC	KARYN WHITE (WARNER BROS.)
4	3	14	IT'S SO HARD TO SAY GOODBYE ...	BOYZ II MEN (MOTOWN)	42	47	7	NO MORE TEARS	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
5	2	16	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)	43	39	10	POP THAT COOCHIE	THE 2 LIVE CREW (LUKE/ATLANTIC)
6	5	11	DON'T CRY	GUNS N' ROSES (Geffen)	44	29	5	THE FLY	U2 (ISLAND/PLG)
7	10	4	WILDSIDE	MARLY MARK (INTERSCOPE/EASTWEST)	45	41	19	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./ICHHAN)
8	14	7	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)	46	38	17	HOLE HEARTED	EXTREME (A&M)
9	9	14	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	47	42	27	WITH YOU	TONY TERRY (EPIC)
10	11	10	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK)	48	46	24	3 A.M. ETERNAL	THE KLF (ARISTA)
11	8	13	MIND PLAYING TRICKS ON ME	GETO BOYS (RAP-A-LOT/PRIORITY)	49	50	4	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)
12	7	23	EVERYTHING I DO I DO IT FOR ...	BRYAN ADAMS (A&M)	50	48	13	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
13	12	17	ENTER SANDMAN	METALLICA (ELEKTRA)	51	57	4	AIN'T GONNA HURT NOBODY	KID 'N PLAY (SELECT/ELEKTRA)
14	15	9	FOREVER MY LADY	JODECI (UPTOWN/MCA)	52	44	24	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
15	28	2	ALL 4 LOVE	COLOR ME BADD (GIANT)	53	51	18	CRAZY	SEAL (SIRE/WARNER BROS.)
16	13	15	DO ANYTHING	NATURAL SELECTION (EASTWEST)	54	68	2	ON A SUNDAY AFTERNOON	LIGHTER SHADE OF BROWN (PUMP)
17	17	12	CAN'T STOP THIS THING ...	BRYAN ADAMS (A&M)	55	53	6	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSLIS)
18	16	9	RING MY BELL	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)	56	63	2	KEEP COMING BACK	RICHARD MARX (CAPITOL)
19	—	1	SMELLS LIKE TEEN SPIRIT	NIRVANA (Geff)	57	56	3	NO SON OF MINE	GENESIS (ATLANTIC)
20	21	4	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)	58	54	7	RUSH	BIG AUDIO DYNAMITE II (COLUMBIA)
21	27	5	FINALLY	CE CE PENISTON (A&M)	59	60	2	BROKEN ARROW	ROD STEWART (WARNER BROS.)
22	18	20	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	60	52	22	YOU COULD BE MINE	GUNS N' ROSES (Geffen)
23	20	7	ANGEL BABY	ANGELICA (QUALITY)	61	49	22	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)
24	22	9	CAN'T TRUSS IT	PUBLIC ENEMY (DEF JAM/COLUMBIA)	62	55	18	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
25	26	6	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)	63	62	2	I WONDER WHY	CURTIS STIGERS (ARISTA)
26	23	23	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	64	64	2	SAVE UP ALL YOUR TEARS	CHER (Geffen)
27	24	14	EMOTIONS	MARIAH CAREY (COLUMBIA)	65	—	1	HOME SWEET HOME	MOTLEY CRUE (ELEKTRA)
28	45	2	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	66	65	3	STREET OF DREAMS	NIA PEELES (CHARISMA)
29	—	1	UNFORGIVEN	METALLICA (ELEKTRA)	67	59	5	HOUSE PARTY II	TDNY! TONI TONE! (MCA)
30	19	27	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	68	—	1	I LOVE YOUR SMILE	SHANICE (MOTOWN)
31	34	23	UNFORGETTABLE	NATALIE COLE (ELEKTRA)	69	58	11	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
32	30	16	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	70	71	17	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
33	25	17	GOOD VIBRATIONS	MARLY MARK (INTERSCOPE/EASTWEST)	71	—	1	ALL THROUGH THE NIGHT	TONE LOC (DELICIOUS VINYL/PLG)
34	36	8	TENDER KISSES	TRACIE SPENCER (CAPITOL)	72	73	2	CHANGE	LISA STANSFIELD (ARISTA)
35	37	8	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)	73	75	8	CHECK THE RHIME	A TRIBE CALLED QUEST (JIVE)
36	40	6	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)	74	—	1	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)
37	35	9	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)	75	—	1	INSATIABLE	PRINCE (PAISLEY PARK/WARNER BROS.)

○ Singles with increasing sales. © 1991, Billboard/BPI Communications, Inc and SoundScan, Inc.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	2	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS (A&M)	16	12	2	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
2	2	2	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	17	18	2	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
3	—	1	WITH YOU	TONY TERRY (EPIC)	18	16	2	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
4	—	1	GOOD VIBRATIONS	MARLY MARK (INTERSCOPE/EASTWEST)	19	15	2	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
5	3	2	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	20	13	2	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
6	—	1	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	21	20	2	LOUDER THAN LOVE	TKA (TOMMY BOY)
7	4	2	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	22	14	2	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)
8	7	2	I CAN'T WAIT ANOTHER MINUTE	HIL-FIVE (JIVE/RCA)	23	17	2	3 A.M. ETERNAL	THE KLF (ARISTA)
9	5	2	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	24	21	2	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
10	6	2	WIND OF CHANGE	SCORPIONS (MERCURY)	25	23	2	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
11	8	2	CRAZY	SEAL (SIRE/WARNER BROS.)	26	22	2	EVERY HEARTBEAT	AMY GRANT (A&M)
12	10	2	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	27	19	2	FADING LIKE A FLOWER	ROXETTE (EMI)
13	9	2	TEMPTATION	CORINA (CUTTING/ATCO)	28	24	2	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)
14	—	1	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)	29	26	2	BABY BABY	AMY GRANT (A&M)
15	11	2	GETT OFF	PRINCE AND THE N.P.G. (PAISLEY PARK)	30	27	2	UNBELIEVABLE	EMF (EMI)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 20.

Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 122 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. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	2	3	BLACK OR WHITE	MICHAEL JACKSON (EPIC) 1 week at No. 1	38	71	2	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
2	1	10	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)	39	41	5	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QUEST/WB)
3	4	9	ALL 4 LOVE	COLOR ME BADD (GIANT)	40	42	4	JUST A TOUCH OF LOVE	C&C MUSIC FACTORY (COLUMBIA)
4	3	10	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	41	44	6	SPENDING MY TIME	ROXETTE (EMI)
5	6	14	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)	42	40	7	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)
6	5	10	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)	43	64	2	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
7	11	7	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	44	45	5	ANGEL BABY	ANGELICA (QUALITY)
8	7	11	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK)	45	50	3	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
9	12	10	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)	46	39	12	A DAY IN MY LIFE (WITHOUT YOU)	LISETTE MELENDEZ (FEVER/COLUMBIA)
10	17	12	FINALLY	CE CE PENISTON (A&M)	47	48	5	FOREVER MY LADY	JODECI (MCA)
11	8	17	ROMANTIC	KARYN WHITE (WARNER BROS.)	48	47	18	EVERYBODY PLAYS THE FDOOL	AARON NEVILLE (A&M)
12	10	18	DO ANYTHING	NATURAL SELECTION (EASTWEST)	49	54	6	TOP OF THE WORLD	VAN HALEN (WARNER BROS.)
13	13	6	KEEP COMING BACK	RICHARD MARX (CAPITOL)	50	60	6	2 LEGIT 2 QUIT	HAMMER (CAPITOL)
14	15	8	STREET OF DREAMS	NIA PEELES (CHARISMA)	51	46	17	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
15	14	17	HOLE HEARTED	EXTREME (A&M)	52	59	3	IN MY DREAMS	THE PARTY (HOLLYWOOD/ELEKTRA)
16	19	5	NO SON OF MINE	GENESIS (ATLANTIC)	53	62	8	TENDER KISSES	TRACIE SPENCER (CAPITOL)
17	9	15	EMOTIONS	MARIAH CAREY (COLUMBIA)	54	51	20	LOUDER THAN LOVE	TKA (TOMMY BOY)
18	16	21	WITH YOU	TONY TERRY (EPIC)	55	55	3	I WANNA BE YOUR GIRL	ICY BLU (GIANT)
19	20	13	CAN'T STOP THIS THING WE...	BRYAN ADAMS (A&M)	56	43	9	SOMETHING GOT ME STARTED	SIMPLY RED (EASTWEST)
20	18	19	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	57	52	11	DON'T CRY	GUNS N' ROSES (GEFFEN)
21	21	15	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	58	—	1	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
22	22	20	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EASTWEST)	59	65	3	LOVE CRAZY	ATLANTIC STARR (REPRISE)
23	23	10	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)	60	70	4	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
24	24	8	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)	61	63	15	WORD TO THE MUTHA	BELL BIV DEVOE (MCA)
25	25	18	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)	62	57	9	GROOVY TRAIN	THE FARM (SIRE/REPRISE)
26	27	16	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)	63	68	2	SAVE UP ALL YOUR TEARS	CHER (GEFFEN)
27	26	15	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)	64	61	11	WHISPERS	CORINA (CUTTING/ATCO)
28	29	10	I WONDER WHY	CURTIS STIGERS (ARISTA)	65	—	1	AIN'T GONNA HURT NOBODY	KID 'N PLAY (SELECT/ELEKTRA)
29	36	4	LOVE ME ALL UP	STACY EARL (RCA)	66	49	14	REAL REAL REAL	JESUS JONES (SBK)
30	35	9	WILDSIDE	MARKY MARK (INTERSCOPE/EASTWEST)	67	66	7	WITHIN MY HEART	VOYCE (ATCO)
31	28	13	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSALIS)	68	67	3	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)
32	33	5	TOO BLIND TO SEE IT	KYM SIMS (LD/ATCO)	69	73	2	I WANT YOU	JODY WATLEY (MCA)
33	38	4	I LOVE YOUR SMILE	SHANICE (MOTOWN)	70	—	1	GROOVIN'	UB40 (VIRGIN)
34	30	18	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	71	58	9	GET A LEG UP	JOHN MELLENCAMP (MERCURY)
35	34	5	BROKEN ARROW	ROD STEWART (WARNER BROS.)	72	—	1	I'VE GOT A LOT TO LEARN...	THE STORM (INTERSCOPE/EASTWEST)
36	37	6	CHANGE	LISA STANSFIELD (ARISTA)	73	—	1	ADDAMS GROOVE	HAMMER (CAPITOL)
37	31	20	I ADORE MI AMOR	COLOR ME BADD (GIANT)	74	56	3	WORD TO THE BADD!!	JERMAINE JACKSON (LAFACE/ARISTA)
					75	—	1	THE COMFORT ZONE	VANESSA WILLIAMS (WING/MERCURY)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	1	3	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)	14	14	19	BABY BABY	AMY GRANT (A&M)
2	2	3	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	15	18	24	HOLD YDU TIGHT	TARA KEMP (GIANT)
3	3	4	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	16	12	5	FADING LIKE A FLOWER	ROXETTE (EMI)
4	5	9	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	17	19	27	SOMEDAY	MARIAH CAREY (COLUMBIA)
5	—	1	WIND OF CHANGE	SCORPIONS (MERCURY)	18	15	20	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)
6	7	2	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	19	16	2	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
7	6	8	TEMPTATION	CORINA (CUTTING/ATCO)	20	—	1	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
8	4	5	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	21	20	13	UNBELIEVABLE	EMF (EMI)
9	8	15	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	22	25	30	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
10	9	3	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)	23	22	35	LOVE WILL NEVER DO	JANET JACKSON (A&M)
11	13	5	EVERY HEARTBEAT	AMY GRANT (A&M)	24	21	18	I LIKE THE WAY	HI-FIVE (JIVE/RCA)
12	11	3	CRAZY	SEAL (SIRE/WARNER BROS.)	25	—	4	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
13	10	15	LOSING MY RELIGION	R.E.M. (WARNER BROS.)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Trans World Net Profit Down In 3rd Qtr.

NEW YORK—Although the revenues of Trans World Music Corp. rose in its fiscal third quarter, the company says net profit slipped 25.2% from the same period last year because of higher expenses and lower margins.

For the three-month period that ended Nov. 2, the Albany, N.Y.-based music and video retailer reports net income of \$742,000, compared with \$992,000 in net earnings in the same quarter last year.

Revenues rose 19.5% to \$88.9 million from \$74.4 million a year earlier. The company also says that same-store sales—from outlets open at least a year—were up 5% over the comparable period in 1990. "A strong new release schedule in both music and video" led to the same-store sales growth, according to a Trans World statement. The company operated 583 stores at quarter's end.

But gross profit as a percentage of sales declined to 38.8% in this year's third quarter from 39.3%, which the company attributes to "a larger percentage of sales in lower-margin compact discs and prerecorded videocassettes."

Trans World also concedes that,

despite "significant expense-control measures... higher rent and other occupancy costs continue to increase selling, general, and administrative expenses as a percentage of sales."

The company added 22 new stores in the quarter and says it plans to open 18 more before Christmas, which would make a chainwide total of about 600.

For the nine months that ended Nov. 2, Trans World reports net in-

come of \$302,000 on revenues of \$251.1 million, compared with a \$5.04 million net profit on \$218.1 million in revenues in the same period last year.

Trans World's stock went up \$1.75 a share in over-the-counter trading on the day the results were announced, closing at \$18.75. The 52-week price range is \$12.75 to \$24.75.

DON JEFFREY

PROFIT SLIDE SEEN AMONG ENTERTAINMENT FIRMS

(Continued from page 5)

it incurred in the merger of Time Inc. with Warner Communications Inc.

Two of the three music-related companies that went public in recent months reported quarterly earnings, and the results were mixed. R-Tek Corp., owner of the Quality and Dino labels, saw its net profit rise 391%—the second biggest percentage gain in the survey—to \$175,000. But Gaylord Entertainment Co., operator of The Nashville Network and The Grand Ole Opry, reported a 79.4% decline in its quarterly net to \$5.41 million.

For the nine companies included in the survey that are directly involved in the manufacture and sale of recorded music, the average decline in net profit was 33.9%. The companies are Reader's Digest Assn. Inc., which markets records by direct mail; Disney; R-Tek; Time Warner; LIVE; Sony Corp., whose properties include Columbia TriStar Home Video and Sony Music; Matsushita; Trans World Music Corp., a music and video retailer, and Handlman Co., a music and video rack-jobber.

JUST PLAIN 'VOLKSMUSIK' IS BOOMING IN GERMANY

(Continued from page 38)

and Germany is finally moving toward a situation which has prevailed in other European countries, like Italy, France, and Spain, for decades."

Another factor cited by BMG's Stein is "international overkill." Germany's music market has long been dominated by Anglo-American music, and the volksmusik boom could be part of a backlash.

In the days when it was called Teldec, EastWest was a leading volksmusik company, but its concentration on other music areas has seen it lose market share over recent years.

"Nevertheless, we still achieve annual sales in excess of 10 million marks [\$6.1 million] from volksmusik," says special marketing director and folk A&R chief Thomas

Schenk. EastWest's pre-Christmas compilation double album features artists from the Koch, Sony BMG, Virgin, Dino, Polydor, and Inter-cord labels, plus 16 of its own acts, including the highly durable Czechoslovakian-born, Bavarian-based Ernst Mosch, who has been with the company for 35 years and whose total album sales now top 40 million.

OTHER LABELS IN FIELD

Electrola's "Wow! '91 Deutsch" compilation covers a wider national spectrum with MOR acts like Polydor's Matthias Reim, Inter-cord's Claudia Jung and Roger Whittaker, and Electrola's Howard Carpendale joining the folk/schlager acts like the Wildecker Herzbuben. The collection also includes another of Germany's popular music institutions, Die Flippers, a schlager act licensed from Dino. Electrola is investing 325,000 marks (\$200,000) on radio and TV promotion for this double album and a companion double album of international hits.

Polydor product manager Wolfgang Schleiter sees no reason why the volksmusik boom should not continue indefinitely. However, he cautions, "We need to develop new artists in this area in order to keep the interest alive."

Among the new folk acts being promoted currently by Polydor are Gaby Albrecht and Michael Klostermann, while BMG-Ariola has high expectations for the group Die Schaefer (the Shepherds) and the Zillertaler Scherzenjaeger.

One of the hottest new volksmusik acts on the scene is Virgin's Patrick Lindner, whose records topped the airplay charts for the first half of 1991, who has tracks on folk compilations from EastWest, BMG, and Polydor, and whose "Ein Handvoll Herzlichkeit" has been on the German albums chart for three months.

sumers may order record albums and music videos by telephone.

The spokesman says the new mail-order business will not fall under the purview of the recently formed Warner Music Enterprises.

Linen, the new unit's president, has been in charge of Time-Life Inc., a direct-marketer of music, videocassettes, and books, and Book-of-the-Month Club Inc., operator of eight book clubs. He joined Time in 1975 as an area manager for Time-Life Books in Southeast Asia and was promoted to a series of positions in international operations for the unit. A New York native, he received degrees from Williams College and New York Univ.'s Graduate School of Business Administration.

In a company release, Robert J. Morgado, chairman of Warner Music Group, states: "Through our working relationship with Time Warner Publishing we have come to appreciate the tremendous direct marketing expertise within the Time Warner family. We are very fortunate that we have an individual with Chris's high-level experience that will help us jump-start our entry into important new areas."

Linen says in the release that the "vast resources of Time Warner Inc. give my new assignment significant advantages which I look forward to exploiting."

LINEN HEADING WARNER MUSIC UNIT

(Continued from page 12)

wide." Linen and his associates were unavailable for comment by press time.

The move represents another step by Time Warner to expand its global reach, a direction that executives of Time Inc. and Warner Communications Inc. promised to stockholders and investors when the two companies merged two years ago. Recently, the company announced a long-awaited joint venture with foreign partners, the Japanese firms Toshiba Corp. and C. Itoh & Co., for some of its entertainment units, but music was not included.

Although Linen's experience is in direct marketing, and though the company's announcement of the new unit stresses that type of business, a spokesman says Linen will have no duties in connection with Time Warner's share of Columbia House, the record and video club unit that it co-owns with Sony.

Observers have been expecting Time Warner to enter the international direct-marketing arena. Right now, although the Columbia House clubs are competitive with the BMG clubs in North America, BMG's parent, Bertelsmann, is dominant in direct marketing overseas.

Direct marketing has become an increasing focus of activity for Time Warner. Recently, its Time Warner Direct Entertainment unit started a new service called TWDE Music & Gifts by Mail, through which con-

RETAILERS SOUND ALARM OVER USED-CD BUSINESS, SEEK LABEL SUPPORT

(Continued from page 1)

icy. Smith says that, if retailers cannot ship used CDs back to Sony for credit, they will stop buying used CDs from customers. "We feel we can reduce [the used-CD problem] by 50% or more," he says. "This has been the only move in the industry by anyone attempting to deal with the used-CD problem."

Retailers, however, say the problem continues. "Used-CD stores are just springing up like wildfire," says Martin Spector, chairman of the 57-store, Miami-based Spec's Music & Video chain. Spector says there are 40 traditional music stores in South Florida's Dade and Broward counties battling it out with 16 that sell used product. "This is getting to be horrible," he says.

"What is the future of the [non-used] retailer?" Spector adds. "If the manufacturer doesn't take steps, the situation will deteriorate."

'IT WILL BE A NIGHTMARE'

Terry Woodward, president of the Owensboro, Ky.-based WaxWorks chain, concurs. "There will be a large used-CD market out there. And with the new return policies, including Sony's, retailers aren't going to throw them away... I think it will be a nightmare over time."

While Woodward recognizes the problem, Jim Dobbe, VP of sales merchandise for the 297-unit Wherehouse Entertainment chain, is concerned that some industryites are taking the problem too lightly. "I think the industry doesn't understand the magnitude of what the impact can be from the used-CD business," he says. "Eventually, it can have some long-range implications for the industry."

Other retailers warn the problem will probably get worse. "I don't see the used-CD store going away, I see it growing," says Joe Bressi, senior VP at the 297-store, N. Canton, Ohio-based Camelot Music chain. "Young people, priced out of the market," are susceptible to used CDs and trade-ins, and smaller stores will turn to the used business to survive in the tough economic climate, he says.

One retailer who has already done this is Don Rosenberg, president of the Record Exchange of Roanoke Inc. in Charlotte, N.C. "The used-CD business is wonderful," he says. "It is a very good way for the retailer getting squeezed from all sides to make a little extra money." He also blames the labels for creating the used-CD problem. "If the record labels priced CDs inexpensively to begin with and gave the retailer a little profit, then the retailers wouldn't have to cut corners and sell used CDs," he says.

Stan Goman, senior VP of retail operations for the West Sacramento, Calif.-based Tower Records chain, says labels are not trying to combat

the used-CD problem. "What I see are suppliers catering to used-record stores... Suppliers are treating those stores as legitimate businesses... They have their personnel going into the stores and they are even giving them advertising."

"If it's OK for our competitors to sell used product, then why can't we?" Goman asks. "If you can't beat them, we will join them." Already, Tower has stepped into this business, selling used CDs at its Tower Outlet stores in Sacramento and Sherman Oaks, Calif.

The Pittsburgh-based National Record Mart web may also join in the used-CD business. "I feel we will

have to get into selling used CDs in our college-area stores," says George Balicky, VP of the 113-store chain.

LOWERS PERCEIVED VALUE

Executives at various labels acknowledge that used CDs are a problem, but are not sure how they can solve it. "The fact that used CDs do exist, that an aftermarket does exist, lowers the perceived value of a CD. That is why we should all be concerned about it," says Lou Mann, senior VP national sales for Capitol Records. "We have built up the value of the CD for years in consumers' minds... I would hate to see that good work eroded because of the

Radio, Promo People Said To Sell CDs

This story was written by Craig Rosen and Rochelle Levy in Los Angeles and Phyllis Stark and Ed Christman in New York.

LOS ANGELES—Both radio station employees and record company promotion people are feeding the used-CD market, according to retailers. However, radio and promotion professionals claim this practice is a rarity.

Says one retailer, "My understanding is that if radio stations give away a CD as a prize, they give away one, while the radio station gets a full box lot. The rest of the box lot finds its way into a used-CD store."

"If the labels investigated a little better," he continues, "then they wouldn't supply such radio stations with box lots, they would give them one title."

One major-label promotion VP confirms that the problem does exist and promotion-only collections sometimes turn up in used-CD shops. "It's extremely common in the minority and, unfortunately, they sour it for the rest of the industry," he says. "It's the reality of peo-

ple in this day and age trying to stay alive [and supplement their incomes]."

One major-market PD recalls an incident a few years back in which "a combination of both local promotion people and radio people [station management] were involved in a fairly sizable amount of CD pilfering." The source claims the individuals involved in the scam took the material—mostly catalog titles ordered by the station—out of town and sold them at a used record store.

One medium-market PD says selling product to used stores ties into the nomadic lifestyle of many radio pros. "When you move as much as somebody in radio, you tend to want to get rid of things," he says. "Every few years I get a bunch of stuff together and take it to the used-record store," he says. "But current promotional product, I stay away from trading that in."

Several PDs say their stations have set up computerized inventory systems to keep track of the promotional copies that come into the station for giveaways and keep the CDs locked up.

To avoid the potential problem of promotional material ending up in used-record stores, some labels shy away from radio giveaways. "Years ago there used to be a tremendous amount of giveaways over the radio," says Capitol senior VP of sales Lou Mann. "I don't think that is going on nearly to the extent it has in years past. I know my company doesn't do that many radio weekend giveaways."

Virgin Records West Coast regional promotional manager Bob Frymire says the label has been "frugal" in distributing promos for giveaways, and that they are in such high demand at radio that it is not likely a station that received promos would attempt to cash them in at a used-record shop, instead of giving them away to their listeners. "I think a PD or a music director would have to be pretty hard-pressed to be pulling that," he says.

Frymire says there was a case three years ago when an employee at a San Diego station was caught selling promotional material. "We had a collector's-edition sampler coded, so we knew who it was when it surfaced."

SPINOFF GRAMMY SHOW CONSIDERED

(Continued from page 11)

An important consideration for Rosen and others is that jazz and classical artists and awards still be represented in the primary Grammy broadcast. Greene says that will be the case.

"The Grammys have to remain a window of accessibility for all kinds of music," says Greene. "The viewer would really not see any difference in the [existing] show."

'It would be great exposure'

However, it is unlikely that the new Grammy show focusing on jazz, classical, and musical theater would be shown on a commercial TV network.

"CBS is not convinced that they are prepared to do something like this the first year," says Greene, who has been negotiating a renewal of the CBS-TV deal with NARAS. PBS seems the most likely candidate at this point and has been enthusiastic about the show, says Greene. But fi-

nancing and corporate sponsorship for a broadcast on noncommercial public television stations is still being sought, with some 28 proposals for funding now pending.

Even without commercial network exposure in the U.S., the new Grammy show could be made available to the more than 1.5 billion viewers in 56 countries worldwide who now see the existing Grammy presentation. NARAS is close to a deal with Gostele-radio to extend the international broadcast into the Soviet Union.

If jazz and classical music continue to have some presence on the CBS Grammy broadcast and also receive their own program, "then it's a win-win situation," remarks Sam Sutherland, VP of Windham Hill and director of Windham Hill Jazz. He says, "NARAS has always tried to juggle the celebrity angle of the show with a serious recognition for music." A jazz and classical Grammy broadcast might do this job better, Sutherland suggests.

Some additional Grammy presentations or performances may be possible during the primary awards show in the near future, says Greene.

SONY YET TO ANSWER NABOB BOYCOTT THREAT

(Continued from page 11)

tion." And one other GM adds, "It is not clearly stated in the letter if this is the opinion of the board. I have my concerns when things come down without a more involved discussion by the membership."

A key issue is NABOB's perception of a discriminatory attitude toward African-Americans on the part of the Japanese. NABOB says this became evident in derogatory comments made by one Japanese government minister in the press last year. The organization says Sony Music, as a Japanese-owned entertainment company with a number of top African-American recording artists, needs to address this issue.

"We're trying to avoid what really is a discriminatory philosophy ebbing into Japanese philosophies," says Ken Nash, president of Boston-based Nash Communications.

NABOB's charges come 16 months after Sony signed a Fair Share Agreement with the NAACP, committing the company to increased minority employment, promotion, and independent-contractor opportunities.

Fred Rasheed, director of economic development for the NAACP, says the charges brought by NABOB against Sony do not surprise him. "I support NABOB's efforts totally," he says. "I think what they're asking Sony to do is only right and fair."

Some speculate Sony Corp. of America's lack of an immediate re-

sponse to the letter is a comment on NABOB's limited leverage.

While NABOB boasts the majority of black-owned broadcasters in America as members, it still represents only a small percentage of major-market radio stations. Thus, any withdrawal of support for Sony releases could have minimal impact in terms of chart numbers and sales.

ISLAND TRIMS 2 TRACKS FROM ICE CUBE SET IN U.K.

(Continued from page 1)

bum, there were two tracks which, in Island's opinion, could be viewed as racist in intent.

"It was not Island's intention to censor Ice Cube. Indeed, the company's long legal defense of the N.W.A. album gives witness to Island's views on censorship and freedom of speech. Thus, we offered Priority Records the right to find another British distributor for the album.

"Priority, however, volunteered to delete the two tracks for British release. The remaining tracks, in Island's judgment, form a significant album which, although vivid in their

depiction of contemporary America, do not advocate hatred and violence."

"Death Certificate" went on sale in the U.K. Nov. 25.

Earlier this month, Island won a court battle over "Efil4zaggin." Police seized 23,000 copies of the album from distributor PolyGram and applied for magistrates' permission to destroy the material.

Island opposed the application, arguing that the album was a valid social document. The magistrates supported Island and cleared "Efil4zaggin" for release. Last week it was No. 54 on the U.K. albums chart.

THE Billboard 200

TOP ALBUMS

FOR WEEK ENDING
DECEMBER 7, 1991

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	NEW		1	U2 (ISLAND 10347/PLG (9.98 EQ))	ACHTUNG BABY	1
				★ ★ No. 1 ★ ★ 1 week at No. 1		
2	1	1	11	GARTH BROOKS ▲ ⁴ CAPITOL 96330* (10.98)	ROPIN' THE WIND	1
3	2	2	4	HAMMER CAPITOL 98151 (10.98)	TOO LEGIT TO QUIT	2
4	5	4	9	NIRVANA DGC 24425/GEFFEN (9.98)	NEVERMIND	4
5	8	13	31	MICHAEL BOLTON ▲ ³ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
6	6	5	10	GUNS N' ROSES ▲ ² GEFFEN 24420 (10.98)	USE YOUR ILLUSION II	1
7	7	6	15	METALLICA ▲ ³ ELEKTRA 61113 (10.98)	METALLICA	1
8	4	—	2	GENESIS ATLANTIC 82344* (10.98)	WE CAN'T DANCE	4
9	3	3	4	ICE CUBE PRIORITY 57155 (10.98)	DEATH CERTIFICATE	2
10	11	11	10	MARIAH CAREY ▲ ² COLUMBIA 47980 (10.98 EQ)	EMOTIONS	4
11	13	9	10	GUNS N' ROSES ▲ ² GEFFEN 24415 (10.98)	USE YOUR ILLUSION I	2
12	9	12	64	GARTH BROOKS ▲ ⁵ CAPITOL 93866* (9.98)	NO FENCES	4
13	10	8	28	BOYZ II MEN ▲ ² MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	3
14	15	15	24	NATALIE COLE ▲ ³ ELEKTRA 61049 (13.98)	UNFORGETTABLE	1
15	12	7	8	PRINCE PAISLEY PARK 25379*/WARNER BROS. (10.98)	DIAMONDS & PEARLS	3
16	16	14	9	BRYAN ADAMS A&M 5367* (10.98)	WAKING UP THE NEIGHBOURS	6
17	14	10	3	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 47390 (9.98 EQ)	SKY IS CRYING	10
18	17	17	22	BONNIE RAITT ▲ CAPITOL 96111 (10.98)	LUCK OF THE DRAW	2
19	18	19	18	COLOR ME BADD ▲ GIANT 24429/REPRISE (9.98)	C.M.B.	3
20	22	26	28	PAULA ABDUL ▲ ² CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
21	19	16	8	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98)	DECADE OF DECADENCE	2
22	24	23	5	VARIOUS ARTISTS POLYDOR 845750*/PLG (10.98)	TWO ROOMS: SONGS OF ELTON JOHN/BERNIE TAUPIN	19
23	26	27	38	AMY GRANT ▲ ² A&M 5321 (9.98)	HEART IN MOTION	10
24	20	20	8	REBA MCENTIRE MCA 10400* (10.98)	FOR MY BROKEN HEART	13
25	28	25	13	JODECI ● MCA 10198* (9.98)	FOREVER MY LADY	25
26	25	21	10	OZZY OSBOURNE ● EPIC ASSOCIATED 46795/EPIC (10.98 EQ)	NO MORE TEARS	7
27	27	24	9	HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98 EQ)	BLUE LIGHT, RED LIGHT	21
28	21	18	8	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	4
29	23	22	12	NAUGHTY BY NATURE ● TOMMY BOY 1044* (9.98)	NAUGHTY BY NATURE	16
30	31	28	18	MARKY MARK & THE FUNKY BUNCH ● INTERSCOPE 91737*/EASTWEST (10.98)	MUSIC FOR THE PEOPLE	28
31	29	29	26	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	22
32	30	31	48	C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
33	33	35	83	GARTH BROOKS ▲ ² CAPITOL 90897 (9.98)	GARTH BROOKS	22
34	60	—	2	BETTE MIDLER ATLANTIC 82329* (10.98)	MUSIC FROM "FOR THE BOYS"	34
35	37	37	13	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98)	THE FIRE INSIDE	7
36	35	33	13	SOUNDTRACK ● MCA 10286* (10.98)	THE COMMITMENTS	8
37	39	46	40	FIREHOUSE ▲ EPIC 46186* (9.98 EQ)	FIREHOUSE	21
38	32	30	9	RED HOT CHILI PEPPERS WARNER BROS. 26681* (10.98)	BLOOD SUGAR SEX MAGIK	14
39	40	40	3	RICHARD MARX CAPITOL 95874* (10.98)	RUSH STREET	39
40	34	32	23	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
41	44	44	52	EXTREME ▲ A&M 5313 (9.98)	EXTREME II PORNOGRAFFITTI	10
42	70	77	125	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
43	36	41	37	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98)	OUT OF TIME	1
44	43	36	7	JOHN MELLENCAMP MERCURY 510151* (10.98 EQ)	WHENEVER WE WANTED	17
45	46	54	38	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	45
46	38	39	8	JAMES TAYLOR COLUMBIA 46038* (10.98 EQ)	NEW MOON SHINE	37
47	NEW		1	ENYA REPRISE 81842*/WARNER BROS. (7.98)	SHEPHERD MOONS	47
48	41	34	20	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	24
49	49	45	11	DIRE STRAITS WARNER BROS. 26680 (10.98)	ON EVERY STREET	12
50	42	42	21	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
51	47	47	30	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
52	55	58	35	ROD STEWART ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
53	50	51	8	P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98)	OF THE HEART, OF THE SOUL & OF THE CROSS	50
54	48	48	64	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	53	55	28	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
56	56	49	7	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND	22
57	52	53	20	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	12
58	58	56	12	RUSH ● ATLANTIC 82293* (10.98)	ROLL THE BONES	3
59	45	43	21	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	31
60	51	—	2	POISON CAPITOL 98046* (15.98)	SWALLOW THIS LIVE	51
61	72	—	2	LISA STANSFIELD ARISTA 18679* (10.98)	REAL LOVE	61
62	66	65	92	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
63	57	57	24	SKID ROW ▲ ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
64	62	62	76	MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
65	61	50	6	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	44
66	64	63	90	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98)	SHAKE YOUR MONEY MAKER	4
67	59	52	13	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
68	63	67	21	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
69	115	—	2	MICHAEL CRAWFORD ATLANTIC 82347* (10.98)	PERFORMS ANDREW LLOYD WEBBER	69
70	54	38	3	QUEENSRYCHE EMI 97048* (40.98)	OPERATION: LIVECRIME	38
71	65	60	27	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
72	73	76	54	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
73	67	69	55	SCORPIONS ▲ ² MERCURY 846908 (9.98 EQ)	CRAZY WORLD	21
74	68	73	7	ERIC CLAPTON QUICK 26420*/REPRISE (23.98)	24 NIGHTS	38
75	103	113	9	BARBRA STREISAND ● COLUMBIA 44111* (59.98 EQ)	JUST FOR THE RECORD...	38
76	69	70	7	GEORGE WINSTON WINDHAM HILL 11107 (10.98)	SUMMER	55
77	79	101	21	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	57
78	91	125	3	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	78
79	118	—	2	YANNI PRIVATE MUSIC 82093* (9.98)	IN CELEBRATION OF LIFE	79
80	NEW		1	AEROSMITH COLUMBIA 46209* (36.98 EQ)	PANDORA'S BOX	80
81	77	68	21	HEAVY D. & THE BOYZ ● MCA 10289 (9.98)	PEACEFUL JOURNEY	21
82	71	74	11	THE JUDDS CURB 61018*/RCA (9.98)	GREATEST HITS VOL. TWO	66
83	84	87	48	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
84	88	91	43	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
85	74	61	5	SOUNDTRACK MCA 10397 (10.98)	HOUSE PARTY II	55
86	86	83	12	STEVIE NICKS MODERN 91711*/ATLANTIC (10.98)	TIMESPACE: BEST OF STEVIE NICKS	30
87	90	72	3	INXS ATLANTIC 82294* (14.98)	LIVE BABY LIVE	72
88	85	85	55	CLINT BLACK ▲ ² RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
89	76	64	6	ERASURE SIRE 26668*/REPRISE (10.98)	CHORUS	29
90	82	81	16	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ)	GLOBE	76
91	83	78	64	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
92	101	96	7	ALABAMA RCA 61040* (9.98)	GREATEST HITS, VOL. 2	92
93	78	79	36	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
94	81	75	51	NINE INCH NAILS TVT 2610 (9.98 EQ)	PRETTY HATE MACHINE	75
95	80	59	7	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	51
96	95	103	92	HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
97	87	88	13	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	43
98	100	108	189	ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ)	PHANTOM OF THE OPERA	92
99	97	102	34	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
100	89	82	11	TESLA ● GEFFEN 24424 (9.98)	PSYCHOTIC SUPPER	13
101	75	71	42	JESUS JONES ▲ SBK 95715* (9.98)	DOUBT	25
102	105	92	8	SIMPLY RED EASTWEST 91773* (10.98)	STARS	79
103	NEW		1	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	103
104	113	104	9	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	104
105	94	93	132	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98)	NICK OF TIME	1
106	106	115	11	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ)	LEAP OF FAITH	71
107	93	84	25	CANDY DULFER ● ARISTA 8674* (9.98)	SAXUALITY	22
108	107	106	80	VAN MORRISON ● MERCURY 841970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
109	108	117	3	PAUL SIMON WARNER BROS. 26737* (24.98)	PAUL SIMON'S CONCERT IN THE PARK	108

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

Billboard 200 Top Albums *continued*

FOR WEEK ENDING DECEMBER 7, 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	120	124	5	ROBERTA FLACK ATLANTIC 82321* (10.98)	SET THE NIGHT TO MUSIC	110
111	92	89	18	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	89
112	104	80	26	N.W.A. RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
113	123	112	28	EMF EMI 96238 (9.98)	SCHUBERT DIP	12
114	114	114	87	WILSON PHILLIPS SBK 93745 (9.98)	WILSON PHILLIPS	2
115	140	139	62	CARRERAS - DOMINGO - PAVAROTTI LONDON 430433* (9.98 EQ)	IN CONCERT	35
116	116	99	21	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	24
117	102	90	29	LORRIE MORGAN RCA 3021* (9.98)	SOMETHING IN RED	71
118	126	121	125	DON HENLEY GEFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
119	117	118	40	ANOTHER BAD CREATION MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
120	98	86	9	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	45
121	121	123	63	VINCE GILL MCA 42321 (9.98)	WHEN I CALL YOUR NAME	67
122	139	130	5	TINA TURNER CAPITOL 97152* (13.98)	SIMPLY THE BEST	113
123	109	94	33	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
124	119	174	5	CURTIS STIGERS ARISTA 18660* (9.98)	CURTIS STIGERS	119
125	96	107	6	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	96
126	111	116	3	PET SHOP BOYS EMI 97097* (13.98)	DISCOGRAPHY - COMPLETE SINGLES COLLECTION	111
127	131	120	14	VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ)	THE COMFORT ZONE	84
128	124	135	5	ROY ROGERS RCA 53024 (10.98)	TRIBUTE	124
129	110	100	24	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	39
130	112	95	21	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	74
131	125	129	73	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
132	130	111	9	VAN MORRISON POLYDOR 849026* /PLG (17.98 EQ)	HYMNS TO THE SILENCE	99
133	138	151	164	PAULA ABDUL VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
134	133	127	13	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ)	LOVESCAPE	44
135	137	128	6	GERALD LEVERT EASTWEST 91777* (10.98)	PRIVATE LINE	111
136	122	119	6	SOUNDTRACK SBK 97722* (10.98)	COOL AS ICE	89
137	129	109	11	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	53
138	136	131	41	ENIGMA CHARISMA 91642* (9.98)	MCMXC A.D.	6
139	142	140	55	PHIL COLLINS ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
140	127	97	8	ROBBIE ROBERTSON GEFEN 24303 (10.98)	STORYVILLE	69
141	99	66	4	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	57
142	132	—	2	LITA FORD RCA 61025* (9.98)	DANGEROUS CURVES	132
143	148	154	23	CHER GEFEN 24369* (10.98)	LOVE HURTS	48
144	154	163	151	SOUNDTRACK ATLANTIC 81933 (9.98)	BEACHES	2
145	153	152	4	THE STORM INTERSCOPE 91741*/EASTWEST (9.98)	THE STORM	145
146	NEW	1	1	SOUNDTRACK WALT DISNEY 60618* (8.98)	BEAUTY & THE BEAST	146
147	146	110	4	SOUTHSIDE JOHNNY IMPACT 10445*/MCA (9.98)	BETTER DAYS	96
148	173	—	2	COLLIN RAYE EPIC 47468* (9.98)	ALL I CAN BE	148
149	128	105	8	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	78
150	160	141	34	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	39
151	143	145	67	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
152	149	132	33	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
153	145	133	26	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	84
154	152	143	36	GEORGE STRAIT MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
155	186	—	2	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	155

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
156	134	122	24	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
157	144	138	62	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
158	157	165	71	THE JUDDS CURB 8318/RCA (9.98)	GREATEST HITS	76
159	141	136	62	AC/DC ATCO 91413 (9.98)	THE RAZORS EDGE	2
160	135	98	5	SLAYER DEF AMERICAN 26748*/WARNER BROS. (19.98)	LIVE - DECADE OF AGGRESSION	55
161	166	162	103	KENNY G ARISTA 8613 (13.98)	LIVE	16
162	156	150	51	SOUNDTRACK EPIC ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
163	147	147	69	TRAVIS TRITT WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
164	158	167	27	HARRY CONNICK, JR. COLUMBIA 44369* (7.98 EQ)		20
165	162	158	131	CLINT BLACK RCA 9668 (9.98)	KILLIN' TIME	31
166	163	170	104	HARRY CONNICK, JR. COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
167	150	148	6	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	148
168	164	171	61	BETTE MIDLER ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6
169	155	153	89	ALAN JACKSON ARISTA 8623 (9.98)	HERE IN THE REAL WORLD	57
170	184	189	20	NAT KING COLE CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	86
171	177	199	14	DOUG STONE EPIC 47357* (9.98 EQ)	I THOUGHT IT WAS YOU	82
172	161	156	100	UB40 VIRGIN 91324 (9.98)	LABOUR OF LOVE II	30
173	168	134	4	2ND II NONE PROFILE 1416* (9.98)	2ND II NONE	134
174	151	126	9	THE CULT SIRE 26673*/REPRISE (10.98)	CEREMONY	25
175	169	161	8	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	144
176	167	149	59	CHRIS ISAAK REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
177	159	142	12	RATT ATLANTIC 82260* (10.98)	RATT & ROLL 8191	57
178	165	144	7	SOUNDGARDEN A&M 5374 (9.98)	BADMOTORFINGER	95
179	RE-ENTRY	7	7	BARRY MANILOW ARISTA 18687* (10.98)	SHOWSTOPPERS	68
180	174	186	26	VARIOUS ARTISTS WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
181	RE-ENTRY	9	9	QUEEN LATIFAH TOMMY BOY 1035 (9.98)	NATURE OF A SISTA'	117
182	170	155	28	ICE-T SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
183	179	—	63	VANILLA ICE SBK 95325* (9.98)	TO THE EXTREME	1
184	RE-ENTRY	37	37	DRIVIN' N' CRYIN' ISLAND 848000* (9.98)	FLY ME COURAGEOUS	90
185	NEW	1	1	TAKE 6 WARNER BROS. 26665* (9.98)	HE IS CHRISTMAS	185
186	183	169	11	JOHN LEE HOOKER POINTBLANK 91724*/CHARISMA (9.98)	MR. LUCKY	101
187	189	194	3	VARIOUS ARTISTS GIANT 24423*/WARNER BROS. (10.98)	NEW YORK ROCK & SOUL REVUE	187
188	RE-ENTRY	2	2	MCCARTNEY/DAVIS ANGEL 54371* (15.98)	LIVERPOOL ORATORIO	188
189	NEW	1	1	MAXI PRIEST CHARISMA 91804* (10.98)	BEST OF ME	189
190	188	175	8	VARIOUS ARTISTS COLUMBIA 46019* (10.98 EQ)	SIMPLY MAD ABOUT THE MOUSE	160
191	NEW	1	1	LINDA RONSTADT ELEKTRA 61239* (10.98)	MAS CANCIONES	191
192	176	173	4	RESTLESS HEART RCA 61041* (9.98)	BEST OF RESTLESS HEART	173
193	182	172	25	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
194	180	187	4	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	180
195	185	168	7	PIXIES ELEKTRA 61118* (9.98)	TROMPE LE MONDE	92
196	181	160	22	ANTHRAX MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
197	RE-ENTRY	32	32	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	132
198	194	190	29	MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	104
199	NEW	1	1	RUN-D.M.C. PROFILE 1419 (12.98)	GREATEST HITS	199
200	171	146	41	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME	29

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 56	Marc Cohn 123	Roberta Flack 110	The KLF 129	Phantom Of The Opera 98	Roxette 99	Rod Stewart 52	Simply Mad About The Mouse 190
2nd II None 173	Natalie Cole 14	Lita Ford 142	Lenny Kravitz 150	Phantom Of The Opera Highlights 62	Run-D.M.C. 199	Curtis Stigers 124	Two Rooms: Songs Of Elton John & Bernie Taupin 22
Paula Abdul 20, 133	Nat King Cole 170	Fourplay 104	L.L. Cool J 157	Ozzy Osbourne 26	Rush 58	Doug Stone 171	Stevie Ray Vaughan & Double Trouble 17
AC/DC 159	Phil Collins 139	Kenny G 161	Patti LaBelle 149	Dolly Parton 93	Salt-N-Pepa 83	The Storm 145	
Bryan Adams 16	Color Me Badd 19	Genesis 8	Gerald Levert 135	Pet Shop Boys 126	Scarface 95	George Strait 154	
Aerosmith 80	Harry Connick, Jr. 27, 131, 164, 166	Geto Boys 48	Kenny Loggins 106	Tom Petty & The Heartbreakers 50	Scorpions 73	Barbra Streisand 75	
Alabama 92	Michael Crawford 69	Vince Gill 45, 121	Madonna 72	Pixies 195	Seal 116	James Taylor 46	Steve Wariner 194
Alice In Chains 152	The Cult 174	Amy Grant 23	Barry Manilow 179	P.M. Dawn 53	Bob Seger & The Silver Bullet Band 35	Tesla 100	Barry White 125
Another Bad Creation 119	D.J. Jazzy Jeff & The Fresh Prince 57	Guns N' Roses 6, 11	Marky Mark & The Funky Bunch 30	Poison 60	Shabba Ranks 111	Tim Dog 155	Karyn White 137
Anthrax 196	Diamond Rio 153	Hammer 3, 96	Richard Marx 39	Prince 15	Randy Travis 109	Vanessa Williams 127	Wilson Phillips 114
Bell Biv DeVoe 67	Neil Diamond 134	Heavy D. & The Boyz 81	Reba McEntire 24, 91	Public Enemy 28	Simply Red 102	George Winston 76	BeBe & CeCe Winans 130
Big Audio Dynamite II 90	Digital Underground 65	John Lee Hooker 186	John Mellencamp 44	Queen Latifah 181	Skid Row 63		Yanni 79, 151
The Black Crowes 66	Dire Straits 49	Ice Cube 9	Metallica 7	Queensryche 54, 70	Slayer 160		Trisha Yearwood 59
Clint Black 88, 165	D.J. Magic Mike & M.C. Madness 78	Ice-T 182	Bette Midler 34, 168	R.E.M. 43	Soundgarden 178		
Michael Bolton 5, 42	DJ Quik 200	INXS 87	Lorrie Morgan 117	Bonnie Raitt 18, 105	SOUNDTRACK		
Boyz II Men 13	Drivin' N' Cryin' 184	Chris Isaak 176	Van Morrison 108, 132	Ratt 177	Beaches 144		
Garth Brooks 2, 12, 33	Candy Dulfer 107	Alan Jackson 55, 169	Motley Crue 21	Collin Raye 148	Beauty & The Beast 146		
Tevin Campbell 103	EMF 113	Jesus Jones 101	N.W.A 112	Red Hot Chili Peppers 38	The Commitments 36		
Mariah Carey 10, 64	Enigma 138	Jodeci 25	Naughty By Nature 29	Restless Heart 192	Cool As Ice 136		
Mary-Chapin Carpenter 198	Enya 47	George Jones 167	Aaron Neville 156	Robbie Robertson 140	Dances With Wolves 162		
Carreras - Domingo - Pavarotti 115	Erasure 89	The Judds 82, 158	Stevie Nicks 86	Roy Rogers 128	House Party II 85		
C&C Music Factory 32	Gloria Estefan 84	Big Daddy Kane 141	Nine Inch Nails 94	Robin Hood: Prince Of Thieves 68	Soundgarden 178		
Cher 143	Extreme 41	Kid 'N Play 175	Nirvana 4	Southside Johnny 147	Soundgarden 178		
Mark Chesnutt 197	Firehouse 37		ORIGINAL LONDON CAST	Linda Ronstadt 191	U2 1		
Eric Clapton 74					UB40 172		

POPULAR • UPRISSINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Hill Climbers. Rap act Cypress Hill is garnering bicoastal support. The duo skips 9-5 in the Pacific region, and blows in from nowhere to No. 13 in the Northeast. The L.A.-based outfit is also making nice progress in the South Atlantic, where its self-titled set jumps 23-8. A 43% sales increase moves it 21-8 on the national Heatseekers chart.

In Focus. Although some fans associate its sound with Manchester-based bands, Blur actually hails from London. The U.K. unit is especially strong on the West Coast, where it is scoring well for *Wherehouse*, but promising reports from Sound Warehouse and Super Club indicate that its eager U.S. following is beginning to spread to other territories.



Ridin' High. Chris LeDoux, a rodeo star, trained sculptor, and self-proclaimed cowboy, has been the No. 1 Heatseeker in the Mountain region for four out of seven weeks and ranks No. 2 there this week. LeDoux was also pleasantly surprised to find his music the subject of tribute in the lyrics of a Garth Brooks song.

GRADUATION: Three artists graduate from Heatseekers this week as "Phantom Of The Opera" star **Michael Crawford** jumps 115-69 on The Billboard 200 Top Albums chart, **Collin Raye** jumps 27-20 on Top Country Albums, and **Richard Elliot** moves 7-5 on Top Contemporary Jazz Albums. Acts are removed from Heatseekers when they hit the top half of The Billboard 200, top 25 on the R&B or country albums charts, or top five on one of our other popular album lists.

ON LINE: When Tower Records senior VP Stan Goman wants to find out if a hard rock or heavy metal band is cool, he knows he can rely on the word of his 14-year-old son Eddie. Likewise, if I want to learn who's who in alternative music, I know I can trust the perspective of Joshua Mayfield, a 20-year-old Univ. of Cincinnati junior who happens to be my nephew.

Joshua informs us that computer wizards who are linked on the Prodigy Network have access to message bases that are devoted to alternative music, rap, and other musical genres. The one he taps most often is the alternative base, where, he reports, "One of current 'hot bands' on the board is SBK's new act **Blur**. People are raving about them."

On the Heatseekers chart, Blur ranks at No. 34 this week. The U.K. act's early U.S. support comes primarily from the Pacific region.

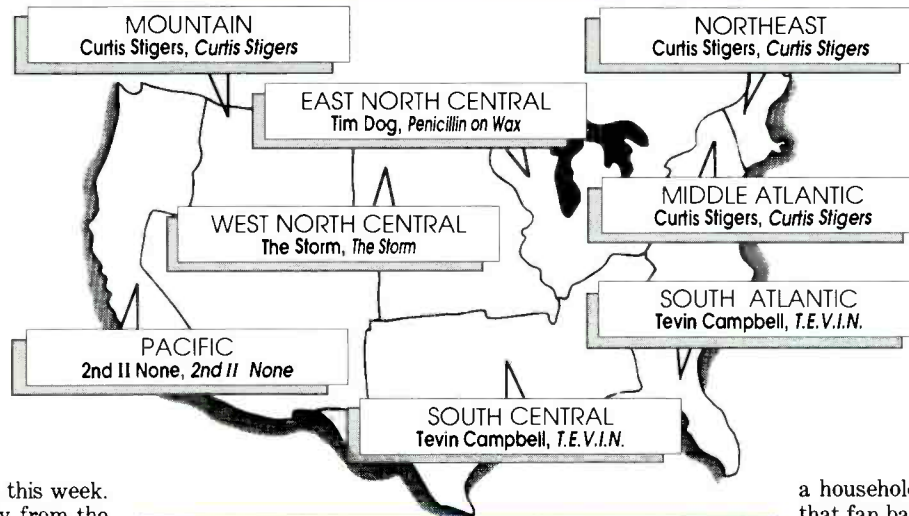
Other bands receiving mucho praise on Prodigy's alternative message base are **Nirvana**, **Voice Of The Beehive**, **School Of Fish**, and **Cocteau Twins**. The last-mentioned act has stirred a buzz with a new 10-piece boxed set: "From what I hear, it's a Cocteau must-have," Joshua reports.

ROCK ON THE ROCKS: Normally, this column is devoted to acts that have already signed with labels, but this week we'll also throw the spotlight on four up-and-comers who, as of press time, have not yet inked deals. The common link these

bands share is that they were finalists in the second annual Tanqueray Rocks Talent Contest.

The bands—**Matt Smith Band** of Saratoga, N.Y., the **Truly Dangerous Swamp Band** of Hilton Head, S.C., the **Tastemakers** of Atlanta, and **Samba Hell**, from Los Angeles—are

REGIONAL HEATSEEKERS # 1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. The Storm, <i>The Storm</i>	1. Curtis Stigers, <i>Curtis Stigers</i>
2. Crash Test Dummies, <i>Crash Test Dummies</i>	2. Lisette Melendez, <i>Together Forever</i>
3. Tevin Campbell, <i>T.E.V.I.N.</i>	3. Tim Dog, <i>Penicillin On Wax</i>
4. Curtis Stigers, <i>Curtis Stigers</i>	4. Blacksheep, <i>A Wolf In Sheep's Clothing</i>
5. Tim Dog, <i>Penicillin On Wax</i>	5. Ned's Atomic Dustbin, <i>God Fodder</i>
6. Buddy Guy, <i>Damn Right I've Got The Blues</i>	6. The Storm, <i>The Storm</i>
7. Marty Brown, <i>High & Dry</i>	7. Chieftains, <i>Bells Of Dublin</i>
8. Suzy Bogguss, <i>Aces</i>	8. Marcia Griffiths, <i>Carousel</i>
9. Voice Of The Beehive, <i>Honey Lingers</i>	9. Nana Mouskouri, <i>Only Love - The Best Of...</i>
10. Chieftains, <i>Bells Of Dublin</i>	10. Blues Traveler, <i>Travelers & Thieves</i>

all featured on a CD that is sold—for just \$4.99—at the Tower chain. It was recorded live at the Ritz in New York by the San Francisco-based Monster Music label Sept. 4, the night the four acts competed for the grand prize.

Initial entries in the Tanqueray contest were made through tapes. From those submissions, acts were invited to compete at semifinals held during the summer in Los Angeles, Chicago, Nashville, and Orlando, Fla.

Grand-prize winner was the **Matt Smith Band**, which thus picked up \$10,000 and a Tanqueray-green Fender Stratocaster guitar. Each of the four acts earned \$1,000 prizes, along with the trip to New York for the finals, and inclusion on the aforementioned CD.

FOLLOW THE BOUNCING BAND: Private Music is trying a unique grassroots approach to open the door for **Bounce The Ocean**, a Seattle-based pop duo. In an effort to cash in on the fertile Seattle scene, which has already yielded such success stories as **Alice In Chains** and ultrahot Nirvana, Private decided awareness begins at home. As such, the game plan is to make **Bounce The Ocean**

a household word in the state of Washington, and then use that fan base as a springboard to reach a national following.

The promotional swing began Nov. 6 in Spokane. Before you started in on your Thanksgiving turkey, the act had visited about 100 record stores in eight Washington markets. In the process, **Bounce** also dropped in on radio stations and music journalists. "The TV coverage was quite remarkable," adds Karen Johnson, VP of publicity, who notes the band got coverage from each of the six TV stations it targeted.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	—	—	★ ★ No. 1 ★ ★ TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N. 1 week at No. 1
2	2	7	CURTIS STIGERS ARISTA 18660* (9.98)	CURTIS STIGERS
3	3	7	THE STORM INTERSCOPE 91741*/EASTWEST (9.98)	THE STORM
4	6	2	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX
5	4	6	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE
6	10	6	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ)	PLAGUE THAT MAKES YOUR BOOTY
7	21	3	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98)	CYPRESS HILL
8	9	7	BUDDY GUY SILVERTONE 1462* (9.98)	DAMN RIGHT I'VE GOT THE BLUES
9	14	7	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (6.98 EQ)	GOD FODDER
10	7	5	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING
11	8	7	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
12	30	7	SMASHING PUMPKINS CAROLINE 1705* (9.98)	GISH
13	25	2	THE CHIEFTANS RCA VICTOR 60824*/RCA (9.98)	BELLS OF DUBLIN
14	15	7	PRIMUS INTERSCOPE 91659*/EASTWEST (9.98)	SAILING THE SEA OF CHEESE
15	18	7	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
16	17	7	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS
17	36	2	NATURAL SELECTION EASTWEST 91787*/ATLANTIC (10.98)	NATURAL SELECTION
18	11	7	M.C. BREED & D.F.C. S.D.E.G. 4103*/CHIBAN (9.98)	M.C. BREED & D.F.C.
19	16	7	NANA MOUSKOURI PHILIPS 510229* (10.98 EQ)	ONLY LOVE - BEST OF NANA MOUSKOURI
20	13	7	BLUES TRAVELER A&M 15373* (9.98)	TRAVELERS & THIEVES

The Heatseekers chart lists the best-selling titles by new and developing artists. Billboard defines these artists as those who have never appeared in the top 100 of The Billboard 200 Top Albums chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. © 1991, Billboard/BPI Communications, Inc.

21	—	—	SHANICE MOTOWN 6319* (9.98)	INNER CHILD
22	33	6	PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98 EQ)	TEN
23	20	7	LISETTE MELENDEZ FEVER 46945/COLUMBIA (9.98 EQ)	TOGETHER FOREVER
24	29	6	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE
25	12	4	NITZER EBB GEFEN 24456* (9.98)	EBBHEAD
26	27	4	SUZY BOGGUSS CAPITOL 95847* (9.98)	ACES
27	32	2	BILLY BRAGG ELEKTRA 61121* (10.98)	DON'T TRY THIS AT HOME
28	24	7	CRASH TEST DUMMIES ARISTA 8677* (9.98)	GHOSTS THAT HAUNT ME
29	26	7	THE FARM SIRE 26600*/REPRISE (9.98)	SPARTACUS
30	31	7	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND
31	23	7	SCHOOL OF FISH CAPITOL 94557 (9.98)	SCHOOL OF FISH
32	—	—	RAW FUSION HOLLYWOOD BASIC 61236/ELEKTRA (10.98)	LIVE FROM THE STYLETRON
33	28	3	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98)	BROWN & PROUD
34	22	3	BLUR SBK 97880* (9.98)	LEISURE
35	37	7	VOICE OF THE BEEHIVE LONDON 828 253*/PLG (9.98 EQ)	HONEY LINGERS
36	—	—	SCATTERBRAIN ELEKTRA 61224* (9.98)	SCAMBOOGERIE
37	38	2	DUDLEY MOORE GRP 9661* (9.98)	SONGS WITHOUT WORDS
38	—	—	OVERKILL MEGAFORCE 82283*/ATLANTIC (10.98)	HORRORSCOPE
39	—	—	RTZ GIANT 24422*/REPRISE (9.98)	RETURN TO ZERO
40	—	—	FATES WARNING METAL BLADE 26698*/REPRISE (9.98)	PARALLELS

WILL HOLLYWOOD RECORDS SURVIVE TO SEE A HAPPILY EVER AFTER?

(Continued from page 1)

initial source of the leak remains unknown, but several industry journalists and executives were ultimately supplied with copies. One label executive says a copy showed up at his office in a brown envelope.

Spokespersons for both Hollywood and Disney declined to comment on the memo and would not address the question of its authenticity.

Copies of the memo hit the street after months of speculation and rumor that Disney would pull the plug on 2-year-old Hollywood, which has not logged a single major hit. However, the rumors were denied by both Wells and Paterno as recently as July (Billboard, Aug. 10).

Paterno's memo to Eisner and Wells acknowledges Disney's anxiety about Hollywood, which, he hints, has lost about \$25 million this year. But Paterno also maintains that, while the label will probably suffer huge losses in 1992, its business plan and philosophy are sound.

While acknowledging his mistakes at the label, Paterno continues, "Our A&R errors are becoming

less frequent and their consequences far less pronounced. We are running a tight ship and, from a strategic standpoint, I believe that we are on the right track. Prosperity, while not right around the corner, certainly seems to be an achievable goal."

Paterno paints a dim picture for the coming year.

"So why are we going to lose \$33 million in 1992?" he asks. "Actually, I really don't think there's a chance that will happen. However, if none of our records sell, and we do not make fundamental structural changes in our company, that loss is a remote but definite possibility. By the same token, can the \$20 million loss Frank [Wells] is requiring be achieved? Certainly. Can I guarantee it? Probably. Do I believe that guaranteeing to hit a particular loss target is a proper way to run this business? No."

Although Paterno says there is potential room to cut Hollywood's staff in the U.K. office, the sales and finance departments, and possibly at the rap subsidiary Hollywood

BASIC, he concludes that "the current structure of Hollywood Records is the optimum one."

The memo does reflect the possibility that changes in Hollywood's top management have been discussed with Disney as a path to a turnaround.

"Perhaps different management could or would be more likely to generate additional revenue, thereby reducing the odds that the predetermined level of exposure would be attained, but different management simply will not appreciably reduce that level," the memo states.

DEFENDS POLICIES

Nearly half of the memo is a detailed defense by Paterno of Hollywood's A&R and promotion approaches. At one point, he urges Eisner and Wells to accept his operating philosophy and be "less concerned that you are presiding over the Titanic captained by The Three Stooges."

After estimating that the industry average per artist signing is close to \$200,000, Paterno says Hollywood has been "extremely reluctant to pay the going rate" to acquire an act.

"Our last five signings have been in the \$100,000 range or less," he continues. "Most of our competitors probably haven't made a record for \$100,000 in the last five years. I know that Nirvana, an enormously successful new act on Geffen, was in discussions with us for a \$75,000 deal. Geffen ended up paying them almost \$300,000 per album."

However, Paterno claims some costly talent acquisitions—I Love You, Notorious, Junkyard, and the Rock City Angels—did not pay off for Geffen.

Paterno notes the company tried to sign but failed to win such successful acts as Naughty By Nature and Nine Inch Nails. He maintains that "for a company to succeed on an overall basis, the cost of its individual failures must necessarily go down."

Geffen A&R executive Tom Zutaut finds fault with Paterno's approach to investments on signings.

"When you see great talent, you have to pay the price," Zutaut says. "If you're going to be competitive, you have to pay for it. And one success pays for 10 mistakes... I don't understand his philosophy of signing bands for \$75,000."

AFFILIATED RESTRUCTURING BPI OWNERSHIP

(Continued from page 6)

Affiliated to reduce current debt levels significantly and allow us to concentrate on our core newspaper business, while also permitting the company to retain a substantial interest in BPI's future."

John Giuggio, president of Affiliated, says he expects the transaction to be completed by the end of the year.

"Affiliated is very confident in the future of the media business," he says. "Furthermore, this restructuring will give us the opportunity to make our franchise in the New England marketplace stronger than ever." Affiliated is the parent company of the Boston Globe.

"This new partnership enables Affiliated to realize certain financial and operational goals and ensure BPI's continued independence," says How-

DOESN'T LIKE POP ACTS

Admitting a personal antipathy for pop-oriented acts, Paterno says, "Apart from the Party and whatever Maurice Starr provides us, we are just not in the straight-ahead CHR business. As a consequence, we will not likely have a Mariah Carey or a Whitney Houston. By the same token, we will not have artists such as the Rythm Syndicate or Tara Kemp, each of which has had two Top 10 singles and hasn't sold enough albums to fill my closet."

Paterno goes on to identify pop A&R costs at \$250,000 and above; promotion costs for radio hits at \$350,000 per single; and videos at \$100,000 and above (vs. Hollywood's average cost of \$50,000 for new artists' videos).

Some industryites, however, feel these figures are high. For example, Charles Koppelman, chairman of SBK Records and CEO of EMI Records Group North America, describes Paterno's price tag of \$350,000 for promotion of a hit single as "preposterous."

Paterno says that, in 1992, the company will release 47 albums, of which 23 "require our marketing attention or focus.... Of these 23 releases, at least five are so specialized that significant efforts will only be required if there is some level of success following the initial release. Records which come out in the U.K., records which originally come out on Hollywood BASIC, or soundtrack albums, catalog albums, and the like require no focus, no attention, and almost no expenditures."

Paterno notes that the potential of most of Hollywood's artists cannot be evaluated, since most are unknown quantities. He says three of the label's better-known acts—Patrice Rushen, Liza Minnelli, and Queen—may be perceived as "losers." He continues, "Perhaps they are. However, if they weren't perceived to be scrapheap material, our discussions wouldn't be about signing losers like Patrice Rushen or Liza Minnelli, they would be about whether or not Liza Minnelli and Patrice Rushen were worth the \$3 million per album the market was forcing us to pay. The fact that these artists are available at the prices we paid for them is a function of the perception that they are washed up."

In his defense of the label's eco-

nomics practices, Paterno points to huge losses purportedly incurred by competitors.

He maintains that "in some of the years during which Joe Smith has been at Capitol Records, he has lost [\$60 million-\$70 million in catalog profits], plus an additional \$30-35 million."

He also claims SBK lost \$10 million on \$80 million in billings, and is facing "astronomical" losses after courting the pop market this year. He adds, "For all their success with Color Me Badd and 'New Jack City,' I am fairly certain that Giant Records is going to lose more money this year than we will, even with no hit records."

INDUSTRY REACTION

Executives contacted by Billboard are quick to dispute Paterno's contentions.

"We don't break out our figures, but there's been close to an \$80 million turnaround in the last two years," says Capitol-EMI Music CEO Joe Smith. "All of the figures are nonsense. They're totally ridiculous, they have no relevance to truth... He doesn't know what he's talking about."

EMI's Koppelman calls Paterno's figures "totally inaccurate." He adds that SBK saw \$110 million in revenue and only \$2 million in losses its first year, and that gross revenue for this year will reach \$70 million-\$90 million.

Giant Records chairman Irving Azoff says, "Giant Records had a stellar year, and in the first year with its own marketing and promotion staff, it turned a profit."

Industry observers who have seen the memo are reacting with emotions ranging from rage to disbelief.

Koppelman says, "It's quite clear that he doesn't understand our business or the artists who make up our business. Throw him a life raft."

Another executive says, "If this is true, it's got to be the most costly, Titanic-type venture in the history of records."

Assistance in preparing this story was provided by Thom Duffy and Melinda Newman in New York.



by Geoff Mayfield

NEW BUSINESS: For the first time in seven weeks, there's a new No. 1 on The Billboard 200 Top Albums chart, and it took a superstar act the caliber of U2 to wrest the title away from country king **Garth Brooks**. Brooks, however, remains a model of consistency, losing only 1% of last week's sales tally. U2 rings up close to 300,000 units in its opening week, outselling Brooks by better than 65%.

QUIETLY EFFICIENT: Unlike the flurry of high-profile, megabucks marketing campaigns used to unleash several of this quarter's superstar sellers, U2 jumps in at the top spot with a comparatively understated campaign (Billboard, Nov. 16). The feat confirms that U2 has built an extremely loyal following over the years... If U2 follows the pattern set by other rockers who opened at No. 1—**Guns N' Roses**, **Metallica**, **Van Halen**, and **Skid Row**—the album's sales will drop considerably in its second week.

SAFE BET: In marked contrast to U2's strategy, the **Michael Jackson** camp has been loudly trumpeting the arrival of "Dangerous" for more than a month, a scheme that included the multinetwerk premiere of his "Black Or White" video Nov. 14 and an enviable blitz of coverage on local and national news shows, newspapers, and magazines, so it seems a cinch that Jackson will enter next week at No. 1. With more than 4 million units in the pipeline, the bigger question will be how Jackson's first-week numbers will compare with those scored by Guns' "Use Your Illusion II" (more than 700,000 units).

MOVIES AND CONCERTS: **Bette Midler's** box-office success is matched by her run on The Billboard 200. Her soundtrack from "For The Boys" rockets 60-34. Interest in the new flick has revived the "Beaches" soundtrack, which bullets for a third straight week (No. 144). In the last month, "Beaches" has climbed 48 places... As we learned in the summer and in the fall, the road is kind to **Michael Bolton**. The latest wing of his tour pushed his latest set back into the top 10 last week, and it bullets again this week at No. 5. At the same time, his "Soul Provider" vaults 70-42.

DECK THE HALLS: **Mannheim Steamroller's** two Christmas titles roll to the head of the class on the Top Pop Catalog Albums, locking in No. 1 and No. 2 on that chart as well as on the Top Christmas Albums list, which returns this week on page 49. If the Mannheim titles were tracked on The Billboard 200, they would stand at Nos. 65 and 66 this week... Two of the albums on the Christmas chart—**Bing Crosby's** "Merry Christmas" and **Glenn Miller's** "Christmas"—are available only on CD.

NEWER AGE: **Enya** soars in at No. 47 on The Billboard 200 with her new album, while her multiplatinum "Watermark" moves 26-18 on the catalog chart. When the latter last appeared on that chart, it carried a Geffen selection number, but her catalog has moved to Reprise because she is signed to a Time Warner label in Europe. A similar stipulation moved **Chris Rea** from Geffen to Atco earlier this year.

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'DDD' May Flunk Out As Audio Grading Code Recording Society Suggests End For Letter System

BY SUSAN NUNZIATA

NEW YORK—For many record buyers, the letters "DDD" have come to represent the ultimate in sound clarity. But the code—which is used to indicate the digital or analog portions of a project's recording process—may soon be a thing of the past.

The Society of Professional Audio Recording Services, which introduced the code in the mid-'80s, is recommending it be discontinued. Members of the SPARS board of directors say they have concluded that a simple code cannot accommodate the complexities of today's recordings.

SPARS president Richard Trump, studio manager at Triad Productions, Des Moines, Iowa, plans to discuss the recommendation with the Recording Industry Assn. of America and several record labels in the next two weeks.

"I don't anticipate a negative reaction," says Trump. He stresses that use of the code has always been voluntary, and its discontinuation by

record companies is not mandatory.

The code was introduced in the mid-'80s to identify, by using various combinations of D's and A's, the technology used in the three stages of the production process: recording, mixing, and mastering. In other words, an "ADD" code would indicate an analog recording, with digital mixdown and mastering.

'MYRIAD OF FORMATS'

"A review of the current technological landscape, and the near horizon, pointed not only to a myriad of digital hardware and software formats, but also to the labyrinth of interfaces, conversions, transfer, and the like—not to mention the remarkably competitive progress of analog technology," says Peter Caldwell, SPARS chairman of the board and president of Doppler Studios in Atlanta. "It became clear that any attempt to revise the code to embrace all of these subtleties and nuances would become so complex as to be meaningless."

A given recording project can use a range of new disc- or tape-based recording and editing systems, multi-track and two-track digital tape, DAT, and analog with or without several different noise-reduction processes. It can bounce between digital formats, or be converted to and from analog several times. With multi-track recording, portions of a project can be recorded and mixed in analog, while other parts of the same project can be done digitally.

Further, there are a myriad of different sampling rates, processing, conversions, and compression techniques and devices that can be used. In addition, the majority of recording, mixing, and mastering consoles are still analog, regardless of the final storage media used.

Sources also cite misuse of the code, including selective use by record companies only when it could reflect favorably on a project, such as a "DDD" release that would indicate that the entire project was done in the digital domain. In other cases, some companies would use a "D" to indicate a digital mixdown even if part or all of the project were mixed in analog.

SPARS collects no money from the code and therefore had no funding to set up mechanisms to track and police its usage, notes Trump.

"The code has been in danger of degenerating to simply a marketing device rather than a useful piece of information to the consumer," says Tom Scott of Los Angeles-based Skywalker Sound. "I just feel that no code is better than an incomplete or misleading one."

NARAS Seminar Puts New Spin On Mktg.

LOS ANGELES—The Los Angeles chapter of NARAS, the recording academy, will present "Promotion and Marketing—The Record's Delivered—Now What?," the final symposium in its free series. The event will be held at 7 p.m. Dec. 16 at A&M's Chaplin Stage in Hollywood.

Panelists set to appear include Ilene Barg, Atlantic alternative marketing and promotion rep; Ritch Bloom, Capitol VP of national promotion; Al Bunetta, manager, music publisher, and partner in Oh Boy, Red Pa-

jammas, and Blue Plate Music; John Brodey, Giant Records senior VP/GM, promotion and marketing; Jim Guerino, A&M senior VP of marketing; Celia Hirschman, A&M product manager; Jeffrey Suhy, A&M national director of alternative promotion; Scott Martin, SRO Marketing president; Robin Rothman, Geffen/DGC director of operations and marketing services; and David Van Norden, Wherehouse Entertainment product manager.

Joel Denver of Radio & Records will moderate the panel.

FREDDIE MERCURY, LEAD SINGER OF QUEEN, DEAD AT 45

(Continued from page 12)

'Keep Yourself Alive'—but Freddie had the strength of character to keep everybody together."

Featherstone says that because of Mercury's penchant for drama and outlandish costumes, he brought a new visual element to pop music. That theatricism was a major factor in Queen recording what was then a pioneering video to accompany "Bohemian Rhapsody" in 1975, a move now regarded as ushering in the video revolution.

EMI's current U.K. managing director, Rupert Perry, says of Mercury, "He was up there with the major, major stars." Specifically, Perry recalls Queen's starring performance at the Live Aid benefit concert in 1985. "It was an unbelievable moment which will always remain as a magic memory."

Outside of North America, Queen has been on EMI throughout its career; in the U.S. and Canada, the group has been on Elektra, Capitol, and Hollywood Records.

Perry adds that news of Mercury's death caused sadness not only at EMI in London but at the company's offices all over the world. He says that fact underlines Queen's success across the globe, and he points particularly to its ground-breaking shows in Brazil, over and above the group's work in more established territories.

Freddie Mercury was born Frederick Bulsara Sept. 5, 1946, the son of a British government official. He lived in India until he was 13, moving to

England in 1959. It was while attending Ealing College of Art that he met the other members of Queen.

A spokeswoman for the band says, "It is too soon to talk about the future of the group, but a performance of Queen without the lead singer does not seem something anybody can contemplate at the moment."

John Deacon, Brian May, and Roger Taylor, the remaining members of Queen, and their manager, Jim Beach, released the following message: "We have lost the greatest and most beloved member of our family. We feel overwhelming grief that he has gone, sadness that he should be

cut down at the height of his creativity, but above all great pride in the courageous way that he lived and died. It has been a privilege for us to have shared such magical times. As soon as we are able, we would like to celebrate his life in the style to which he was accustomed."

Stars including Diana Ross, Phil Collins, and Elton John have all paid tribute to Mercury's standing in music and his talent. Many have called for greater efforts in AIDS research; it is understood that a substantial part of Mercury's personal fortune will be bequeathed to those fighting the condition.

STAGE SET FOR BILLBOARD MUSIC AWARDS

(Continued from page 12)

talent executive.

Holdsworth is a former editor in chief and publisher of Billboard. Flattery and Yukich are partners in FYI Inc., a leading music video production company whose credits include all seven videos from Phil Collins' "... But Seriously" album.

A set with multiple stages, designed by Rhaz Zeisler, will be used to accentuate the various performances and enable the artists to easily interact with the audience.

The awards show is being preceded by national and local radio promotions in key cities across the country. Listeners will have an opportunity to win an all-expenses paid trip for two

to attend the awards, where the entire studio audience at the Tuesday (3) taping will consist of approximately 1,000 radio-contest winners.

Radio stations supporting the telecast include KIIS-FM Los Angeles, WPLJ New York, and WBBM-FM Chicago, as well as other leading stations in the top 50 markets.

"The Billboard award winners were put there by the fans at retail and radio," emphasizes Holdsworth. "It will be a fascinating show because there are a lot of new names at the top of the charts this year."

Last year's Billboard awards show was the highest-rated Monday-night program in the history of Fox-TV.

Billboard®

FOR WEEK ENDING DECEMBER 7, 1991

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THIS CHART	LAST CHART	WKS. ON CHART	TITLE LABEL/DISTRIBUTING LABEL	ARTIST
			PROVIDED BY THE AMOA JUKEBOX PROMOTION COMMITTEE COMPILED BY RSI FROM A NATIONAL SAMPLE OF JUKEBOXES	
			★ ★ NO. 1 ★ ★	
1	1	10	FRIENDS IN LOW PLACES CAPITOL	GARTH BROOKS
2	2	10	(EVERYTHING I DO) I DO IT FOR YOU A&M	BRYAN ADAMS
3	4	10	HERE'S A QUARTER WARNER BROS.	TRAVIS TRITT
4	8	10	THE THUNDER ROLLS CAPITOL	GARTH BROOKS
5	3	10	WIND OF CHANGE MERCURY	SCORPIONS
6	6	10	LOVE OF A LIFETIME EPIC	FIREHOUSE
7	12	10	MONEYTALKS ATCO	AC/DC
8	13	10	TWO OF A KIND CAPITOL	GARTH BROOKS
9	11	10	OLD TIME ROCK & ROLL CAPITOL	BOB SEGER & THE SILVER BULLET BAND
10	—	1	CAN'T STOP THIS THING WE STARTED A&M	BRYAN ADAMS
11	7	10	YOU'VE LOST THAT LOVING FEELING PHILLIES	THE RIGHTEOUS BROTHERS
12	9	10	IF IT WILL, IT WILL WARNER/CURB/WARNER BROS.	HANK WILLIAMS, JR.
13	5	10	HARD TO HANDLE DEF AMERICAN/REPRISE	THE BLACK CROWES
14	23	10	UNCHAINED MELODY CURB	THE RIGHTEOUS BROTHERS
15	10	10	RUSH RUSH CAPTIVE/VIRGIN	PAULA ABDUL
16	—	1	ANYMORE WARNER BROS.	TRAVIS TRITT
17	39	5	EMOTIONS COLUMBIA	MARIAH CAREY
18	15	5	I ADORE MI AMOR GIANT	COLOR ME BADD
19	16	10	CRAZY MCA	PATSY CLINE
20	14	10	SHE TALKS TO ANGELS DEF AMERICAN/REPRISE	THE BLACK CROWES
21	19	10	DON'T ROCK THE JUKEBOX ARISTA	ALAN JACKSON
22	21	10	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL	HEART
23	18	10	KILLIN' TIME RCA	CLINT BLACK
24	20	10	I WANNA SEX YOU UP GIANT	COLOR ME BADD
25	—	1	YOU COULDN'T GET THE PICTURE EPIC	GEORGE JONES
26	—	1	NOTHING'S CHANGED HERE REPRISE	DWIGHT YOAKAM
27	—	1	SOMEDAY COLUMBIA	MARIAH CAREY
28	—	1	A PICTURE OF ME WITHOUT YOU RCA	LORRIE MORGAN
29	22	10	GOOD FRIENDS, GOOD WHISKEY WARNER/CURB/WARNER BROS.	HANK WILLIAMS, JR.
30	25	10	BORN TO BE WILD DUNHILL	STEPPENWOLF
31	—	1	WHERE ARE YOU NOW RCA	CLINT BLACK
32	31	10	HOTEL CALIFORNIA ELEKTRA	EAGLES
33	—	1	RODEO CAPITOL	GARTH BROOKS
34	—	1	LILLIE'S WHITE LIES ATLANTIC	MARTIN DELRAY
35	27	10	STROKIN' ICHIBAN	CLARENCE CARTER
36	24	5	THINGS THAT MAKE YOU GO HMMMM... COLUMBIA	C&C MUSIC FACTORY
37	17	10	LOSING MY RELIGION WARNER BROS.	R.E.M.
38	37	5	THE MOTOWN SONG WARNER BROS.	ROD STEWART
39	36	5	BLAZE OF GLORY MERCURY	JON BON JOVI
40	—	1	SWEET CHILD O' MINE Geffen	GUNS N' ROSES

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BLOCKBUSTER IS ACQUIRING U.K. SPECIALTY VIDEO WEB

(Continued from page 6)

million, leaving \$89 million in cash.

Should Philips choose to exercise its right to acquire 50% of Cityvision, Blockbuster's cash investment could be as low as \$24 million.

A Blockbuster spokesman says the company expects to close the deal for Cityvision early next year. He declines to speculate on how Blockbuster expects the cash and stock to break down, or whether Philips will exercise its option to become a partner in Cityvision.

In the Netherlands, a Philips spokesman says, "We have to exercise our option within two months after the successful completion of the deal [with] Blockbuster... We have committed ourselves to expanding the video software business in Philips... We aim to be a big player in video software, not just LaserVision, but software generally."

Analysts in the U.S. widely expect Philips to exercise its option to obtain an interest in Cityvision, seeing such a move as implicit in the earlier deal between Blockbuster and Philips.

"This is option No. 2 from the Philips deal," says Keith Benjamin, entertainment analyst with Ladenburg, Thalmann & Co. "Option No. 1 was a deal involving Super Club, which I still think will happen. Option No. 2 was an international partnership between Blockbuster and Philips. That's exactly what we're seeing in the Cityvision deal... This is by no means the end of it."

Blockbuster spokesman Wally Knief says, "Philips has the option [under the earlier deal] of putting \$66 million into a joint venture. Should they do that [by investing in Cityvision] that would not be the sum total of our deal with Philips. We see this as a long-term partnership."

While a Philips spokesman says an

outright sale of Super Club, the music and video chain controlled by Philips, to Blockbuster is "not part of the deal," he does not rule out some sort of cooperation between the two chains, particularly outside the U.S.

"It's too early to say," the spokesman says of such an arrangement. "We do not have concrete plans... [but] we want a long-term alliance with Blockbuster."

Adds Mike Toll, Blockbuster U.K.'s managing director, "Philips has been trying to get closer to the retail market and obviously wanted to hook up with the world's No. 1 video retailer."

BIG MARKET SHARE

According to Craig Bibb, retail analyst for PaineWebber, the deal, if completed, will give Blockbuster more than a 20% share of the U.K. rental market (including the 30 Blockbuster stores already operating there).

The U.K. is the world's third-largest video market, after the U.S. and Japan.

According to Knief, some of the Cityvision stores will be converted fully to Blockbuster outlets; some will be partially converted; some are likely to continue operating under the Cityvision name, particularly the smaller lo-

cations; and a few may be closed. He also says it is likely that Blockbuster's interest in the Cityvision chain will be controlled by the company, rather than spun off to franchisees.

Trade reaction to the deal in the U.K. was generally positive. Says Mike Heap, managing director of Warner Home Video U.K., "Our relationship with Blockbuster and Cityvision has always been excellent, and I believe it's particularly encouraging for rental dealers throughout the country, and therefore for their bank managers, to see Philips, via Blockbuster, entering the rental marketplace."

However, Derek Mann, chairman of the Video Trade Assn., the U.K.'s largest video trade group, says, "It's obviously in the interest of the video industry to have a strong, progressive retailer like Blockbuster and the deal should be welcomed... Independent retailers, however, may not think it's such a good thing."

Cityvision reported pretax profits of \$29.4 million on sales of \$140.3 million. For the first six months of this year, the company reported pretax profits of \$6.3 million on sales of \$71.2 million. It warned, however, that profits in the second half would likely be lower than in the first.

ANTI-COPY SYSTEM FINDING VID-DEALER FAVOR

(Continued from page 6)

manufactured in high volume. According to the company, on a title that sells 250,000 copies, the copy protection cost would be about \$16,000-\$18,000.

Yet, dealers maintain that home taping is as prevalent as ever and may be a significant factor in the current lackluster state of the rental business.

Representatives at the studios, however, say they do not hear a strong hue and cry from dealers to copy-encrypt all releases.

But dealers say many of their colleagues assume most tapes are already Macrovision-encoded, when in fact a large percentage are not.

For the past several months, retailers say, Mountain View, Calif.-based Macrovision has been soliciting support from retailers, in the hope that by raising the consciousness of dealers, it can apply new pressure on the studios to adopt its copycode technology.

RETAILERS' RIGHT TO KNOW

Many retailers complain they have no way of knowing whether a title is copy-protected or not. And according to Rich Thorward, owner of Home Video Plus and until recently president of the New York/New Jersey VSDA chapter, "We have a right to this information."

Thorward notes that the problem extends beyond blockbusters to titles that invite a higher-than-normal level of home copying, such as LIVE's "The Doors" and "Madonna: Truth Or Dare."

Thorward is in the process of drafting a letter on behalf of his chapter to the VSDA board, asking that the question of copy-protection be formally raised with suppliers.

While the outspoken Thorward says his interest in copy-protection has not been spurred by Macrovision, other retailers say Macrovision has been actively pursuing them as potential allies.

Blockbuster Entertainment senior

VP Ron Castell says Macrovision is "out beating on the doors. They have a major marketing campaign aimed at video dealers to get them to call the studios."

While Blockbuster favors copy-protection, Castell expresses irritation over suggestions by Macrovision that the chain endorse its system.

"It perturbs me," says Castell. "Basically we don't think people should copy tapes. We're against copying. But at the same time, we think the programming aired on Showtime, the Movie Channel, the Disney Channel, and HBO should be copy-encrypted, too. We're for copy-protection globally."

Bill Krepick, Macrovision's VP of sales and marketing, dismisses characterizations of the company's recent activity as a major campaign, calling it instead a "rather low-key" effort to gain support among retailers.

Nonetheless, Krepick says Macrovision recently mailed a questionnaire on copy-protection to 1,500-2,000 retailers.

"The purpose was to identify those retailers who believe in copy-protection, who say it works," Krepick says. "Then we will give those names to the studios, because it gets back to the fundamental question on the part of some studios who tell us they don't hear anything" in the way of dealer demand for copy-protection.

Referring to his company's decision not to copy-protect "Terminator 2," David Bishop, LIVE Home Video senior VP of sales and marketing, says, "We took a look at the cost of [applying Macrovision], and then got some feedback from retailers. We didn't get any real sense that there was a lot of concern over whether we [protected] it."

THE ISSUE OF COST

However, Thorward counters, "The studios are just into cutting costs, that's what this is all about."

Orion executives could not be reached by press time to comment on

LIVE, Carolco Stock Plunges In Anticipation Of Merger

NEW YORK—The stocks of both LIVE Entertainment Inc. and Carolco Pictures Inc. sank to new yearly lows before Thanksgiving as investors decided to bail out before the two companies merged.

On Nov. 25, shares of LIVE's common stock plunged \$1.625 each—a 19.4% decline that was the steepest percentage drop on the New York Stock Exchange that day—and closed at \$6.75, while the preferred stock dropped \$1.25 to \$11, both new lows. Carolco's stock went down 37.5 cents a share to \$3.125. The companies declined comment.

Analysts say the sharp selloff was due to concerns about the heavy quarterly losses reported by the two companies and confusion about the details of the pending merger. But, analysts believe the merger will occur.

LIVE reported that it had lost \$40 million in the third quarter, much of it due to writeoffs for the sale of rackjobber Lieberman Enterprises and the acquisition of

Vestron's home video library. Carolco, which owns 54% of LIVE and therefore included LIVE's numbers on its own income statement, reported a \$43 million loss.

Lee Isgur, analyst with Volpe, Welty, says, "The reported losses for the quarter were expected, but I think the magnitude of the loss was probably bigger than some people were looking for."

Steven Hill, analyst with Sutro & Co., says the merger remains "murky" for many investors. For one thing, it is not known how many outstanding shares will comprise the new combined company, Carolco Pictures Entertainment Inc. "It's uncertain how big the dilution will be for Carolco shareholders," says Hill, adding that some big, institutional stockholders of LIVE who were "unhappy with the merger" may have sold their stock.

At press time, LIVE reported it had paid off a loan of \$4.7 million from Manufacturers Hanover Trust to its Strawberries chain.

RECORD WORLD DEAL

(Continued from page 6)

does not give a reason, citing a confidentiality agreement among the negotiating parties. He notes that earlier reports of the deal being close to completion were "premature. I've been around for long enough to know that a deal's not done until the papers are signed."

Bloom adds that Chemical Bank, "on the basis of being a bank and not a retail holding company," will continue its efforts to divest itself of the 80-store chain. Nevertheless, Record World's operations have proceeded as if the Musicland deal had never existed, according to Bloom.

He says the chain does not plan to close any stores in the near future. Record World shut down approximately 14 outlets soon after Bloom took the top job there in April. Bloom says the company will open a few locations in mid-1992.

Record World reportedly owes its suppliers a total of \$12 million, which some observers say will not be paid until the chain is sold. Consequently, credit managers at the major record companies would welcome news of a deal being signed.

However, one distribution executive says he is not concerned about receiving monies owed by the retailers. Chemical Bank "has made guarantees to us," he says.

PAUL VERNA

the company's copy-protection policy.

The issue of cost has become more critical to the copy-protection debate, particularly as the rental market has flattened and the studios are pressed to maintain profit margins.

Krepick admits that, despite exhaustive research by Macrovision, it is still difficult to assess the economic effect of home taping, either for retailers or suppliers. It is also difficult to establish whether dealers would order more copies of a movie if it were copy-protected, he adds.

According to Jim Salzer, a high-profile operator of a store in Ventura, Calif., and a member of the national board of the Video Software Dealers Assn., "The studios feel Macrovision has them over a barrel because it is a monopoly. They resent Macrovision."

Salzer says he will propose that VSDA publish a monthly list identifying copy-protected titles in its newsletter, VSDA Reports, much as it

publishes upcoming pay-per-view schedules.

At Macrovision, Krepick is careful not to criticize the studios "because several of them are our clients. But some have said it's nobody's business if a movie is protected."

Recently, Macrovision designed a special logo to designate protected titles on the package, but it has not been widely adopted by the studios. Some suppliers run the logo and a brief message at the beginning of their tapes informing consumers that the video is copy-protected.

Don Rosenberg, executive VP of VSDA, says he has just toured the Macrovision plant. But he says, "I have had a longstanding invitation to do that ever since I came aboard [VSDA]." He adds that he now wants to canvass the VSDA membership on the issue of copy-protection to "see what they are thinking as a whole."

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Goldberg Negotiating To Sell Atlantic Piece Of His Mountain

LOS ANGELES—Artist manager Danny Goldberg is negotiating to sell a portion of his Gold Mountain Entertainment firm to Atlantic Records, and he currently is talking to the label about taking a senior position in Atlantic's West Coast office.

"It's not a *fait accompli*; we're immersed in negotiations," says Goldberg. "If I'm going to take a position with Atlantic, [a partial sale of Gold Mountain to Atlantic] would make sense. It's a unity of interest. Atlantic doesn't need to go into the management business, but such a deal would accommodate the transition for me."

Goldberg's dealings with Atlantic go back to the mid-'80s, when he sold his 50% interest in Modern Records to the label. Soon after, he formed Gold Mountain Entertainment.

Goldberg says the impetus to go to Atlantic now would be the chance to work with its president/chief operating officer, Doug Morris. The label would create a new West Coast-based senior position for him to "aug-

ment Atlantic's presence on the West Coast, with a goal to create a different type of energy here," Goldberg says.

Gold Mountain's clients currently include such artists as Bonnie Raitt, Nirvana, Belinda Carlisle, and Manhattan Transfer. Goldberg says he is negotiating a partial sale of the firm with a number of players he declined to name. He will continue to work closely with Raitt regardless of the outcome, he says.

Goldberg notes he is optimistic current talks with Atlantic will culminate in a deal, with a transition taking place by March.

"My main concern right now is to maintain a continuity of service to my clients," Goldberg says. "I can't have two full-time jobs, and we're in the middle of figuring out whether this idea is feasible."

Atlantic's Morris was unavailable for comment by press time.

DEBORAH RUSSELL

No Agreement In China Talks U.S. Reviewing Trade Restrictions

WASHINGTON, D.C.—The failure of China to protect U.S. intellectual property is a key factor starting a legal process here that could lead to trade retaliation against China within a month.

Eleventh-hour trade talks between the U.S. Trade Representative and the People's Republic of China to protect U.S. goods from piracy ended without agreement Nov. 26. Under U.S. law, the Bush Administration is required to start a 30-day review process that could lead to a doubling of tariffs on goods imported from China.

U.S. negotiators were forced to kick in the trade restrictions timetable under Section 301 of the trade law because the Chinese pro-

posals were "insufficient" according to U.S. Trade Representative Carla Hills.

The piracy of U.S. copyrighted works, including sound recordings, videos, and computer software, along with brand-name clothing piracy, was discussed in Beijing in early November during Secretary of State James Baker's visit to the giant nation to discuss human rights and trade disputes. China was cited by the USTR last May for failure to protect U.S. goods from piracy.

After his November visit, Baker had hinted that progress had been made in the trade area, and discussions with Chinese officials continued here Nov. 21-25. BILL HOLLAND

Ellison Pleads Guilty To False Deductions

LOS ANGELES—PolyGram Label Group VP of urban promotion Ronald Ellison pleaded guilty Nov. 21 to one count of filing false business deductions of \$196,227 for the year 1985. Federal prosecutors dropped the other two income tax counts against the former independent promotion man.

Ellison was indicted by a federal grand jury Sept. 11; the three-count indictment grew out of the U.S. government's long-term investigation of payola practices in the music industry (Billboard, Sept. 28).

Ellison had initially pleaded not

guilty Sept. 30, but prosecutors agreed to drop counts alleging false tax filings in the years 1984 and 1986 if he pleaded guilty to a single charge.

Sentencing is scheduled for Jan. 27.

It is unclear if Ellison's plea bargain hinges on providing the government with testimony about alleged music industry misconduct. Assistant U.S. Attorney Drew Pitt did not respond to a query from Billboard about the new plea.

Ellison remains on paid suspension from PLG. CHRIS MORRIS

U.S. TRADE REP PRESSES JAPAN ON RECORD RENTALS

(Continued from page 11)

agreement not going into effect in Japan until July of 1993. So I think the point that Mrs. Hills made reflects the fact that we don't want to lose other, more short-term options in the meantime."

Stoler says the two sides are no closer to resolving the record-rental dispute than they were before.

"The Japanese are probably trying to put themselves in a position

where they never actually make the concession but . . . where a text would come out that would not, in fact, permit them to continue doing what they're doing," he says. "There are some areas of the negotiations where, for domestic reasons, you can never be seen to be coming forward and making a concession."

The Billboard Bulletin...

EDITED BY IRV LICHMAN

ICE CUBE MELTDOWN

Camelot Music, the 307-store chain based in North Canton, Ohio, is not reordering Ice Cube's controversial album "Death Certificate." The chain is selling out the copies it has in stock, according to Jim Bonk, VP and COO. The web is selling the remaining albums on an 18-to-purchase basis in certain communities, based on local pressure, Bonk says. He had no comment on why the web was phasing out the release.

GIANT'S COUNTRY ROSTER

Giant Records' new Nashville division has signed—or is ready to sign—Tim Mensy, Dennis Robbins, and Rhonda Vincent to its roster. Until recently, Mensy recorded for Columbia Records. Robbins was a member of the short-lived Reprise group Billy Hill. Vincent, a vocalist, fiddler, and mandolinist, is an established star on the bluegrass music circuit. Early rumors were that Warner/Curb's Hank Williams Jr. would also sign to Giant. However, his manager, Merle Kilgore, says the singer is not going with Giant but is "negotiating for another label in the Warner Bros. family."

LIVE CHANGES AT THE TOP

LIVE Entertainment Inc. has appointed Alan J. Hirschfeld acting chairman, effective immediately. He replaces Wayne H. Patterson, who resigns as chairman/CEO. The company says the changes are prompted

by the impending merger between LIVE and Carolco Pictures. Hirschfeld and Anthony J. Scotti have been appointed to an interim management committee to oversee ongoing operations with the existing operations review committee headed by board member Cy Leslie.

MCA CUTS 12 STAFFERS

On Nov. 22, after weeks of apprehension about possible layoffs at the company, MCA Records released a total of 12 staffers—at least four home office employees, including A&R executive Teresa Ensenat, her assistant, and publicist John Waller, and field staffers. Some staffers believe more cuts may follow.

McKELLEN INTERIM CHIEF

John McKellen, executive VP at MCA Music, has assumed the duties, on an interim basis, of the office of president of MCA Music, the music publishing division of MCA Music Entertainment Group. The move follows the sudden departure of Los Angeles-based Leeds Levy from the post Nov. 15 after 11 years at the helm of the company. McKellen, who works out of New York and is heavily involved in business administration, has an association of almost 30 years with MCA Music.

EXITS

Among the notable casualties of the new structure at EMI Records is Ron Urban, who departed last week

as executive VP/GM of EMI Records . . . Steve Tipp is leaving his post as VP of alternative music at Columbia Records to return to Los Angeles, where he had previously worked for Warner Bros. Records . . . Promotion firm Platinum Marketing's recent closing in Los Angeles has displaced Scott Emerson and Barry Korkin. Emerson can be reached at 213-462-3471; Korkin can be reached at 818-980-0430.

JULIO'S PACT CHANGES

Julio Iglesias is renegotiating part of his long-term contract with Sony Music International, according to a Sony spokesman. Denying reports that Iglesias signed a new contract with Sony for \$15 million, the spokesman notes that the existing contract will be altered, not scrapped. He could not elaborate on changes but expects the deal to be finalized within two to four weeks.

HOME-TAPING BILL HAS WINGS

The Home Audio Recording Act was voted out of Senate copyright subcommittee and the full Senate Judiciary Committee Nov. 20 and 21, respectively, giving strong indications that once the House deals with its version after the congressional recess, the milestone bill will see passage in this Congress. Main features of the bill are that it OKs single digital copies from DAT or DCC machines and a small royalty for copyright owners.

Attention! 'Achtung Baby' Bows At Top

U2 LANDS its third consecutive No. 1 album on The Billboard 200 Top Albums chart as "Achtung Baby" debuts at No. 1. The long-awaited release follows "The Joshua Tree," which topped the chart for nine weeks in 1987, and "Rattle And Hum," which was on top for six weeks in 1988.

Only two other acts—Bruce Springsteen and Van Halen—have hit No. 1 with their last three albums. But U2's reign could be short-lived: Next week "Achtung" will have to defend against Michael Jackson's first album in four years, "Dangerous."

"Black Or White," the first single from Jackson's album, jumps to No. 1 in its third week on the Hot 100. It's the first single to ring the bell in just three weeks since the Beatles' "Get Back" in 1969. The success of "Black Or White" makes Jackson the first artist to earn No. 1 pop hits in the '70s, '80s, and '90s.

Jackson and Bill Bottrell co-produced "Black Or White," which is The Dangerous One's first No. 1 solo hit not produced by Quincy Jones since "Ben" in 1972.

LIVE ALBUMS have replaced comedy albums as the most unpredictable genre. For every "Kenny G Live," which has been a fixture on The Billboard 200 for nearly two years, there are several albums like Heart's "Rock The House Live!," which dropped off the chart after just seven weeks.

Several other current live albums are off to slow starts. Poison's "Swallow This Live" drops from No. 51 to No. 60 in its second week, and "Paul Simon's Concert In The Park" dips from No. 108 to No. 109 in its third week. INXS' "Live Baby Live," which dropped from No. 72 to No. 90 last week, rebounds slightly to No. 87 in its third week. (By comparison, the last studio albums by Heart, Poison, Simon, and INXS reached the top five.)

Though many live albums fall short, some still hit the bull's-eye. Phil Collins' "Serious Hits . . . Live!" and

Jose Carreras/Placido Domingo/Luciano Pavarotti's "In Concert" have each remained on the chart for more than a year. Two other live albums are doing fairly well, considering their steep list prices. Eric Clapton's "24 Nights" and Queensryche's "Operation: Livecrime" both debuted in the top 40.

FAST FACTS: Nirvana's "Smells Like Teen Spirit" is the top new entry on the Hot 100 at No. 40. The song has already topped the Modern Rock Tracks chart. The broadening airplay is likely to further boost the band's "Nevermind" album, which has been listed in the top five on The Billboard 200 for the past three weeks.

Aerosmith's "Pandora's Box" enters The Billboard 200 at No. 80. The retrospective, with a \$36.98 suggested list equivalent, is one of two Columbia boxed sets in the top 100. The other: Barbra Streisand's "Just For The Record . . ." which rebounds to No. 75.

The George Michael/Elton John duet "Don't Let The Sun Go Down On Me" enters the Hot 100 at No. 72. John's original version of the song reached No. 2 in 1974; it was his only hit to be nominated for the record-of-the-year Grammy. The remake is the lead single from "Two Rooms: Songs Of Elton John/Bernie Taupin," which has been listed in the top 30 on The Billboard 200 for the past five weeks.

BeBe & CeCe Winans' update of the Staple Singers' classic "I'll Take You There" jumps to No. 1 on the Hot R&B Singles chart. The remake features Mavis Staples, whose gritty lead vocal propelled the original version to No. 1 on both the pop and R&B charts in 1972.

Hammer's witty "Addams Groove," which is featured in the likely box-office smash "The Addams Family," enters the Hot 100 at No. 84. It may well surpass Hammer's "2 Legit 2 Quit," which jumps from No. 19 to No. 17.



by Paul Grein

YOU DON'T HAVE TO BE BIG TO MAKE GREAT TRACKS



On the heels of his hit cinematic debut in *An American Tail* and its Gold soundtrack, Fievel Mousekowitz is back with a new film and two new albums, proving that despite his size, he's large and in charge



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Featuring Fievel Performing "Somewhere Out There"
 His Sister Tanya Singing "Dreams To Dream"
 And Other Instant Classics For Children
 Executive Producer: Nat Kipner For Kipner Productions



MCAD-10458



READ THIS

there's Primal Scream. Melody Maker called their new album, *Screamadelica*, "truly, literally wonderful" while Spin found it merely "totally mindblowing." Four UK hits later, they're taking on America with "Movin' On Up," already a bona-fide phenomenon at alternative and album radio. Crazy fans have

HEAR THIS



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primal scream **screamadelica** (4-226714)

featuring "movin' on up"

(4-19073)

